



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music
International Symposium 2020
(Online Edition)

IS The **Real**

24
august 2020

30

THE
Musical Communities
in The 21st Century

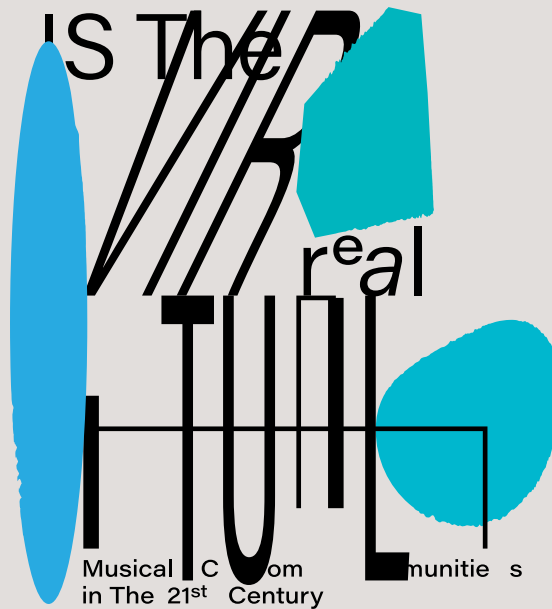


สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music

International Symposium
“Music and Socio-Cultural Development”

การประชุมวิชาการนานาชาติ
“ดนตรีกับการพัฒนาสังคมวัฒนธรรม”



“Is the Virtual Real?”
Musical Communities in the 21st Century

24th - 30th August 2020
at Princess Galyani Vadhana Institute of Music



สถาบันดุริยางคศิลป์
PRINCESS CALYANI TADHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music

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

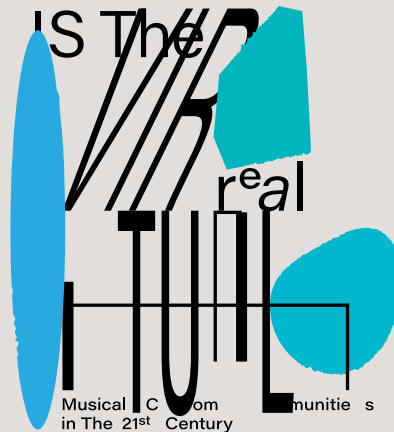
Following her royal vision to develop an international standard for Thai musicians, as well as to educate new audiences, the Institute aims to create platforms through its Education Populaire and Audience Development Projects so that students, musicians, professionals and general audiences can exchange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

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



สถาบันดนตรีกัลยาณีวดีนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PGVIM International Symposium 2020 “Music and Socio-Cultural Development”



“Is the Virtual Real?” Musical Communities in the 21st Century

2020 has thrust us all into a new social reality. With the pandemic keeping us physically distanced, digital interactions have become more vital than ever before. At this year’s international conference, which will take place in our shared virtual reality, we will consider the myriad ways that technologies change the makeup and substance of our musical communities.

As with all technological upheavals, the digital revolution has brought with it a complex mix of blessings and curses. The internet connects and isolates us; it makes new collaborations possible yet pushes us into digital silos; it facilitates novel modes of listening while displacing others. The internet reshapes the ways we communicate with one another, even the ways we communicate with ourselves.

Here in Southeast Asia, our musical heritage is very much infused with a collective spirit. Through most of our history, music has been created collectively, for the good of society. Might current and emerging technologies foster a renaissance of these musical values? Or alternately, is their primary effect to enhance our focus on the self?

This year we will explore the makeup of musical communities, both historically and in our current digital age. How do musical communities coalesce? What roles does music play in creating and strengthening social ties? How have technologies destroyed and created musical communities in the past? How are they doing so today?



Message from

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

Welcome to the Princess Galyani Vadhana Institute of Music's International Symposium 2020. The International Symposium 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 vision of bringing people together through music. The aim of this symposium is to foster communication and encourage new findings in the field of music.

Over the past six years, we have had opportunities not only to welcome music experts and young musicians from Southeast Asia and all over the world, but to cultivate and foster friendships that transcend geographical and political boundaries. Our symposium is a platform where musicians, students, teachers, and researchers can exchange ideas and establish constructive discussion, and where new collaborations and projects can start.

This year, the symposium is taking place online. While we regret that we cannot welcome all of our guests in person, we are excited to see the new ideas and artistic expressions that this novel presentation format will engender. I hope that during the coming days, you will feel a part of our community and that from this event, further research, dialogues, and artistic collaborations will flourish.

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

Welcome to the Princess Galyani Vadhana Institute of Music International Symposium 2020. This is our seventh year hosting this annual event at which we bring together music practitioners, educators, and scholars from around the world to reflect on the ways in which music and society have shaped one another. We hope that the symposium this year, as in years past, will foster positive, meaningful ideas that will promote and bring about a brighter future for the global musical community.

Over the past six years, we have provided different themes for participants to reflect on, discuss, and express through performance. In 2016, the symposium theme, "Music and Socio-Cultural Developments of the ASEAN," invited participants to reflect on the complex and reciprocal relationship between music and culture within an ASEAN context. In 2017, we studied the role of myth in musical cultures and, in 2018, the ways in which musical styles and meanings evolve over time. In 2019 our theme, "Music Matters," helped us to examine and appreciate the myriad sonic expressions of musical "matter." This year, we will explore the meaning and consequences of the digital revolution and the nature of musical communities in the twenty-first century. We hope that this celebration of music's powerful ability to bridge divides and build connections will help bring us closer together in this difficult year marked by social distancing.

I would like to congratulate each and every one of you for taking part in this special event and thank you for helping to make this symposium an engaging and thought-provoking experience for us all, even in this difficult time. Let us continue to advance together on our rewarding and important musical journey.

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

Even though the COVID-19 situation has challenged us, it has also fostered the creation of new modes of collaboration, performance, research, and musical composition, particularly in the digital domain. This year, the Princess Galyani Vadhana Institute of Music's International Symposium 2020 is taking place online so that our guests from afar can attend. As always, we are excited to have the opportunity to hear from so many talented artists and scholars from around the world, and to be able to discuss, make music, and innovate together.

During the coming seven days, we will explore the myriad ways that technologies are shaping musical communities in the 21st century. During this challenging year, in which we are kept physically apart, this topic is especially vital. Our conversations and work together at this symposium will equip us to better understand and respond to the challenges we are now facing as a community and, we hope, will lead to bold innovations in the fields of music education, performance, composition, and sociomusicology.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our invited speakers for sharing their knowledge, and all presenters whose works contribute to the development of music in all fields.

Welcome once again to the Princess Galyani Vadhana Institute of Music. HRH Princess Galyani Vadhana, for whom this institute is named, viewed music as a means of bringing people together. Therefore, this occasion represents an important milestone in the realization of her inspiring vision. At this special event, let us come together and use the power of music to create a better world. Thank you once again for standing with us during this challenging time.

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

Symposium Information

Symposium Location

All events of the symposium will be conducted online, with keynote addresses, panel discussions, and performances streamed on Zoom Webinar and Facebook Live.

<http://www.pgvim.ac.th/pgvis>

PGVIM's Address

Princess Galyani Vadhana Institute of Music
2010, Arun Amarin 36, Bang Yi Khan,
Bang Phlat, Bangkok, 10700

<http://www.pgvim.ac.th>

Registration

The Opening Ceremony of the symposium will be streamed online at 9:45 am on Monday 24th August 2020 at PGVIM.

If you are joining us only on subsequent days, you can register an online through the PGVIS website:
<http://www.pgvim.ac.th/pgvis/>

All symposium participants are welcome to join our evening performances. No tickets are required to join through Facebook Live.

Keynote Sessions

Each Keynote address & invited speaker session has a duration of 60 minutes, which will be divided approximately into 45 minutes of presentation and 15 minutes of discussion.

Paper Presentation

Presenters are each given 30 minutes per session. (20 minutes for presentations and 5 minutes for Questions and Answers and 5 minutes set up).

Each session will be followed by a panel discussion with all presenters, led by the session moderator.

Presentation Requirements

The institute will be the host of the Zoom Webinar meeting.

Please log-in to the meeting room at least 5 minutes prior to your session in order to meet with your session moderator and set up your presentation.

If you have any enquiries relating to the technical requirements, please email symposium@pgvim.ac.th

Recording of Your Presentation

The symposium will record your session for education and archival purposes.

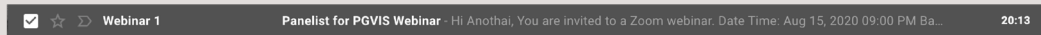


www.pgvim.ac.th/pgvis

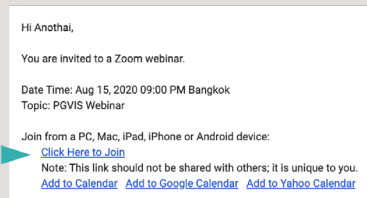
Access to PGVIM International Symposium (Online Edition)

Access to Zoom Webinar (For Keynotes, Panelists and Presenters)

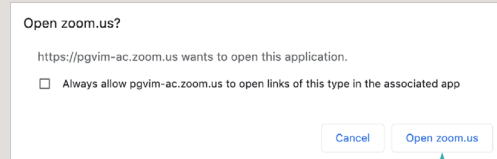
- ① Find Zoom Webinar Invitation in your email (Sent 1 day prior to your session)



- ② Click Link to join

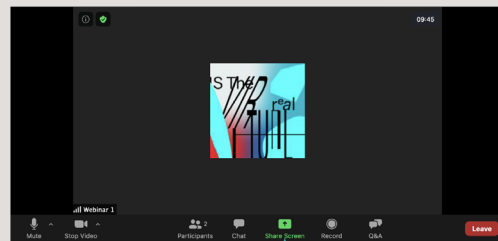


- ③ Open Zoom application on your computer
When system dialog prompts, click Open zoom.us



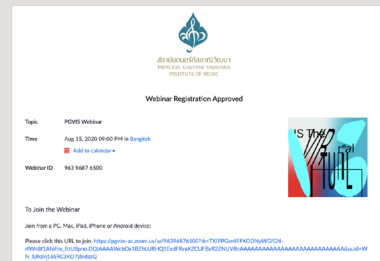
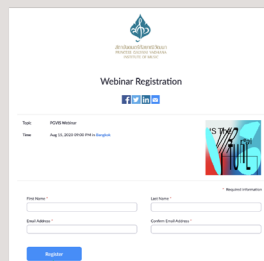
- ④ Use Zoom as usual, please make sure your microphone and video is on

If you want to share your screen, push the green button below

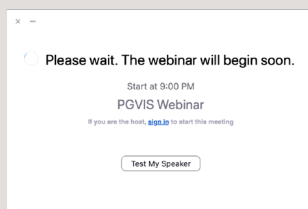


Access to Zoom Webinar (For Attendees)

- ① Click "LIVE SESSION" button ② Register your details ③ Click URL to join

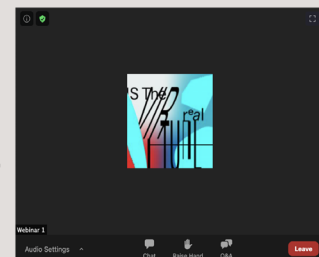


- ④ Wait for the session to begin



- ④ Use the buttons below to interact with presenters or panelists

Your microphone and camera are automatically off as an attendee, if you wish to speak or participate as a speaker, please make a request through chat or Q&A



IS THE

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24th
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Monday 24th August 2020

10:00 am - 11:00 am



The Day the Music (Almost) Died: A Reflection on Music Communities in Times of Turmoil

Professor Dr. LaVerne de la Peña

*Dean, College of Music, University of the Philippines
and Director of the UP Center for Ethnomusicology, Philippines*

The title of this talk references two works – Mclean’s American Pie (1971) and Haydn’s Missa in Angustiis (1798), as apt descriptions for the way our experience of music has been drastically changed by the scourge known as COVID-19. Looking outside the pandemic however, I seek to explore the notion of music community borrowing from the concept of speech community in sociolinguistics (Hymes, 1972). I discuss musical situations, events and acts from various music communities, including rap battlers, evacuees, mourners, and disenfranchised music professionals.

Biography

Professor LaVerne de la Peña is the Dean of the College of Music at the University of the Philippines and the Director of the UP Center for Ethnomusicology. He obtained his PhD 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.

Professor LaVerne de la Peña received Bachelor’s and Master’s degree in composition from the University of the Philippines, and has written for various media, including chamber, choral, dance and theatre. His works have been published and performed in parts of Asia and America. His most recent work is *Putri Anak*, a theatre 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, Professor LaVerne de la Peña handles graduate and undergraduate courses in World Music, Philippine Music and Musicology. He has given lectures and seminars in 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.

Monday 24th August 2020

11:00 am - 12:00 pm



Documenting and Disseminating My Doppelgänger: Reflections on Developing Effective Online Representations of a Performance

Professor Stephen Emmerson

Queensland Conservatorium, Griffith University, Australia

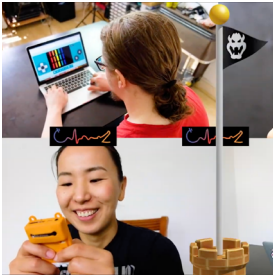
This presentation will reflect on aspects of an ongoing research project involving my piano improvisations with interactive computer software, performed on two Yamaha Disklaviers. The project has included multiple performances over recent years, but this presentation will focus on the documentation and dissemination of one particular concert performance some years ago that resulted in a set of largely improvised pieces titled *Doppelgänger Sweet*. In both the live performance and the recorded online version, the visual dimension – that is, how the performance was staged and filmed – was a crucial part of the production. This dimension was designed not only to maintain an audience’s attention but to make as explicit as possible the relationship between the human and computer-generated piano playing thereby reinforcing the issue at the core of the research. The presentation will also outline the rationale underlying a website designed to disseminate awareness of the project and will consider which forms of written reflections – and degree of technical detail – are most appropriate for the successful dissemination of such artistic research online. The presentation will encourage artistic researchers to embrace more fully the potential of the online medium in the design and dissemination of their projects.

Biography

Stephen Emmerson studied music at Queensland University where he graduated in 1980 with first class honours and a University medal. During that time he studied piano with Pamela Page and viola with Elizabeth Morgan. In 1980, he won the Commonwealth Finals of the Australian Broadcasting Commission’s Instrumental and Vocal Competition in the keyboard division. Also he was the Principal viola with the Queensland Youth Orchestra that year when it toured Europe and, in the following year, was a full-time member of the Queensland Symphony Orchestra. Later in 1981 he took up a Commonwealth Scholarship to study at New College, Oxford and graduated with a M.Phil in Music in 1983. He remained in England until 1987 and continued to study piano with Peter Wallfisch. He received an ARCM in performance in 1986 and a D. Phil from Oxford University in 1989. He has been on the staff of the Queensland Conservatorium since 1987 where he teaches a range of subjects. He has performed nationally and internationally, both as soloist and with a variety of chamber ensembles. His recordings in collaboration with a variety of performers have been released by ABC Classics, Move Records, The Anthology of Australian Music on Disc, CPO and Contact.

Monday 24th August 2020

1:00 pm - 4:30 pm



Musical Video Games

Hosted by Dr. Enrico Bertelli and Dr. Yui Shikakura

As the lockdown revolutionised the way we interact with each other, the digital world increased exponentially in importance. Unhappy with passive usage and consumerist approaches to content created by others, we have designed this hands-on experience to transform you from passive user into active maker. At this workshop, you will be able to combine your artistic skills and technical thirst, and to create unique, customised and interactive Musical Video Games.

Who is it for:

Researchers, teachers, students and parents with a passion for music and/ or technology; perfect for those brand new to programming, and looking to bring together creative and technical passions. No prior knowledge required.

Learning outcomes:

Basics of block-coding, coding for music, sprite design, control and interactions, interface design and complex coding concepts simplified through gamification.

Requirements:

A laptop or tablet with Zoom and the Chrome browser to access Microsoft Arcade. We advise using an external screen.

Monday 24th August 2020

2:00 pm - 9:30 pm



ASEAN Youth Ensemble Workshop 2020

Hosted by Professor Dieter Mack and Peter Veale

The ASEAN Youth Ensemble (AYE) is a project created by the Princess Galyani Vadhana Institute of Music (PGVIM) in partnership with the Ministry of Culture, Thailand. Initiated in parallel to the International Symposium 'Classical Music in ASEAN Context' in 2014, AYE aims to promote collaborations between young musicians in Southeast Asia through joint performances and to encourage music experts and composers from member countries to find new ways to combine their musical traditions with one another.

For this year's AYE performance in the context of our International Symposium 2020, we have invited young musicians and composers from each member country to take part in workshops that will foster new dialogues between ASEAN traditions.

The workshop will lead to the creation of an online database for composers and Asian traditional instrumentalists who wish to learn more about how to compose and perform contemporary Asian pieces.

Activities

1. Composition Workshop (Composer)
2. Workshop on preparing a video chapter on contemporary performance guide for traditional instrument (Instrumentalist)
3. Individual Video Recording Session for presentation/ demonstration

Participants

Chie Tsang Lee	<i>Malaysia</i>
Chow JunYan	<i>Singapore</i>
Dini Pratiwi	<i>Indonesia</i>
Harold André Santos	<i>Philippines</i>
Hilmi R. Mahardika	<i>Indonesia</i>
Jocelyn Tan Li Yun	<i>Singapore</i>
Kathleen Nicole Cahis	<i>Philippines</i>
Marie Fides DC. Topico	<i>Philippines</i>
Pongtorn Techaboonakho	<i>Thailand</i>

Monday 24th August 2020

3:00 pm - 4:00 pm



Beethoven's 250 in the Time of COVID-19

Professor Daniel KL Chua

Professor and Chair of the Department of Music, University of Hong Kong

What happens when a global pandemic collides with a global Beethoven celebration? Professor Daniel Chua of Hong Kong University takes the confluence of Beethoven's 250th birthday and COVID-19 as an opportunity to explore aspects of Beethoven's musical persona that speak most directly to this time of heightened awareness of mortality and social isolation.

This event will feature a screening of Professor Chua's home-made, phone-made, and lone-made video, "Music in Words: Beethoven's 250 in the Time of COVID-19," posted in May 2020 to Musicological Brainfood, a series of provocations hosted by the International Musicological Society, followed by a live interview and Q&A session with Professor Chua.

Biography

Daniel KL CHUA earned his PhD in musicology from Cambridge University and is currently Professor and Chair of music at the University of Hong Kong. Before joining HKU, he was the Director of Studies at St John's College, Cambridge, and later Professor of Music Theory and

Analysis at King's College London. He was a Visiting Senior Research fellow at Yale (2014-15), a Henry Fellow at Harvard (1992-3), and a Research Fellow at Cambridge (1993-7). He is the recipient of the 2004 Royal Musical Association's Dent Medal. He was editor of *Music & Letters*, and is on the editorial board of major musicological journals. He was a Director-at-Large of the International Musicological Society and is currently the Society's President (2017-2022). He has written widely on music, from Monteverdi to Stravinsky, but is particularly known for his work on (i) Beethoven, (ii) the intersection between music, philosophy and theology, and (iii) the history of 'absolute music'. His publications include *The 'Galitzin' Quartets of Beethoven* (Princeton, 1994), *Absolute Music and the Construction of Meaning* (Cambridge, 1999), *Beethoven and Freedom* (Oxford, 2017), 'Rioting With Stravinsky: A Particular Analysis of the Rite of Spring' (2007), 'Beethoven's Other Humanism' (2009), and 'Listening to the Self: *The Shawshank Redemption* and the Technology of Music' (2011). He is currently collaborating on various theologically inflected projects based at Duke and Yale Divinity Schools, and is working on a post-human manifesto modestly entitled *An Intergalactic Music Theory of Everything* (IMTE).

Monday 24th August 2020

4:00 pm - 5:00 pm



Temporal Virtuality: New Music for Old Instruments

Prach Boondiskulchok

Building on the idea of the “Pre-Digital Virtual” (Ed. Whiteley and Rambarran, 2016) as musicking that involve a “fascination with illusion... and musical performances that bridge both lived and imagined experiences”, performances of past music on historical instruments inevitably involve an element of virtuality in this sense. As a composer-performer who plays “the fortepiano”, I seek to bring such virtuality to the fore through composing music that addresses the instrument’s historicity and idiosyncrasy. This presentation explores the issues around defining the “fortepiano” as an instrument, the processes of including historicity and the “imagined past” in composition, and will conclude with a virtual performance of my latest composition *Prometheus* (2020), for viola da gamba and fortepiano.

Performers

Prometheus (2020) for Viola da Gamba and Forteplano (c. 10’30 min)

Liam Byrne, *Viola da Gamba*

Prach Boondiskulchok, *Forteplano*

Biography

Thai-born London-based musician Prach Boondiskulchok enjoys a diverse career as a composer, pianist, fortepianist, and researcher. His composition *Night Suite* was praised for its “ingenuity and imagination” by George Benjamin. As one of the selected composers commissioned for the Endellion String Quartet’s 40th Anniversary Season, his *Ritus for String Quartet* was described as a “work of great charm” by the Guardian in 2019. His ensemble the Linos Piano Trio won the First Prize and Audience Prize at the 2015 Melbourne International Chamber Music Competition, and in 2020 released its premiere recording of C. P. E. Bach’s Complete Piano Trios with Cavi Music. The recording has received critical acclaim from the BBC Music Magazine, *Süddeutsche Zeitung*, and *Rondo Magazine*, and has been broadcast on SWR2, WDR Tonart, and BBC Radio 3. Boondiskulchok is currently an Artist-in-Residence at Trinity Laban Conservatoire in London, a Researcher in Tom Beghin’s research cluster Declassifying the Classics at the Orpheus Institute in Ghent, and teaching piano and chamber music in the junior division of the Royal College of Music in London.

W: prach.net

Linos: linospianotrio.com

IS THE

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25th
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Tuesday 25th August 2020

9:00 am - 12:00 pm



“Music Making and the New Normal”

Hosted by Margaret Hayne Kim

The Art of Paraphrases on Well-Known Tunes: A Comparative Study of Artistic and Social Aspects in the 19th and 21st Centuries

Dr. Chanyapong Thongsawang

Princess Galyani Vadhana Institute of Music, Thailand

Paraphrase, a work based on the compositional technique of “rewriting or varying a theme”, as defined by Oscar Paul in his “Handlexikon der Tonkunst” in 1877, was one of the most beloved genres of instrumental music, especially for piano, in the first half of the 19th century. With the development of instruments in the first quarter of the 19th century, virtuoso musicians arranged famous themes or exotic tunes with florid ornamentation and brilliant technique under various titles. Such arrangements were divided into six categories by Carl Czerny in his treatise “Systematische Anleitung zum Fantasieren auf dem Pianoforte”, op. 200. These are “Fantasy on a single theme,” “Free fantasy on many themes,” “Potpourri,” “Variations,” “Fantasy in bound and fugal style” and “Capriccio”.

Paraphrases, or fantasies on favorite melodies such as operas, arias, songs and folk tunes, would easily entertain 19th-century audiences with their brilliant character in salons and public concerts. They were also highly in demand from music publishers. In contrast to “fashionable pianists,” such as Carl Czerny, Franz Hünten and Henri Herz among

others, Franz Liszt composed operatic paraphrases or réminiscences as he called them, with greater regard for the conceptual context of the operas or selected scenes from which themes were drawn.

The art of paraphrases has been constantly developed, spurred on in part by the development of new technologies, and adapted to the social contexts and situations of the times. In the 21st century, new styles of paraphrase that re-contextualize well-known melodies or cultural idioms, can be found in the artistic research and creative work of many artists. These projects bridge boundaries between genres, nations and different cultures, thereby broadening musical communities and connecting people around the world.

This comparative study examines paraphrases and their performances within classical music in the 19th and 21st centuries, with examples drawn from compositions by Ludwig van Beethoven, Carl Czerny, Franz Liszt, and creative works by faculty members of Princess Galyani Vadhana Institute of Music.

Is There No Opera Without an Audience in the Concert Hall? Robert Ashley's *Perfect Lives* (1984) and the Potential Operatic Forms in Digital Age

Seok-young Kim

Seoul National University, South Korea

In late 20th-century America, television operas emerged and grew in popularity as television became the dominant form of digital media consumption. With the ability to be pre-recorded, television opera introduced a new way to stage and present opera in contrast to live performances in an opera house. Robert Ashley's (1930 - 2014) release of his opera *Perfect Lives* for television in 1984 was part of this trend. Television opera, however, declined in popularity over the next two decades due to high production costs. Live broadcast of operas, on the other hand, began to regain popularity. "Live in HD" opera broadcasts of the New York Metropolitan Opera, which began in December 2006, has become an important force in promoting opera in the digital age. Due to the physically distanced situation caused by COVID-19, opera companies are faced with circumstances in which opera performances must take place without audiences. Many musicians turned to online platforms for performances. In this context, it is worth returning to and reevaluating Robert Ashley's *Perfect Lives*. In this paper, I will consider the new possibility for operatic forms this work raises for us now in the digital age.

Robert Ashley's *Perfect Lives* depicts the story of a bank robbery. It was once described by Ashley as a "comic opera about reincarnation." I will examine three aspects of *Perfect Lives*: suitability of the opera to the digital age, qualities of the performers-characters, and potential audiences. The opera consists of seven episodes (25 minutes each), and was broadcasted on television. However, it is more compatible with current video sharing platforms like YouTube. In the original production, the composer played the part of the narrator, as well as the main character Raoul, who is a singer. He also presents a visual recitative in place of the traditional spoken one. As a 'performer-character,' "Blue" Gene Tyranny takes on the role of Buddy and of a jazz piano performer. He combines the virtual character of Buddy with the real character of himself as a pianist. In composing this opera, Ashley considered the audience's daily music environment; one in which music is experienced mainly through recordings and broadcasts rather than live performances. The flow of channel-surfing was taken into account by Ashley. Ashley's *Perfect Lives* is a pioneering work. I intend for my examination of its relevance and suitability today to inspire us further in the creation of new operas for the digital age.

Migrating to Remote Performance: Continued Artistic Agency in Response to Quarantine Regulations

Krina Cayabyab

Department of Musicology, College of Music, University of the Philippines, Philippines

This paper traces an independent vocal group's continued agency in the face of disrupted structures caused by the current pandemic in the context of Metro Manila. Primarily working in the peripheries of the live music industry, this group has continued its presence through online media since the beginning of the quarantine period in March. The group's remote musical activities presented online are outcomes that reflect the group's construction of its "vision, identity and community" (Pacifico, Paul in Wolfe, Paula, 2020) during this time. These factors that continue to unfold have affected the group's inclusion and decisions to

participate in various endeavours online, such as fund-raising shows, collaborations, video posts on social media, and activity on streaming sites. In addition to the varying levels of participation in these activities, based on Pacifico's three pillars, topical socio-economic, technological, political and industry currents are also crucial to the group's agency. Employing autoethnography to describe these issues as independent, dependent, and confounding variables, this case study seeks to present an approach for understanding an independent music scene and its participants whose artistic agencies have migrated to the online stage amidst COVID-19.

Musik der Aufklärung: Music of Beethoven in the Realities of Here and Now

Dr. Anothai Nitibhon

Princess Galyani Vadhana Institute of Music, Thailand

'Music is the mediator between the spiritual and the sensual life.'

L.V.Beethoven

For two and a half centuries Beethoven's music has played a major role part in countless people's lives. His music travels beyond boundaries and times to touch the hearts of millions. We all have our own stories of his geniuses; our own Beethoven myths and impressions

of his love and music. But one feature that surpasses all musical genres and cultural differences is his commitment to humanity, which always vibrates through the universe of his sounds.

Drawing inspiration from the Enlightenment era, this musical collage is a collection of reflections from 25 musicians and music enthusiasts from Thailand, each of whom has their own unique perspective on Beethoven--the man and his music--and stories of how his compositions have influenced their way of understanding the world. Together with a selection from his symphonies, concertos, overtures, sonatas, and his opera, each of the pieces in this musical collage contains

hidden messages that stem from various beliefs, and divergent understandings. Yet all relate back to a fundamental, unified hope in humanity.

In the age of disruption, it might just be time for us to “dare to be wise.” Beethoven had proven within these past 250 years that his music lives on and can continue to be a constant reminder of the coexistence of the spiritual and sensual worlds.

How Can We Play Music by 1010 People in This COVID-19 Situation?: The Challenge of the “Senju Dajare Music Festival”

Kotaro Ishibashi

Tokyo University of the Arts, Dajare Music Community Band, Japan

This presentation explores possibilities for music practice during this COVID-19 situation through a report and demonstration of the participatory music event “1010 People in Senju” which will be held on October 31st, 2020.

“Senju Dajare Music Festival” is a project led by the composer Makoto Nomura and “Dajare Music Community Band,” which was formed through open calls. “Dajare Music” is the fusion of puns, or “dajare” in Japanese, and music. In this music, we combine words with words, or find out words from words, and find ways of playing music from these words. “Senju” is the name of an area in Tokyo, which also means the number “1010” in Japanese.

Since our start in 2011, we have created music through collaborations with diverse people, including musicians, children, people with disabilities, and people in Thailand and Indonesia. In 2014, a concert called “1010 in Senju” was held, in which 1010 performers gathered and played

music together in a big fish market in Senju. On May 31st, 2020, the second “1010 people in Senju” was scheduled to be held, making use of various places in the whole Senju area.

However, due to the influence of COVID-19, the concert had to be postponed to October 31st, and the content of the concert had to be reconsidered. Further expanding the concept of spreading the music from a single location (the first concert) to the entire city (the second concert), we are now in the midst of a trial-and-error process to find a way to make it possible for 1010 performers to play music without many people gathering in one place.

What are the difficulties in preparing a large-scale participatory project when the future is uncertain? How can we create a system for diverse people to participate? How can we create new music with a mix of online and offline performances? In this presentation, we will report on the progress of our experimentation with a demonstration.



Sounds of Myanmar - Expanding Boundaries and Connecting Communities

Rachel Ho and Saw Win Maw

Music Society of Myanmar, Myanmar

In these unprecedented times, many people have turned to music to help them through the crisis. More so than now, there is a greater need to bring music to the community, to enable people to enjoy and learn from making music with each other to enrich their lives despite the pandemic. How can we still continue to reach out to the community to create, improvise and make music together in spite of not being able to interact in real time?

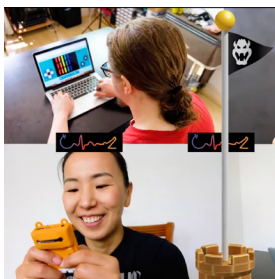
In this presentation, we will explore how two musicians living in Singapore and Austria were able to collaborate remotely by specially curating three online music workshops for 8 children homes in Myanmar as part of the collaboration between Music

Society of Myanmar and Global Village for Hope's music outreach programme. In these music workshops, the themes focused on were creativity and exploration of sounds. The children were encouraged to develop their imaginations and experienced making music together with their peers using everyday items, or even their own body (voice and body percussion). Though far apart in reality, and facing some challenges in this online setting, both the musicians and the children were still able to connect through active collaborations of music making. We will further discuss how these workshops positively impacted the lives of the children and how they can be further developed and used as a model for future online community music making workshops.

Workshop

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Tuesday 25th August 2020
.....

1:00 pm - 4:30 pm
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Musical Video Games

Hosted by Dr. Enrico Bertelli and Dr. Yui Shikakura

- See page 13

Tuesday 25th August 2020

1:00 pm - 2:00 pm



The Visual Music in the Virtual World

Dr. Ivan Zavada

Sydney Conservatorium of Music, The University of Sydney, Australia

This workshop takes an interdisciplinary and multimodal approach to visual music in the virtual world. Dr. Ivan Zavada will discuss different perspectives relating to the audiovisual medium, online network music collaboration, and simultaneous musical participation. He will also describe the notion of artistic consciousness through non-representational art, with a focus on the space-time relationship between sonic and visual elements in the visual music idiom, and will address the notion of emotional intent versus response. These issues are explored in his recent musical work entitled *Constellation 25*, which relies on a logographic score for its interpretation. Dr. Zavada will present an overview of visual music works that have influenced his compositional framework, which relies on contemporary digital media and the virtual world we currently find ourselves in, and is expressed through the dissemination of online concerts and artistic exploration. The discussion will revolve around the visual music paradigm within online music practice.

Biography

Ivan Zavada is a composer, programmer, designer and academic who proposes an interdisciplinary approach to visual music and network music performance by exploring the synergy and correlation between diverse forms of media, from the micro-variations of sound waves to large scale video projections to create immersive experiences. His most prominent collaboration involved sound mixing for domes and planetariums to accompany images of the northern lights and piano performance – *Résonances Boréales*. His research focus is the interactive relationship between image and sound within the realm of electroacoustic music. Ivan's work *Chronotope* was premiered at the Galileo Galilei Planetarium in Buenos Aires for the Understanding Visual Music Symposium. Other visual music works and interactive network music performances have been featured in international festivals, symposia and conferences around the world. Originally from Montréal, Québec, Canada, Ivan Zavada moved to Sydney in 2004 to establish himself as a composer and is currently Senior Lecturer at Sydney Conservatorium of Music, The University of Sydney.

Monday 24th August 2020

2:00 pm - 9:30 pm



ASEAN Youth Ensemble Workshop 2020

Hosted by Professor Dieter Mack and Peter Veale

- See page 14

Panel Discussion & Student Showcases

Tuesday 25th August 2020

2:00 pm - 5:00 pm



Plan "C": COVID and Creativity

Hosted by Dr. Monika Hennemann, Dr. Ruth Rodrigues and Dr. Anothai Nitibhon, sponsored by the Royal Musical Association's Southeast Asia Chapter

How can we preserve and even enrich our creative practices in the Post-COVID 'new normal'? This session will present some practical answers. It provides a lively platform for students and emerging professionals from three educational institutions with a strong history of collaboration (Raffles Institution, Singapore; Cardiff University and PGVIM) to present their ideas. And it will

introduce creative projects catalysed by COVID-19 that will continue long after the lockdown is over. The session is sponsored by the Royal Musical Association's Southeast Asia Chapter and chaired by Dr. Ruth Rodrigues (Raffles Institution), Dr. Monika Hennemann (Cardiff University) and Dr. Anothai Nitibhon (PGVIM).

Tuesday 25th August 2020

2:00 pm - 3:00 pm



Distant Soundings

Dr. Scott Wilson

*Co-Director of Birmingham ElectroAcoustic Sound Theatre,
University of Birmingham, United Kingdom*

Dr. Scott Wilson will speak about his and other's experiences creating online musical performances during lockdown. His talk will include a discussion of a multi-locality field recording piece developed by himself in collaboration with Jean-David Caillouët of the Princess Galyani Vadhana Institute of Music and Birmingham-associated composers Annie Mahtani, Norah Lorway, Jorge Garcia, and Jake Williams for PGMIS.

Biography

For the past three decades Scott Wilson's music and sound art has explored the intersection of different and sometimes contradictory practices. Combining aspects of instrumental/ vocal composition, field recording, immersive multichannel electroacoustic sound and

visuals, cross-cultural collaboration, live coding and improvisation in works that are each a bespoke solution to a unique artistic problem, his output holds few firm allegiances to schools, styles or genres, and regularly transgresses the boundaries of the 'acceptable' to be found in even the most supposedly experimental fields of practice. A particular interest in collaboration has led to a rich range of output, including cross-cultural and interdisciplinary works. These and other pieces, including hyperreal soundscapes using sound from the natural world, a collaborative musical palimpsest on classic Qawwali recordings, and music created by sonifying the particle collisions of CERN's Large Hadron Collider, have been presented around the world. Wilson is also an active educator and mentor for young artists. He is the co-director of Birmingham ElectroAcoustic Sound Theatre and teaches at the University of Birmingham in the U.K.

Tuesday 25th August 2020

3:00 pm - 4:00 pm



'Operating at a Distance'

Professor Joseph Hyde

In this presentation I will look at a series of works exploring dislocations in time and space, between media and audience(s). These seem to have new relevance in the 'lockdown' era, and I am exploring developing these ideas afresh in this context.

The works (many of them large-scale collaborations) include various telematics projects, such as **Cellbytes** (1999), a series of dance performances between London and Phoenix Arizona; and **me and my shadow** (2012), simultaneous installations in four European countries where people can meet and move together. Other works, such as **Periphery** (2000) and **Remember Me** (2002) allow audiences to meet the 'ghosts' of previous visitors. A current work, **Soma** (2020), explores how touch can be recreated in a virtual reality context.

Biography

Joseph Hyde is interested in music's place in an interdisciplinary landscape. In particular, he has engaged with audiovisual performance and visual music since the mid 1990s, as an artist and a writer. He has undertaken a project on the unique musical notation used by animation pioneer Oskar Fischinger, and in his creative practice he has focused on the use of 'obsolete' technologies, such as cathode ray tubes, oscilloscopes and analogue (audio and video) synthesisers. Since 2009, he has run a symposium on visual music at the Bath Spa University called Seeing Sound.

Tuesday 25th August 2020

4:00 pm - 5:00 pm



Musical Transformations: Networked Performance in Intercultural Music Creation

The Six Tones (VN/ SWE) and David Hebert

With the worldwide lockdown affecting individual musicians and concert halls, streaming technology has become a central vehicle through which musicians and audiences can meet. But this forced move to digital presence also suggests new possibilities, beyond the ongoing coronavirus pandemic. This paper discusses how networked performance may contribute to the sustaining of cultural heritage among migrant/ minority communities as well as to the development of innovative intercultural artistic practices. Building on the experience of our group, The Six Tones, as well as of research carried out by Roger Mills (2019) and Ximena Alarcón Diaz, we wish to develop a more robust understanding of the possibilities, and the limitations, that networked technology affords. The central source of our own work is drawn from Musical Transformations, an ongoing project which studies the intersection between traditional and experimental music in globalized society. We address the role of social interaction in the practice for intercultural collaboration, developed by The Six Tones since 2006, and discuss how such interactions are excluded when collaborating through digital mediation. Qualitative analysis of video documentation from rehearsals and performances constitute the foundation for the study. In the paper, we also discuss the projected creation of a scene for intercultural exchange at Manzi Art Space in Hanoi, with reference to the first networked performance carried out live on a scene in Hanoi, curated by The Six Tones at Manzi on July 12, 2020. This project situates the discussion even more immediately in the current developments of music culture in the time of the pandemic. The format of the paper we imagine as a 15 min. video essay, combining voiceover from the four authors with documentary footage and excerpts from networked performances with the group.

Biographies

The Six Tones

Since 2006, The Six Tones has been bringing art music from Vietnam and Europe together, touring as an instrumental music group or in music theatre projects, and working with choreographers. The group plays traditional Vietnamese music in hybrid settings for Western stringed instruments and traditional Vietnamese instruments. They improvise in traditional and experimental Western idioms and commission new music by composers in Asia as well as in Western countries. Since 2010, the group has developed a conceptually driven, cross-disciplinary practice, creating choreographed productions, music theatre, film, and video installations. The Six Tones are Nguyễn Thanh Thủy (who plays Đàn tranh), Ngô Trà My (who plays Đàn bầu), and Stefan Östersjö (who plays guitar and also many other stringed instruments). See further www.thesixtones.net. The four authors of this paper are David G. Hebert, ethnomusicologist and professor who has worked extensively on the development of online teaching for universities in China; Stefan Östersjö, chaired professor of Musical Performance at Piteå School of Music. He is PI of the Musical Transformations project and has long-term experience in intercultural collaboration, first and foremost through his work in The Six Tones; Nguyen Thanh Thuy (PhD in artistic research) who is a world leading performer of the dan tranh Vietnamese zither. Her PhD discusses the performance of traditional Vietnamese music in contemporary culture, in particular how a performance culture has been created for popular TV-shows, through the lens of gender analysis; Henrik Frisk, electronic music composer and professor with the Royal College of Music in Stockholm. Henrik is also a founding member of The Six Tones, and has long-term experience in networked performance.



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Wednesday 26th August 2020

9:00 am - 10:30 am



Education in Transition

Hosted by Assistant Professor Dr. Dneya Udtaisuk
and Dr. Anothai Nitibhon

Panelists: Chanita Pholudom, Wichita Jandan
and Apinporn Chaiwanichsiri

During this COVID-19 pandemic, music-making, music sharing, music teaching, and learning have been forced to transition to digital spaces. Even though digital technology has rapidly changed in the last decade, this was still a significant and challenging transition in Music

Education. In response, music content and platforms have been created to push learning forward, making music more accessible and enabling music educators to reach out to communities around the world.

Co - Mentoring Concepts in Online Teacher Development Activity Platforms for a Supportive Music Teachers Community

Wichita Jandan

*Department of Art Music and Dance Education, Faculty of Education,
Chulalongkorn University, Thailand*

Due to the COVID-19 pandemic, online teacher development programs have become even more necessary. For this reason, we conducted two forms of online music coaching and mentoring. One was performed on a Facebook group fanpage, where VDO clips of activities and suggestions were posted with minimal real-time communication. A second was co-mentoring online sessions, where teachers interacted in real-time via video conference and were able to ask questions as well as share teaching tips. Although fewer people could

attend these real-time sessions, they were found to provide deeper understanding in many dimensions and a sense of friendship and community. Both platforms served each other in harmony. Therefore, engaging in both forms of online music teacher development will enable teachers to provide information to large groups of people and concurrently provide a deeper level of support and appreciation for each individual music teaching community member.

An Online Resource for Music Education in Thailand

Chanita Pholudom

Princess Galyani Vadhana Institute of Music, Thailand

Since the COVID-19 situation began, people have changed the way they work, study, and interact with each other. The situation now shows us how important E-learning is today. In present-day Thailand, I find that many people do not have opportunities to know about classical music. Most people consider classical music a form of high art that they are unfamiliar with. In response to this, I want to make classical music more accessible and increase opportunities to engage and enthuse those who are interested in classical music but do not know how to interact with it.

Based on this inspiration, I created a learning tool using my viola recital as a project experiment. For my viola recital, I designed an animated female character named

'Alto' to narrate the program notes, in order to show that classical music is not necessarily complicated or difficult to understand when we know the context behind it. This project can be used as an online resource for teachers and parents to help students and children learn more about classical music. In my opinion, E-learning will definitely have a major impact on the education system in the future. Resources for learning are increasingly being made available online, and Covid-19 strengthening this trend. From now on, learning will not be restricted to the physical space of the classroom, but will happen everywhere. The online platform provides an opportunity for easier access to music education. Hopefully, this will increase the appeal of classical music to a broader audience.

Wednesday 26th August 2020

10:30 am - 12:00 pm



Virtual Communication, Real Community

Hosted by Anant Narkkong, Dr. Pawasut Piriyaongrat, Dr. Nipatdh Kanchanahuta, and Dr. Boon Hua Lian

In a state of lockdown from COVID-19, even the world of real-life meetings of the music society was disrupted. No real concerts. No classroom. No music practice rooms. All gone silent. But, the number of virtual meetings has skyrocketed. Many virtual music seminars have now taken place, and they are growing in size and number. At our meetings we have witnessed interesting new types of

speakers-listeners-followers; more open-minded interest in different styles of music. The atmosphere of conversation has been warm and all members have paid more attention to people's lives beyond their music activities. We invite representatives of different types of online music communities to join with us in this session to share their experiences and exchange ideas.

Wednesday 26th August 2020

1:00 pm - 4:00 pm



“What’s Next?: Music Tomorrow” – Discussion of Research-in-Progress

Hosted by Professor Jacques Moreau and Dr. Chanyapong Thongsawang

Masters students of the Princess Galyani Vadhana Institute of Music and Professor Jacques Moreau, head of Cefedem Auvergne Rhône-Alpes, Lyon, France.

Join us in our researcher’s workshop for a lively discussion of research-in-progress hosted by the first generation of Masters students at PGVIM and Professor Jacques Moreau, head of Cefedem Auvergne Rhône-Alpes and Dr. Chanyapong Thongsawang. Topics will include music and meditative practices, ecomusicology, piccolo repertoire, new music inspired by Luk thung (a genre of Thai folk music), and the creation of interactive musical events for children and families. A full list of project titles is included below.

The special event will include opportunities for open discussion with all present. Come listen, share, and exchange ideas with the next generation of music and knowledge creators.

Sounding the Plastic Sea: Musical Reflections on a Global Ecological Tragedy

Kawirat Saimek

The Promotion of Piccolo-Flute in Thailand's Classical Music Scene

Kalaya Phongsathorn

“ImaginEar” : Listening Experiences Design for Children and Families

Chamamas Kaewbuadee

A Holistic Guide to Self Balance: Exploring Creative Sound and Art Practices as Tools for Understanding Oneself and the World Around

Yanini Pongpakatien

In the Scent of Mud and Buffalo: An Interdisciplinary Study on the Legacy of Paiboon Butkhan

Warudh Samansap

Navigating New Realities for Classical Musicians: Applications from Case Study Research in Bangkok

Orawan Kadenoum

Plenary Presentation & Paper Presentation

Wednesday 26th August 2020

2:00 pm - 5:00 pm



“Teaching Music with the New Normal”

Hosted by Christoph Wichert

Plenary Presentation

Max Riefer

Paper Presentation

Pannapat Kritpet

Dr. Pamornpan Komolpamorn

Dr. Suppabhorn Suwanpakdee

Dr. Ch'ng Xin Ying and Assistant Professor Dr. Jeremy Leong



„It’s Not a Compromise!“ – Strategies and Methods for Online Teaching

Max Riefer

Universiti Teknologi Mara Faculty of Music, Malaysia

Like in many areas of today’s daily life, the use of digital media plays a growing part in the field of music education. However, often this so-called „online teaching“ in the field of music education is typically seen merely as a replacement in a situation where classroom teaching is not possible or universities require „blended learning“ — the inclusion of digital media into classes — only to fulfil certain criteria that allows the institution to improve its position in university rankings. Here lies the problem: online teaching is a different teaching and learning environment with its own possibilities and boundaries that cannot be only seen as a compromise or a gimmick. Thus, the use of digital media in music education needs different strategies and methods compared to classroom teaching in order to make it a beneficial and pedagogically sensible way of teaching.

In my presentation, I will discuss strategies and methods on how online teaching can be a useful, self-standing tool for music educators. My exploration is based on over five years experience with single and group music lessons online.

Keywords: Online teaching, music education

www.max-riefer.com

Biography

Maximilian Riefer, contemporary percussionist with a focus on Southeast Asian percussion music. 2nd Conductor of the Jakarta Modern Ensemble. Performances as soloist and chamber musician at international festivals like MaerzMusik (Berlin), Tokyo Experimental Festival, Vienna Modern, Soundbridge (Malaysia), two days and two nights of new music (Ukraine), Gongs&Skins (Vietnam, Thailand, Myanmar) or SIP Fest (Indonesia). Collaborations with Ensemble Modern (Germany), Percussionists Steven Schick and Johannes Fischer, Flutist Robert Aitken and Violoncellist Julian Steckel. Guest lecturer at the Birmingham Conservatoire (UK); Conservatory of Music Lugano (Switzerland); Tokyo Ongaku Daigaku (Japan); Mannheim University of Music (Germany), the Princess Galyani Vadhana Institute of Music (Thailand), the Yong Siew Toh Conservatory of Music (Singapore) and other schools in Europe and Asia. Director of Percussion Studies at the Universiti Teknologi Mara Faculty of Music/ Malaysia from 2015 to 2019.

He studied at the Freiburg Music University with Professor Bernhard Wulff and Professor Taijiro Miyazaki and at the Toho Gakuen Orchestra Academy (Japan) with Professor Yoshiyuki Tsukada and Professor Kyoichi Sano.

Teaching Music Online: Lessons Learned From COVID-19 Lockdowns

Pannapat Kritpet

*Department of Art, Music and Dance Education, Faculty of Education,
Chulalongkorn University, Thailand*

The spread of Coronavirus and city lockdowns in 2020 has impacted people's lives all over the world. As the owner of private music school in Bangkok consists of 297 students and 34 teachers, I decided to push all traditional music lessons to online classes during the lockdowns. While I encourage teachers to prepare digital learning materials such as teaching video, demonstration clips, online practice guideline and assignments; I also facilitated learners to participate in online lessons by offering rewards to those who actively joined online classes. After facing with limitation in Internet speed, sound quality, video interruption and non-verbal expressions such as posture, body language and mood; new teaching strategies were modified to overcome these constraints.

In new online platform, the school support teachers to record high quality teaching video to use across many lessons, especially basic content lessons such as scales and theory. The video utilization is not only to maximize benefits as it financially reduces cost (time, money and

other resources), but also instructionally standardize teaching materials which aligns with the school's quality control policy. The video serves as an introduction to private online session which student can make decision to appoint for private video call session to get individual recommendations. Data reveals that online private session requires less time than traditional private lesson and allows teacher to go through more customized detail with each student. Online self-learning process also develops students' learning skills and responsibility. The use of variety digital materials not only increases productivity, but also motivates student more than traditional face-to-face style. For example, the use of backing track with various instruments instead of teacher playing one instrument as an accompaniment improves ear training, music appreciation and aesthetic experience. The use of practice application such as smart music also helps student practice more effectively. These methods found to be useful for music teaching and should be considered in future music education.

Teaching Conducting Online

Dr. Pamornpan Komolpamorn

Director of Orchestras and Instructor of Conducting

College of Music, Mahidol University

Founder & Music Director of Amass Chamber Ensemble, Thailand

The COVID-19 outbreak of a global pandemic has had such a profound impact on our everyday life, the arts, education, and the continuation of cultural heritage. Due to the COVID-19 recovery plans of many institutions, including Mahidol University, are implementing protective measures against the spread of COVID-19 by continuing

to offer classes online. But how can conducting be taught online?! In this paper presentation I will share and discuss ideas, resources, and tools for the teaching of conducting online. I will discuss possible models for a post-coronavirus education in conducting, including best practices and innovative solutions.

Music for Society: Development in the Virtual Era

Dr. Suppabhorn Suwanpakdee

Assistant to the President for Student Affairs

Princess Galyani Vadhana Institute of Music, Thailand

One of the core courses of the Princess Galyani Vadhana Institute of Music's (PGVIM's) undergraduate music programme, entitled 'Music for Society,' has been running since 2014. The course aims to benefit students by focusing on their learning outcome, developing their skills in leadership, and enhancing their social awareness, organisation, performance and teaching. The course's main objective is encouraging and inspiring students to design music activities based on the context in which we worked, practising in the field for the general public through outreach activities, like participatory music, under the guidance or supervision of the lecturer. The output usually showcases a performance, which implements the activities of each site. Assessment is carried out over the entire course. For more than seven years, the programme delivered thus far has either involved collaborations with

people who live in the neighbourhood around PGVIM, or with children in slums and remote areas.

Due to the COVID-19 outbreak, the course could not run as usual, in the sense that people could not gather together in person. Social media, the online platform, became the method of public discussion and dissemination of artistic work because people were aware of the need for social distancing. This became a central factor in organising the course this year. Social media will be implemented so people can access information and communicate remotely rather than participate in person. Ultimately, the essence of Music for Society – a two-way learning experience between the students and the general public – will remain the underlying principle for the course which aims to touch the hearts of people in the virtual era.



“Zoom-ing” Music History During the COVID-19 Pandemic

Dr. Ch’ng Xin Ying and Assistant Professor Dr. Jeremy Leong

Head of Postgraduate Studies at UCSI University Institute of Music in Malaysia, Malaysia

For the past decade, the offering of quality online courses has been a burgeoning trend. Prestigious institutions such as MIT, Yale and Carnegie Mellon University now all offer online courses. One of the advantages of these courses is that they are accessible anywhere in the world to enthusiastic learners of diverse backgrounds. In Malaysia, foreign universities, such as Curtin University Malaysia, have entered an untapped market in online education by implementing cutting edge technology, such as the distributed learning (DL) platform. The COVID-19 pandemic accelerated developments in the field of online learning and teaching in unimaginable ways. As lockdown became a global phenomenon, face-to-face teaching became undesirable for reasons of safety, and online education became the preferred mode.

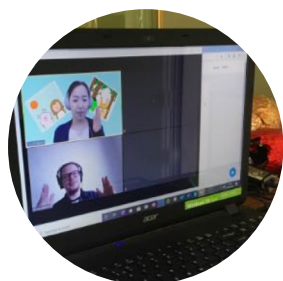
Zoom is one of the most popular online teaching platforms available in tertiary education. According to the UK

newspaper The Guardian, Zoom was downloaded 2.3 million times around the world on 23rd March 2020. This sudden spike of usership speaks to the utility of this platform. At the same time, the spike precipitated deep concerns over online security and privacy issues. Overall, Zoom has proven to be a useful online tool in the teaching of both classical and popular music history courses at UCSI University Institute of Music.

In this paper, we will examine the utility and potential issues of using Zoom in music education. In what ways do controversial issues of privacy affect the teaching of music history online? What were the positive and negative aspects of teaching music history on Zoom? How do we measure the learning outcomes of students when using Zoom? How do we motivate students in learning music history through Zoom? These and related questions form the basis of our inquiry.

 Wednesday 26th August 2020

2:00 pm - 3:00 pm



Was Lockdown a Fast-Track Towards Universal Digitisation?

Dr. Enrico Bertelli

*Senior Lecturer in Education, Anglia Ruskin University
& Drapers Brookside Primary School, United Kingdom*

Dr. Yui Shikakura

Japan

On March 19th 2020, as British schools went into lockdown, we took our last train down to London, abruptly ending a 2-year world tour. We frantically up-skilled ourselves through MOOCs, invested in new technologies and embraced new ways of reaching out to our students from challenging backgrounds.

During the following four months, our lives took place within a single square mile, as we delivered 114 online workshops to 1,074 students across England. For eight years we had relentlessly pushed schools towards a digital revolution, which had now disrupted all processes, overnight.

In this presentation, we share and explain our experiences, enriched by the feedback of our stakeholders, as we hectically reinvented our business model. With the usual routes to market blocked, we found new ways to reach out to our students, leveraging their parents' newly found free time and even involving them as educators. We also describe how we converted our frontal teaching workshops into successful online experiences, connecting remote areas of the English countryside, to artists in South-East Asia.

We will reflect upon how the lockdown broke down geographical limitations, but also raised unsurmountable

barriers to access for the digital illiterates, as well as those economically challenged. We set out to share our failures and successes in the form of a toolkit of best practices, for others to build upon.

Biographies

Dr. Enrico Bertelli

It all started in Venice 2003, after my first university exam. I got a good mark and found the Erasmus scholarship application; so I moved to Wales. I repatriated for a BA in Music, Cinema and Theatre, and a Percussion degree at the Conservatoire before embracing the cold Welsh weather again for an MA in Performance Studies. Soon after, York was home to my PhD in performance and electronics, before packing my life in a car towards London. But I was in Belfast, ordering pizza when an email popped in, with a grant that sparked the idea of Conductive Music. From two staff and five schools, we work with 70+ schools, 4,000 students yearly. I am so happy to have presented our project to 30+ universities and schools in Hong Kong, Thailand, Japan, New Zealand, Russia and throughout Europe.

Maker Movement, Open Source, Legacy, Music Technology and STEAM are the keywords of our manifesto, thanks to which we take apart, destroy, hack and rebuild, any piece of art or technology, that we can touch!

Dr. Yui Shikakura

Teacher, performer and researcher in the field of Education, Music, Culture and the Arts; Ethnomusicologist specialising in Kabuki and Japanese Traditional Music.

As a performer, I have performed mainly in Tokyo.

I teach both one to one and groups of students, from early years to college undergraduate studies. I have designed music workshops and organized lecture concerts for everyone from young children to seniors in Tokyo, Shizuoka, Nagano (Japan). I have conducted research on the gender gap in Japanese traditional arts, pedagogical methods of traditional music education for young students, and spectral and sound quantity analysis of various style of vocal sound. One of my principal goals is to create my own traditional music education curricula for various types of students.

Paper Presentation

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Wednesday 26th August 2020

3:00 pm - 4:00 pm
.....



“Virtual in the Making”

Hosted by Dr. Jean-David Caillouët

Gametrak Controller: A Virtual Musical Instrument and the Realisation of ‘Sound Capsule’

Poumpak Charuprakorn

Cardiff University, United Kingdom

Gametrak Controller is a game controller designed in the early 2000s for games on a console platform. Because of the tactility of the position tracking system of its tethers, many laptop orchestras and ensembles have been

exploring its potentials and designing programmes which transform this gestural device into various virtual musical instruments. A collaboration with the Swansea Laptop Orchestra in 2018 led me to incorporate external devices

into my electroacoustic compositions. Having conducted further research on the controller itself and how different ensembles work with the device, I discovered a vast array of possibilities to translate data into sounds and transform gestures captured by the controller into music. With the help of various conditional logics in a computer programme, a Gametrak Controller can become any musical instrument, within and beyond our imagination.

In the first section of this paper, I explain the controller and its brief history, including experiments conducted by others on the translation of data into music. In the second section, I discuss my use of the gestural device in my composition Sound Capsule, an imaginary soundscape realised in live performance by using the positions of sound samples and a performer within a virtual space.

Artistic Research in Audiovisual Project – F(r)ee Road

Kittiphan Janbuala

Faculty of Music, Silpakorn University, Thailand

This paper addresses artistic processing and motivation in my solo audiovisual performance F(r)ee Road. This work is based on glitch-art and sonification procedures. “Glitch-art,” which involves the use of errors for aesthetic purposes, was applied to audiovisual elements, and two methods of sonification, i.e. sound-generative processes, were also employed: audification

and parameter mapping sonification. F(r)ee Road is game based. The performer must control a “car object” and avoid and make collisions with obstacles on the screen. The act of moving and colliding are affected by the sound and visual generative processes within the work. All processes are generated by personal computers through the software program Max (Cycling '74).

 Wednesday 26th August 2020

4:00 pm - 5:00 pm



Zen and Virtual Reality: Investigating the Explosion of 'Lockdown Live' Performances and Virtual Festivals

Associate Professor Dr. Jonathan Day

*Co-Director of the Performance Research Cluster, Royal Birmingham Conservatoire
Associate Professor of Transmedia Arts, Birmingham Institute of Creative Arts,
United Kingdom*

Research by Sir Roger Penrose, the Emeritus Professor of Mathematics at Oxford University and a number of other eminent physicists into the quantum based origin of consciousness, elided with thinking around Object Orientated Ontology, as expounded by Graham Harman and others, and led to a paradigm shift in our conception of the relationship between Universe and Mind.

Penrose and others have demonstrated that consciousness is inherent in all things and the long assumed human monopoly of it is fallacious. Harman and OOO have also expounded on and explored the independent agency of objects, and the manner in which these objects come into awareness of each other ('encounters') from a philosophical perspective.

These explorations together reveal that elements within a performance are necessarily active rather than passive agents. A live performance is an encounter between agents that collide, influence and interact with each other. Some of these 'actors' are frequently and habitually acknowledged, while others are less celebrated. Some—and for me this is most interesting—are tacitly admitted. 'Every performance is about the audience.' This is a folk wisdom epithet that is demonstrably true, since the real time interactions between listener/s and performer/s demonstrate clear agency within the encounter. Instruments too, are active—'every guitar has songs in it' is another epithet (here I am quoting singer Harry Styles).

This tacit acknowledgment of influence suggests that instruments are not dead matter in the hands of performers but declare and exert their own subtle influence in the performance encounter. In popular music this is called 'mojo.' In art music it is evidenced by the conferral of totemic status on certain instruments and makers. A similar influence is exerted by architecture, acoustics, staging and embellishments.

Since a performance relies on the interaction and collision of these 'objects-with-agency', what are the effects when they are removed or distanced during a virtual concert? Streamed performances ('lockdown live') constitute a shadow-play flicker of charge across light emitting diodes/plasma cells and are demonstrably not the same as an actual experience of a performance. What can we understand about the nature of this difference? How does a virtual experience of music differ ontologically from a live one? How can we apply this to our own endeavours?

The tension between presence and absence in real and virtual performances is intriguingly consonant with earlier writing in Zen. Obaku, in the 9th century CE, throws a revealing light: "The foolish embrace thought and eschew phenomena, The wise embrace phenomena and eschew thought."

Virtuality, most often evident in our sliver thin screens, is an extension of what Obaku calls 'thought' and is

a realised projection of *imagination*, the survival-necessitated human imperative to investigate possibilities/ dreams. We create models of systems in order to understand their behaviour, predict their actions and thereby control them. A herd of animals, for example, though faster and stronger can be understood, controlled by us and exploited. A consequence of this propensity for modelling, as many Zen writers point out, is that imagination is both wild and wilful—many of our models are necessarily flawed, inaccurate and broken, creating a thousand imagined (virtual) worlds in which we may lose ourselves. Phenomena in Zen act as locators—fixed points in the flux of imagination that locate us within our extant experiential context. Zen practice (archery, flower arranging, tea making, rehearsing an instrument) is designed to reinforce this locating behaviour by centring us in our deep minds (away from imagination) and bodies. What happens when these locators are absent? Is there actually an element of risk in any shift toward the virtual? What are the dangers and can we avoid them?

Drawing on these insights from physics, philosophy and zen, this paper will examine how ‘virtual’ and ‘real’ are folded into current tensions around the presentation and consumption of music. Through many examples of ‘lockdown live’ performances we will examine how promoters, filmmakers and performers have reacted to the sudden, complete removal of performance-to-audiences in venues in most territories worldwide. What do their strategies reveal about the melange and collision of performers, spaces and objects? What does the experience of wide scale lockdown suggest about future trajectories for performance and the dissemination of music?

Biography

Jonathan Day works as a musician, writer and image-maker. He has released a series of musical works, including most recently *A Spirit Library* (NiiMiiKa, 2019), which was voted an Album of the Year 2019 by Folk Radio UK who called it “Utterly Beautiful”. In the world before COVID he toured internationally, but this year has instead been broadcasting—with the BBC, Channel 4 television (UK) and in Holland, Australia and the US. He has also ‘performed’ at a range of virtual festivals, including Small World, Radnor Festival, Raising Steam and others. He has published four books and numerous chapters and articles. His works include *Postcards from the Road* (University of Chicago Press), *Atlantic Drifter* (Proper Records), *The Politics of Navigation* (VDM), *Carved in Bone* (Proper Records), *The Stain of Time* (Aalto University) and *Art and Terror* (Routledge). These have been described as “Beautiful music” BBC, “Seductive, complex and poetic” ARTnews magazine, New York, “Scratching at the transcendent” the Independent, London, “Expansive, intelligent and eloquent” South China Morning Post, “Breathtakingly beautiful, Jonathan’s voice floats like an ancestral spirit” Folk Radio UK, “Visionary” fRoots magazine, “a voice dark as chocolate on a still night” Stirrings Magazine.

Jonathan is co-director of the Performance Research Cluster, Royal Birmingham Conservatoire and Associate Professor of Transmedia Arts at the Institute of Creative Arts, Birmingham

Wednesday 26th August 2020

7:00 pm - 9:00 pm



Individual Voices

Curated by Anothai Nitibhon and Christoph Wichert

*"How changed Zarathustra is! Zarathustra has become a child, an awakened one.
What do you plan to do in the land of the sleepers? You have been floating
in a sea of solitude, and the sea has borne you up. At long last,
are you ready for dry land? Are you ready to drag yourself ashore?"*

Friedrich Nietzsche

2020 is the ultimate leap year. We have leapt (or been pushed?) into the unknown. Some people's lives changed overnight, others suffered the slow pain of uncertainty for months. Almost every person on earth experienced some kind of personal quest this year, whether it be a journey into the inner self or the development of a new orientation towards solitude. Even when we are out, our individual faces need to be hidden away under a wearisome mask.

How can we reconnect with, or rediscover, our individual voices? Pradnampetch Kanoknak explores the existence of individual voice within the family in her ***The 5 Members: Sound of Family Relationship***, while Piyawat Louilarpprasert demonstrates his attempt as a trombonist to grow back his sounds through the instrument in ***Atem*** (1975) for trombone solo by Mauricio Kagel. In the distant land, ***Cime Lointaine*** by Violeta Dinescu performed by Peter Veale, depicts a faraway summit where life hides away from the tumults of the current moment.

In another corner of the globe, Dhorn Taksinwarajan recreates his voice with digital means and attempts to give it new life with his piano playing in ***TRANS - MUTE***. The inherent value of Dhorn's purpose is re-confirmed by ***My Spirit is Awakening*** for solo Bassoon by Yii Kah Hoe, performed by Christoph Wichert, a work that reveals that the only way to protect the indigenous way of life is to awaken the spirit within ourselves. With the sound of imaginary birds from ***Winter Birds from "Five pieces after Paul Klee"*** by Toshiya Sukegawa, performed by Max Reifer, life is breathed into the movement of a dancer, freeing our mind into the air.

"A dialogue. An interaction of two planes. Two voices trace a single line." In ***To and Fro***, we follow the sounds that travel back and forth between Peter Veale (oboe) and Hannah Weirich (violin), forming a melodic thread that elongates the air. Synchronization is further enhanced with ***Modelle VII: für variable Besetzung*** by Hans Zender, in which five instruments breath and move in silence together, forming an invisible bond that connects individuals into a singular body.

A dialogue with oneself is perhaps the most intricate of all. **Addiction to Progression (Stages)** for Bassoon and pre-recorded Bassoon composed and edited by Ilysia Tan, traces the transition between two states of mind and the puzzling dialogue between the self and ‘somebody else’. **Vakuum Lieder** (2017) for solo vacuum cleaner by Carola Bauckholt provides a stark contrast, pulling us out of boredom and drawing our attention to a common object that she has turned into an instrument of wonder. The fun becomes limitless with **Binalig** by Harold Andre Cruz Santos, which transforms Kulintang into an exploration of sounds and rhythms. The following work, by **Clash Music for a pair of cymbals** by Nicolaus A. Huber, regulates the movement of two dancers that exist in the different realities of two players of the same piece, recorded in different places and times.

A Thai poem about the world half-told, read by Rassami Paoluengtong, leads the way into the final part of the concert, in which the idea of equality is explored. **The Weather Riots** by Samuel Vriezen, performed by PGVIM students, plays with different ideas of social togetherness. We finish with **In(Div)idual**, an improvisation by Thanisa Durongkaveroj (Piano), Weerapong Donlakhon and Yutthana Amrarong (Dancers), a work that tells the story through sound of an individual floating in a sea of solitude, trying to land herself ashore, and awakened again with a new voice; The voice of an individual that nonetheless reverberates with the sounds of the world she is emerging from and the new reality that is now hers to discover.

Thanks to the Audio-Visual Materials from

Ensemble Musikfabrik
Janet Sinica
Daniel Seitz
Christoph Wichert
Ilysia Tan
Max Riefer
Harold Andre Cruz Santos
Natthapat Kirawiroj

Performers

Taceti Ensemble, *Trombone and Vacuum Cleaner*
Dhorn Taksinwarajan, *Piano*
Thanisa Durongkaveroj, *Piano*
Weerapong Donlakhon and Yutthana Amrarong, *Dancers*
Rassami Paoluengtong, *Reciter*

Musicians (Zoom and Live Session) - Workshop with Christoph Wichert

Modelle VII and IX

Jirasiri Kangvannavakul, *Flute*
Songklod Nunthakasem, *Trombone*
Pradnampetch Kanoknak, *Violin*
Jirayut Thaolipo, *Double Bass*
Nadis Boonrod, *Marimba*
Anusorn Prabnongbua, *Marimba*

The Weather Riots

Siraphob Maitreesirimongkol, *Flute*
Prannathorn Teerodjanakul, *Oboe*
Jirapahn Kaokum, *Violin*
Krittaya Lorpiyanon, *Violin*
Phumthana Mu, *Violin*
Pingka Sirisujinte, *Violin*
Yotsakron Ruengchaicharoen, *Violin*
Phumirin Chantanayingyong, *Cello*
Anupon Cheychum, *Glockenspiel*
Sanpetch sibsiri, *Piano*



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Thursday 27th August 2020

9:00 am - 12:00 pm



Opening Locks, Evolving Horizons

Hosted by Yong Siew Toh Conservatory of Music,
National University of Singapore

Speakers: Professor Bernard Lanskey, Muse Ye,
Jonathan Shin, Lin Xiangning

9:00 am – 10:00 am

Opening Lock, Evolving Horizons

*Speakers: Professor Bernard Lanskey, Muse Ye,
Jonathan Shin, Lin Xiangning*

In inland shipping, artificial constructs, in the form of locks and canals, have long been used as mechanisms to transcend natural topographical limitations, thus forging new connections and opening up fresh horizons. Over time, the initially disruptive imposition of the canal combines with the confined space of the lock, enabling enhanced communicative, connective and reflective possibilities for flow. As time unfolds, nature re-emerges to create fresh beauty, enfolding these initially seemingly clumsier impositions as natural evolutions of the original landscape.

As a similar paradox, initial restrictions on physical movement and of more direct interaction over the past few months have arguably come to offer equivalent increased opportunity for energising fresh exploration, for creative experimentation, for personal reflection and for making new connections.

Back in January 2020, no one could have anticipated where each respective circumstance was to lead by March and beyond. As most anticipated activities were curtailed, new projects emerged while other different ways were found for presenting material originally planned for live performance. If such approaches are perhaps not yet

second nature, there is a real sense where these enforced changes of approach and prioritisation in relation to the musical environment are becoming more normal, impacting consequently on personal and collective artistic identity and expectation.

This dialogue offers opportunity for cross-generational reflection on such unanticipated experiences, exploring constructs of contemporary presence in relation to experienced pasts and imagined futures – musical, philosophical, political, social. Apparent boundaries in relation to genre, creative and reflective process and musical experience – imaginary, virtual and real – will be teased using as starting points a contrasting range of self-identified personally transformative projects undertaken by each panellist.

While all four presenters undertook piano solo studies as undergraduates, their individual identities have been evolving since in multiple different directions. Bernard Lanskey is Dean of Yong Siew Toh Conservatory (YST), National University of Singapore, and President of the Southeast Asia Directors of Music (SEADOM) Association. Muse Ye is a Teaching Assistant in Collaborative Piano at Ithaca College in the USA where she is undertaking a Master's degree. Jonathan Shin is completing a DMA in Composition at the Peabody Institute, USA, while Lin Xiangning has recently been appointed as a Trainee Teaching Assistant (Contextual Studies) at YST where she is completing a Master's in Piano Performance.

10:00 am - 11:00 am

*Speakers: Brett Stemple, Tony Makarome,
Karst de Jong, Adeline Wong, Chen Zhangyi*

11:00 am - 12:00 pm

Recognizing Boundaries – Finding Synergy

*Speaker: Khoo Hui Ling, Gabriel Lee, Htet Arkar,
Kenny Ooi Chia Fu, Nicky Juanite, Sulwyn Lok,
Thanisa Durongkaveroj*

The music scene in Southeast Asia is a rapidly evolving one, composed of an exciting array of unique voices. Part of its evolution involves the emergence of technologies that have catalysed the field of interdisciplinary arts and enabled increased connections across temporal and geographical boundaries. Recent developments beg the following questions:

Is there a Southeast Asian musical identity? If so, how can we define it?

Especially during this COVID-19 pandemic, when physical connections have been largely replaced by virtual ones, has technology helped the various musical identities in Southeast Asia connect with the broader community and with each other? If so, how?

Join Khoo Hui Ling, Lecturer in Contextual Studies at the Yong Siew Toh Conservatory of Music and Gabriel Lee, Artist Fellow at the Yong Siew Toh Conservatory of Music as they explore the above questions together with five outstanding individuals from SEADOM's 30 Under 30 Project.

The SEADOM 30 Under 30 Project is a decade-long initiative culminating in 2030 that brings together 30 Southeast Asian music leaders under the age of 30 through workshops and collaborations. Inspired by The International Council's (IMC) Five Music Rights, these young music leaders embrace the multiplicity and hybridity of various musical styles and genres present in Southeast Asia, and are passionate about cultivating the next generation of musicians and audiences in their country and across the region. The five speakers from SEADOM's 30 Under 30 Project are:

Htet Arkar, *Myanmar*
Kenny Ooi Chia Fu, *Malaysia*
Nicky Juanite, *Philippines*
Sulwyn Lok, *Singapore*
Thanisa Durongkaveroj, *Thailand*

Thursday 27th August 2020

2:00 pm - 5:00 pm



“Musical Community and Well-Being”

Hosted by Kajornsak Kittimetaveenan

Distancing and Loneliness: Being Heard in the Silence

Francis Nuntasukon

Department of Music and Drama, Faculty of Arts, Silpakorn University

This article rests on a question: What are the conditions for understanding silence? The language of silence cannot be achieved through its representations, even the ontologicals of silence are not empirical or observable phenomena. It is for this reason that our experience of understanding almost all silence is an experience that comes through a “cultural tool.” Through this tool, our experience forms and creates the meaning of silence, limiting the condition and the boundary of its instrumentations; its form manifests itself through social loneliness. The concepts of loneliness and silence have always been evident in contemporary music. Although loneliness may not be directly linked to distancing or social isolation, due to the lack of relationships with others, loneliness can be a negative outcome of the inconsistency between the physical relationship and the self-imposed standards of social expectation. It is for this reason that we ourselves rebuild the “mentality” of loneliness and social isolation as a new condition of wanting to stay away from society and others. This condition manifests itself through the language of music.

Within the framework of Adorno’s study of mass culture, music in mass culture is changed to a new position that does not place itself solely on the artistic framework.

Instead, it becomes a tool and a process to heal emotions that are depleted or address the vital social symptoms of almost all human cultures in capitalistic era, that is the perception that individuals can redefine their perceived symptoms and view it as a logical reflection of societal mentality. Loneliness and silence have something in common. They are ignored through observable patterns. As empirical aesthetics, attention to loneliness and silence is necessary to expand understanding of the mechanisms behind the symptoms and the persistent state of social symptoms that should be addressed, and this may be presented as a means of addressing the social impact that has occurred. We found that there was a pattern of discrepancies in the concept during the consideration of how music was placed on an ontological turn, affecting the regression of the human listening in nature that was inherited when living on the soundscape. Under this COVID-19 pandemic, some social behaviors have manifested interestingly through Thai’s online soundscape, such as ASMR and Virtual Concert, which are important in the study of new musicology, or contemporary sound studies.

This study was funded by the Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization).

“Lunop han Dughan” as a Psycho-Social Approach to Mitigate Trauma Among Typhoon Yolanda Survivors: An Action Research Towards Participatory Governance

Alegria O. Ferrer

Polytechnic University of the Philippines, Philippines

This paper presents a study based on action research conducted with a community of survivors of Typhoon Yolanda in Tacloban City, Leyte Province, Philippines. Research involved personal interviews with various stakeholders and direct observations throughout the process of composing and producing a drama, “Lunop Han Dughan,” that served as a tool for the reintegration into society for a community that suffered from trauma. The drama was based on the experiences of this community during the typhoon, and was written in their own Waray language, composed, directed, sung and acted by the survivors themselves. The researcher found that disaster mitigation must include a balance between providing for both the material and non-material needs of survivors. The researcher examines the processing of emotional trauma through the application of a holistic

psychosocial intervention. This holistic approach was found to decrease the impact of the trauma, allowing the survivor to function more normally and reintegrate into society as early as the rescue and early recovery phase. Based on the results of this study, the researcher argues that psychosocial intervention should be at the forefront of delivery of first aid to disaster victims. Through the production of “Lunop Han Dughan,” participants processed memories of the disaster. Along with the crew members and cast, the audience, who were also survivors themselves, were able to express their emotions, pain, and sorrow as well. They came out of the performance purged from the trauma and began an overdue process of healing. All survivors involved in “Lunop Han Dughan,” whether participants or audience members, were transforming from victims to survivors.

Music Engagement and Subjective Well-Being on Indonesian’s Professional and Amateur Musician

Christ Billy Aryanto and Faisal Rahman Pardomuan

Faculty of Psychology, Atma Jaya Catholic University of Indonesia, Indonesia

This study investigates the level of active participation in music activities and its relation to subjective well-being in amateur and professional musicians. Subjective well-being is one’s evaluation of their satisfaction, fulfilment, and emotional reaction to events of their life. Previous studies have found that musicians have a higher level of subjective well-being than non-musicians. However, these

studies have not specifically investigated differences between amateur and professional musicians. This paper presents a correlational study using the Music Use (MUSE) Questionnaire to measure music engagement and music engagement style, the Satisfaction with Life Scale (SWLS) to measure cognitive aspects of subjective well-being, and the Scale of Positive and Negative Experience (SPANE)

to measure the affective aspects of subjective well-being. 146 participants participated in this study consisting of 80 amateur and 66 professional musicians in Indonesia. By using the Spearman correlation, this study shows that music engagement is significantly correlated with subjective well-being for amateur musicians, but not for professional musicians. It was also found that amateur musicians had significantly higher levels of subjective

well-being compared to professional musicians. These results indicate that the way professional and amateur musicians perceive and process music-making is different, and that these differences result in divergent perceptions between the two groups.

Keywords: music engagement, subjective well-being, professional musicians, amateur musicians.

The Effect of Binaural Beat Auditory Stimulation for Relieving Stress of Biomedical Engineering Students: a Pilot Study

Thanate Angsuwatanakul* and Nawarat Boonnak

College of Biomedical Engineering, Rangsit University, Thailand

In the post-modernization era, or the 21st century, every country enhances excellence in every way including politics, economy, society and education through digital technology. The challenges to individuals and societies imposed by globalization and modernization are widely acknowledged. Living under pressure and rapid change lead to the accumulation of stress for people at all levels, particularly workers and students. Excessive stress has harmful effects on mental health which can cause a great deal of suffering. This paper shares preliminary data on the effect of using binaural beat auditory stimulation for relieving stress. For this study, nature sounds were used in combination with binaural beats. Seven participants were selected from Year 3 and Year 4 undergraduate student populations (n=7). The findings from this pilot study revealed that participants experienced high levels of stress (M=11.14: Total score = 15). Using natural sounds combined with binaural beats, it was found that

the happiness index before and after the experiment increased significantly from 28.25 to 34.0. The findings correspond to the analysis of brain changes with experimental setup in 14 EEG signals. At the frontal lobe and the temporal lobe, the average alpha wave while listening to binaural beats is higher than that of the beta wave in all positions.

Results suggest that listeners were able to experience a range of positive emotions, including relaxation and happiness. These promising results show that binaural beat auditory stimulation is effective in terms of alpha wave stimulation. The findings suggest a need for a larger-scale study and the development of binaural beat songs for data analysis.

Keywords: Stress, Music Therapy, Binaural Beats, Brainwave

The Social Impact of Music Organizations in Khlongtoey: The Quantitative Data

Dr. Pongthep Jitduangprem

Princess Galyani Vadhana Institute of Music, Thailand

This study explores the philosophies and management procedures of three music teaching organizations in the crowded Bangkok community of Khlongtoey: Immanuel Music School, Music Sharing, and the Khlongtoey Music Program. With a particular focus on each program's social impact, this study presents an analysis of quantitative data and qualitative information that was gathered through in-depth interviews. Information from questionnaires were gathered from 161 study subjects

that had known of the organizations' existence and 55 subjects that did not. This study includes an analysis of levels of community participation, opinions on music programming, expectations, satisfaction, and the correlation between level of participation and perceived social impact. Study participants were people who were found around the organizations, and may not be representative of the entire population of Khlongtoey.

The Process of Music Activities for the Elderly of Thonburi District in Thailand

Natsarun Tissadikun, Panus Tongkarnpanit, and Warinthorn Sisiadngam

College of Music, Bansomdejchaopraya Rajabhat University, Thailand

This paper examines the application of music education methods designed for children, such as the Orff Schwerk method, Dalcroze Eurhythmic, and the Kodály method to music activities for the elderly. Working with elderly communities in Thonburi, the researchers assessed the physical and mental health development potential of music activities for this population, as well as their effectiveness in helping elderly people acquire a foundation of basic musical skills upon which they can further develop musically in the future. Further, the researchers studied the ways in which music activities can encourage the elderly to have a good outlook and

develop their creative potential. These are important abilities for 21st-century life and, more specifically, for navigating social aging within the context of a growing population of elderly now and in the near future. This study aims to develop a new music activity model designed specifically for the elderly in Thailand. The proposed model includes a screening process used to assess the physical and mental potential of participants, so that activity leaders can understand and prepare for the participants' attitudes and musical interests. Musical activities used focus on the development of skills in rhythm, movement, listening, and singing.

Thursday 27th August 2020

2:00 pm - 5:00 pm



Recitals on the Go: Embracing the Unexpected

Hosted by Thanisa Durongkaverroj and Anothai Nitibhon

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, underpinning all of its activities with subtle but essential values.

Since its inception thirteen years ago, PGVIM has taken seriously the complex challenge of creating a relevant classical music conservatory amidst the turbulent sweep of the 21st century. Why classical music? How can this new institute relate to and reflect the cultural context of contemporary Thailand? What abilities must students develop in order to thrive in this fast-changing society, with its constant flurry of technological developments?

These crucial questions, reflecting the demands of our current reality, were at the forefront of our thinking as we designed and implemented a progressive and sustainable contextual program for music students here at PGVIM. Our contextual studies courses are aimed at breathing new life into classical music creation and performance. As showcased in our student's recital projects, we encourage students to think beyond traditional models of classical performance, and to connect their musical enthusiasm with the real world of today and tomorrow, while exploring their existing passions and creating new ones through creative exploration.

PGVIM's recitals are always evolving. They change with each generation, reflecting the unique personalities of

the students as well as the ethos of each year. At this panel discussion, PGVIM students will reflect on their recital projects in 2020—a truly remarkable year for us all. They will examine and share the ways in which their projects catapulted them into new artistic terrains, enabled them to discover and visualise their future and, perhaps, even to virtualize their own realities.

Presenters

PGVIM Contextual Studies

Dr. Apichai Chantanakajornfung

Music Connect (Year 1)

Waris Warindarawej

Patthiya Siroirojsathaporn

Music Life Balance – Music Collection (Year 2)

Yotsakorn Ruengchaicharoen

Krittaya Lorpiyanon

Sakda Pharchumcharna

Prannathorn Teerardjanakul

Kansiree Chirawattanaphan

Rossakorn Phuengthongthai

PGVIM Recitals (Year 3 & 4)

Chanita Pholudom

Kradsadika Prawanram

Pattarapol Sukvajeeporn

Khongchai Greesuradej



Thursday 27th August 2020

7:00 pm - 9:00 pm



Showcases - Recitals on the Go: Embracing the Unexpected

Curated by Anothai Nitibhon and Khetsin Chuchan

A dubstep take on Mozart's famous Queen of the Night Aria. Bach's Partita turned into a representation of environmental calamity. A story of struggle, in which playing the violin becomes just a dream. Viola repertoire introduced by a bubbly animated character.

Student recitals at Princess Galyani Vadhana Institute of Music are hardly conventional, and each year these recitals become a festival in which the students put their own twists on classical music masterpieces by means of personal re-interpretations.

However, nothing could have prepared them for the unprecedented challenge of a global pandemic! Like musicians all around the world, they were forced to reassess how their performances could take form. In this performance event—co-curated by PGVIM's recital projects coordinator, Dr. Anothai Nitibhon and PGVIM's Graduate Khetsin Chuchan, students and recent graduates of PGVIM will showcase their recital creations and discuss how they embraced and adapted to a most unexpected reality.

Artists

Pornnatcha Koonkaew
Panupop Jakklom
Chatkul Wisutthisara
Khongchai Greesuradej
Krongkwan Tassanapak
Fuangfaa Rakrong
Suchunya Tanvichien
Selina Jones
Sotida Chairidchai
Pattarapol Sukvajeeporn
Noprada Jirasuwankij
Piyatida Pocharasang
Vorakit Kamolraksa
Netchanok Chinchakkaeo
Pishayatan Sungvornvetchapharn
Wadtawan Ketbunthorn
Nichanan Valanaraya
Kornvit Anoontakaroon

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Friday 28th August 2020

2:00 pm - 5:00 pm



“Pathways: From Past to Present”

Hosted by Dr. Komsun Dilokkunanant

Transformation of Brass Resonators: Programming Sonic Modulation of Trombone Through Khong Wong Yai’s Tuning System

Siravith Kongbandalsuk

Princess Galyani Vadhana Institute of Music, Thailand

Phra Chen Duriyanga, a prominent Thai-German musician once argued that “under no circumstances can Western instruments be mixed up with the Siamese, since the scale-steps of the two systems of music are different.” (Garzoli, 2015). The majority of the Thai traditional modes consist of seven notes within one octave whereas most Western modal systems consist of 12 notes within one octave. Many music scholars have tried to re-adjust the intonation of each of the Thai modal pitches to match the Western systems (equal temperament). However, due to the differences in instrument structure it is often not possible to align both the intonation and tuning systems.

What if, however, Western instruments were adapted to suit the Thai tonal system? This paper explores new possibilities in trombone performance regarding intonation, tuning system and timbre through the study of the Thai bronze percussion ‘Khong Wong Yai’ and its modal system, and the application of its sound and pitches to the trombone. The trombone has more flexibility regarding pitch adjustment compared to other brass instruments. Thus, the trombone is able to tune and

harmonize with ‘Khong Wong Yai’. Moreover, modulating between the two instruments can create new sonorities, sonic behaviours, and tuning systems.

For this study, the spectroid program (sound analyzing) was used to extract specific frequencies from the Thai seven modal pitches found in Khong Wong Yai. Then, these frequencies were compared to the standard Western tuning frequencies based on A=440. Following this, two notes of Khong Wong Yai were paired within one octave range. For example note of 1st gong with 2nd gong and note of 1st gong with 3rd gong etc. The distances between pitches were defined and compared to intervals in the Western modal system (equal temperament & just intonation). Distances were also calculated in both cents and ratios. Subsequently, the researcher played and recorded Khong Wong Yai’s extracted frequencies on the trombone and compared the recorded frequencies with those produced on a tone generator in order to re-create as nearly as possible, the frequencies and intonations of the original Thai seven modal pitches.

Results demonstrate the feasibility of playing the music of Thai fixed instruments, such as Khong Wong Yai, on the trombone and demonstrate that these two instruments can be tuned to the same or very similar frequencies. The manner of playing and hearing these pitches on the trombone is completely different from trombone playing within a Western framework.

Crossing boundaries between the Thai and Western tuning systems is creatively advantageous because it creates new sensations for hearers and players as well and thus opens us up to new possibilities. This research also demonstrates how we can enhance/ re-formalize Thai tuning/ modal systems through the use of technologies and Western instruments.

My Works as Inspired by the Mansaka Culture

Dr. Marie Jocelyn U. Marfil

University of the Philippines, College of Music, Philippines

I will be presenting two of my compositions inspired by Mansaka music and culture. Mansaka is a Lumad community found in the southern part of the Philippines. The first piece is Padayag (“expression”), scored for a Western orchestra and Filipino indigenous instruments, including Mansaka instruments. The overall concept of this piece comes from my personal experience with the Mansaka people, where I learned about their music, culture, and tradition. Padayag is based on the Mansaka life cycle – birth, courtship, wedding and harvest, death/ after life, birth. Each of these events corresponds to Mansaka music – Iso Katurog Da, Binarig, Pyagsawitan, Dawot, and Iso Katurog Da and Barabay – that depicts the Mansaka life events.

My initial research on Mansaka music revealed that the available information on the Mansaka was still insufficient for my writing. This led me to do my own field research in Tagum City, Davao del Norte, Philippines. The interviews with leaders of the Mansaka, the recording of their songs, music, and dance, my association with the Mansaka community, and my findings helped me as I processed my composition.

In Padayag, as part of my musical experiment, I explored the different parameters of music, quotations of the

Mansaka melodies and rhythms, the simulation of the Mansaka music, performance styles and practices, and the utilization of various Western compositional techniques. The combination of Western instruments and Filipino indigenous instruments produces unique timbres, which are essential in my musical expression portraying the Mansaka life cycle. For this presentation I will be discussing the first and the third movement of Padayag with video performances by the Vietnam National Symphony Orchestra.

The second piece discussed ‘And the Race Began’ for string quartet is inspired by a myth about the Mansaka people competing/ racing with beings from the outside world as tall and as huge as giants. The late Datu Onlos (Chieftain of Mansaka in Tagum City) mentioned that during the race, their ancestors’ opponents would throw the ball as far as one mile and their ancestors would run as fast as they could to catch the ball. In this piece, one hears fast passages with extreme dynamics and register, sonically simulating the chase and competition elements experienced in this game. The video performance was performed by the Mivos Quartet, a string quartet specialized in contemporary music based in New York City.



Chamber Music in the 21st Century: Adapting Classical Music to the Modern World

Supamongkol Kasemjitwat

Princess Galyani Vadhana Institute of Music, Thailand

In the 21st century, technology has created myriad ways for us to listen to music, allowing listeners to discover music in various, diverse styles. In this environment, classical music concerts can seem bland and unimaginative, especially for younger generations. This study examines possible ways to adapt classical music to today's context. I begin by asking, why many people think that classical music is boring, and then consider how I as a musician can make it more interesting to them.

In the course of this research project, I investigated the effects of classical music experiences on both

musicians and non-musicians. As evidenced in interviews, many people today find that the format of classical music concerts generally rely too heavily on past traditions. Chamber music, however, with its relatively compact size and its suitability for smaller audiences, provides a potential testing ground for innovation. Drawing references from several different styles of chamber music performances both in Thailand and abroad, I have generated ideas for creating concerts that are more accessible for Thai audiences and that can help to diversify and popularize the classical music scene in Thailand.

The Emergence of the Subconscious in Erik Satie's "Parade": The Search for Surrealism in Sound

Tanaporn Rajatanavin

University of North Texas, the United States of America

This paper presentation investigates possible connections between the music of Erik Satie (1866-1925) and the later surrealist movement, with particular focus on *Parade* (1917). I seek to understand surrealism in music through the idea of self-exploration, a well-established interpretive approach in studies of surrealism in the visual arts. This study attempts to redefine surrealism in music not as a set of concrete musical characteristics, but as a collection of techniques meant to evoke subconscious turbulence by blurring the boundary between the "outside" and "inside," between conscious and subconscious, leading to a new discovery of higher or deeper truth. Satie's music aligns with the psychoanalytic elements of the discourse on surrealism.

Psychoanalysis, pioneered by Sigmund Freud (1856-1939) and his followers in the 1890s in Vienna, permeated France around the time of the creation of the work. It inspired early surrealist techniques like automatism, illusory formal structures, collage, and stylistic allusion. This paper presentation demonstrates that such techniques can be discerned throughout *Parade*, not only in Satie's score, but also in its scenario, staging, costumes, and choreography. As such, *Parade* was a foundational work for the surrealist movement, with Satie's music contributing along with other media equally to create the emotional and psychological impact of the ballet.

The Making of Remote Collaborative Performance of Koto Music “Strings of Hope”

Dr. Hiroko Nagai

Ateneo de Manila University, Philippines

The outbreak of COVID-19 tremendously affected people in all music related fields. Music consumption has become increasingly digital as the confinement at home led people to intensify their focus on media including online live broadcasting, live streaming, and videos on demand. In music production, musicians are searching for new ways to engage with listeners/ viewers as well as other musicians.

During the lockdown, as a practitioner of the koto, a Japanese traditional instrument, I started being involved in online music production. This paper discusses my experience in collaborating remotely with other musicians and performing online.

In April 2020, Satsuki Okdamura of the Koto Music Institute of Australia shared with me her idea for a video production of a collaborative performance. Thirteen koto players who resided outside Japan responded to her call, and the group produced its first video “Strings of Hope: OKOTO” in June. Having a renowned koto virtuoso Kazue

Sawai as a guest performer, the second video gathered more than 100 participants in North America, Australia, Europe, and Southeast Asia (open to the public in August). Two videos-on-demand employed the same method: an existing piece was chosen and pre-recorded individually, and the video and audio were edited separately as no one in the group had any experience of remote live performance and audio latency was a concern. The lack of interplay between participants, the rigidity of tempo, limited technological abilities, on the other hand, were among the issues we dealt with during the video production process.

The third video production aims at something different: participatory composition based on the open form in scale/ modes and tempo by utilizing indeterminacy particular to traditional koto music. In comparison with Dai Fujikawa’s work “Longing from Afar: To Be Teleperformed” (2020), the paper attempts to present the forms of music for remote production for collaborative performance.

Friday 28th August 2020

7:00 pm - 9:00 pm



Collective Resonance

Curated by Jean-David Caillouët

As the world locked itself down, its populations hidden away behind walls, their faces behind masks, their music rituals upended. Airplanes patiently parked themselves, and have waited since in silence.

Yet, music makers all over the world have found ways to transcend this imposed isolation, relying on the magic of online communication technologies to share their artistic intentions. Their sonic messages, vibrating through the air molecules, were digitised and transmitted through fiber optic networks to reach the ears and spirits of audiences worldwide. The resulting experiences obviously varied in quality, yet a new paradigm appeared: our world is now indeed virtual rather than physical, our homes have become stages and our screens our audiences.

This event features a selection of online collaborations that took place during the lockdown period as well as newly commissioned collaborative pieces, each one exploring in its own unique ways the concept of 'Collective Resonance'. This eclectic selection is a testament not only to the resilience of our global artistic community but also to the diversity of our musical expressions, a resonance that no pandemic will ever silence

The opening collage, '**Simple Gifts**', was put together by students, alumni and teachers from the Raffles Institution in Singapore. This new arrangement of one of the most popular American religious folk songs celebrates the principles of simplicity and humility.

The version presented here is a gift from the musicians involved to their nation, paying homage especially to "the array of frontline workers who are courageously and relentlessly working every day to help us all in the fight against COVID-19."

Can streams of digits effectively translate streams of consciousness? was one of the many questions explored by the participants of the recent collaborative project '**Collective Resonance**'. Many performers and music lovers all over the world lament the loss of the tangible, special connections that happens when a common breathing space is shared. Yet, this unexpected change of paradigm provides us with many new opportunities to build new musical bridges through the digital paths that connect us.

We hurl forward into perpetually new moments that will never return.

The accidents of today are creating the nostalgia of tomorrow

This online meditation is the outcome of a recent collaboration between teachers and students from Seoul National University (SNU), Sydney Conservatorium of Music (SCM) and PGVIM in Bangkok. The resulting suite of pieces mixes real time interventions with pre recorded contemplations where shared sounds and semi improvised evocations intertwine in response to the poetry of violinist Margaret Hayne Kim:

*Let me gather all the stars in my basket
and send them to you,*

You who are far and you who are near.

As we pursue our fantasies with increased fervor,

The flaming arrows have breached the walls.

Alone and yet not alone,

*We dance on the fine line that separates our realities
from our dreams,*

In our minds we fracture the image into a billion pieces

Allowing gremlins and saints an equal footing,

Our shape is discerned by what we choose to hide.

'Udlot Udlot' is one of several 'community' based compositions by the pioneering Filipino composer José Maceda. The performers are grouped into three clusters called "tuloy-tuloy" (drone), "haluan" (mixed sounds), and "tinig" (voice). The number of performers is flexible, so the whole performance may be played by thirty, up to thousands of performers, so long as the ratio of groups is maintained. Around eight hundred people first performed the 40 minute long work at the University of the Philippines in 1975.

This recently produced 2020 version of Udlot-Udlot is a 10-minute excerpt which makes full use of current technology to adapt to the lockdown situation. Instead of performing this music with the prescribed musical instruments and playing them in an open-air space, participants made-use of improvised instruments and/ or household implements to produce similar sounds. The performers were required to use simple recording devices such as their telephones or headsets. The 'score' was encoded digitally with an automatic counter displaying the visual and sound cues.

"DINGGIN" Maging ang Mga Kuwerdas ay Sumasamo ng Kapayapaan (2018), translates as an earnest plea, a heartfelt prayer: *Dinggin* means to heed or to hear with thoughtful attention. Composed by Josefino Chino Toledo, the piece was originally premiered at the 5th International Rondalla/ Plucked String Music Festival in Silay City and performed by over 300 rondalla/ plucked string musicians from all over the world. Dinggin is a global prayer for peace expressed through strings, percussion and voices. This online version unites many performers from The Cuerdas Rondalla community, expressing their solidarity with the world in overcoming the current pandemic. The performance is an excerpt from the composition, and involves 50 artists from different parts of the Philippines.

The Malaysian composer Kee Yong Chong joins our online ritual with **"Wave on Earth"**. This piece, based on the poetry of Li Yu (961-976), connects the evocative graphical gestures of master Chinese calligrapher Mr. Pang Heng Khan (Malaysia) to the sensual solo pipa playing of the virtuoso Ms. Qi Jie (China) each filtered through the digital treatments of Jean-David Caillouët (France/ Thailand). The piece, originally commissioned by Ms. Qi Jie to be performed for a live audience together with interactive visuals, is adapted to the online experience, each performer responding to the subtle feeling of isolation suggested by the poem .

窗外雨潺潺，春意阑珊。

罗衾不耐五更寒。梦里不知身是客，一晌贪欢。

独自莫凭栏，无限江山，别时容易见时难。

流水落花春去也，天上人间。

*Outside my window-blinds the rain's dripping,
Alas, sweet Spring is fast away slipping.*

*Before-dawn chills my quilt cannot restrain;
In dreams, I knew not an exile I remain,
For a while, I became a King again!*



*Alone, from leaning on railings I must refrain,
O Before me lies my lost, boundless Domain!
'Twas easier to part than be united --*

*The fallen flowers on
Flowing waters: Spring's gone.
From Heav'n to earth, I fell (unexpected)!*

(Poem translated by Frank C Yue)

Collective Resonance II

This final collective meditation involves six musicians and artists, each performing from their respective locations. In the United Kingdom, Scott Wilson and Annie Mahtani will perform from Birmingham, Norah Lorway in Falmouth, Cornwall, and Jake Williams in London, in South America Jorge Garcia will join us from Bogotá, Colombia and the resulting soundscapes will be accompanied by the real time visual treatments of Jean-David Caillouët in Thailand.

This collective of computer musicians, acousmatic composers and DJs will share and interact with local environmental recordings captured in their localities including soundscapes modified by the lockdown.

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Saturday 29th August 2020

10:00 am - 11:00 am



Inventions and Reinventions: Making New Ensemble Music During the Pandemic

Alan Pierson

Artistic Director, Alarm Will Sound

Principal Conductor, Crash Ensemble

Co-Director, Northwestern Contemporary Music Ensemble, the United States of America

Conductor Alan Pierson, Artistic Director of Alarm Will Sound, shares his experiences of developing remote, online ensemble content during the pandemic. From his reimagining of John Luther Adams' Ten Thousand Bird as Ten Thousand Birds / Ten Thousand Screens, called "the coolest music video EVER" by David P. Stearns of the Philadelphia Inquirer, through the ongoing "Video Chat Variations" series, which plays with the delays and distortions of video chat and recently debuted with Meredith Monk's new work Anthem, Pierson provides a frank assessment of the opportunities, challenges, and questions of remote large ensemble music-making.

Biography

Alan Pierson has been praised as "a dynamic conductor and musical visionary" by the New York Times, "a young conductor of monstrous skill" by Newsday, "gifted and electrifying" by the Boston Globe, and "one of the most exciting figures in new music today" by Fanfare. He is the Artistic Director and conductor of the acclaimed ensemble Alarm Will Sound which has been called "the future of classical music" by the New York Times and "a sensational force" with "powerful ideas about how to renovate the concert experience" by the New Yorker.

Mr. Pierson served for three years as the Artistic Director and conductor of the Brooklyn Philharmonic. The New York Times called Pierson's leadership at the

Philharmonic "truly inspiring," and The New Yorker's Alex Ross described it as "remarkably innovative, perhaps even revolutionary." Pierson has also appeared as a guest conductor with the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, L.A. Opera, the London Sinfonietta, the Steve Reich Ensemble, the Orchestra of St. Luke's, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music and the Eastman School of Music. He regularly collaborates with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, Donnacha Dennehy, La Monte Young, Iarla Ó Lionáird, and choreographers Mark Morris, John Heginbotham, Akram Khan and Elliot Feld.

Mr. Pierson received bachelor degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

Saturday 29th August 2020

11:00 am - 12:00 pm



The Unreal Circle

Nattapol Rojjanarattanangkool and Pattarapong Sripanya

We tend to believe that a circle represents the perfect world, but once we look closer, we recognise tiny flaws within its impeccable beauty. In the perfect circle and harmonious sound, is it the defective parts or the completed whole, that makes a total perfect form? With the tools we have as humans, we decipher natural sounds with our mathematical rules. Sounds might represent nature but they are never natural, just as when we draw

a circle in a computer and zoom in, it is the square pixel that creates the roundness of a circle. These delusions create dialogues that allow perfection to exist. In this experiment of sound and visual, we will attempt to add new interferences to the already existing illusions in hope to achieve a glimpse of completion, within the realities of the imperfect world.

Keynote

Saturday 29th August 2020

2:00 pm - 3:00 pm



Is the Virtual Real?

Professor Dieter Mack

Vice President, Musikhochschule Lübeck, Germany

The current pandemic crisis has caused a virtual reality so complete that even the existing virtuality of social media has faced new challenges. Societies all over the

world struggle with new social and cultural models as well as conflicts between what Andreas Reckwitz calls the fight between hyper-culture (individualism) and

cultural essentialism (collectives). I will discuss this issue in general terms, including the aspect of tolerance; then turn to the idea of human coordinate systems, and finally examine some possible consequences in music since the beginning of its so-called “virtuality”.

Biography

Dieter Mack was born in Speyer, Germany and studied composition, music theory and piano in Freiburg. After various lectureships, he taught music theory in Freiburg from 1986 – 2003, and from 2003 until now,

composition at the University of Music in Lübeck. In 1978 he started to study Balinese gamelan music, and since then he has spent altogether more than 10 years in Indonesia, including a long-time lectureship at UPI Bandung from 1992 – 95 and further ethnomusicological research for music education in Indonesia. He was head of the DAAD music selection committee from 2007 – 2019 and also head of the music advisory board in the Goethe Institut from 2009 – 2016. He is vice-president of the university for international affairs. As a composer, he writes mainly for ensembles and orchestra with a focus on percussion instruments. As an author, he publishes on intercultural issues.

Panel Discussion and Performance

Saturday 29th August 2020

3:00 pm - 3:30 pm



Collaborating Across Continents

Peter Veale and Dylan Lardelli

With the sudden restrictions of international travel in March, many artists around the world were struck with the daunting issues of dwindling work projects and limited access to community. Fortunately, the Arts Council, Creative New Zealand recognised the difficulties facing the arts community, and generously offered funding to maintain international artistic connections for New Zealand artists. Through this programme, the work of two New Zealand composers

has been supported and video recorded by a duo of musicians from Musikfabrik in Cologne, Germany, Peter Veale, Oboe, and Axel Porath, Viola.

This new piece continues my investigations into the physicality of instrumental techniques, with the intention to elucidate the fragility of sound, and to create an environment in which to examine the interiors of sounds.

Biography

Peter Veale

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.

Dylan Lardelli

Born in Wellington, New Zealand, Dylan holds degrees in Guitar performance, and Composition from Victoria University Wellington. He has studied with Stefano Bellon in Venice, and has held a DAAD stipend to work with Dieter Mack at the Lübeck Musikhochschule in Germany. In 2016 Dylan held an artistic research residency at the Tokyo Wonder Site, to work with the use of Japanese instruments in contemporary music.

Dylan has been the recipient of many scholarships and awards including the award of first place with his piece "Four Fragments" in the Asian Composers League Young Composers' Competition in Tokyo. Dylan's music has been performed throughout New Zealand, Australia, Europe, Asia and North America, by musicians such as Lucas Vis, the New Zealand String Quartet, the New

Zealand Symphony Orchestra, Hong Kong New Music Ensemble, Tosiya Suzuki, Nanae Yoshimura, Ensemble Vortex, the NZtrio, and members of Ensemble Modern. In 2017 Dylan received the APRA (Australasian Performance Rights Association) art music fund award to compose a new work for Musikfabrik in 2018.

His pieces have been programmed in the Gaudeamus music week in Amsterdam, the Darmstadt New Music Festival, the New Zealand Arts Festival, the Metropolis New Music Festival in Melbourne, Takefu Music Festival, the OutHear festival in Greece with Klangforum Wien, and the Bendigo International Festival of Exploratory Music. He has participated in the Acanthes course with Peter Eotvos, the Darmstadt summer school with Beat Furrer and Helmut Lachenmann, and the Royaumont course with Brian Ferneyhough.

As a Guitarist Dylan has performed with the New Zealand Symphony Orchestra, Stroma contemporary music ensemble, Orchestra Wellington, and also in Japan, Korea, China, Thailand, Australia, Austria, Hungary, and Germany. Most recently, Dylan has presented solo recitals in the United Kingdom, and at the Dunedin Public Art Gallery, and presented new works for Baroque instruments, including Baroque Guitar, in Melbourne. Dylan has recorded numerous New Zealand Compositions and is a strong advocate of New Zealand music through commissioning, programming, and events management.

Source: <https://sounz.org.nz/contributors/1238>



Saturday 29th August 2020

3:30 pm - 4:15 pm



MCL TALKS: Virtual, Analytic and Critical Discussions on Contemporary Music in Southeast Asia

Dr. Jonas BAES

University of the Philippines, Philippines

From April 2020, the core of the MANILA COMPOSERS LAB (MCL) gathered weekly via cyber space to engage in discussions about particular works by each of the discussants. These gatherings were produced and edited as a series of videos called MCL TALKS, that uniquely presented analytic and critical discussions virtually. Guided by the underlying conceptual framework of “music as a creative process,” the discussions have significantly covered grounds that define as well as nuance musical works within and outside the realms of structure and meaning, form and narrative, determinism and spontaneity, or congruence and liminality; all designed to interest an even wider audience. This paper presents insights and reflections into cyber discussion as a mode of production and presentation; gravitating into how such a production would make an impact on education, on practice and theoretical reflection, even outside its assumed trajectory of musical practitioners and creative artists. The paper presentation will include video clips from the various episodes of the series and will present recommendations for similar efforts especially within the region of Southeast Asia.

Biography

Filipino composer of interdisciplinary works that have been performed in Asia, Europe and North America; he is also active as a musicologist.

Mr. Baes studied composition with Ramón Pagayon Santos at the University of the Philippines Diliman in Quezon City from 1977–82, where he earned his BMus in composition. He also studied musicology there with José Maceda from 1982–85. He later studied composition and musical politics with Mathias Spahlinger at the Hochschule für Musik Freiburg in Freiburg im Breisgau from 1992–94. He finished his PhD in Filipino studies at the University of the Philippines Diliman in 2004 with his dissertation *Modes of Appropriation in Philippine Indigenous Music: The Politics of the Production of 'Cultural Difference'*.

Among his honours are the CCP-LFC Composition Prize (1980, for *Awit ng Ibon*) and three awards from the chancellor, which earned him the Hall of Fame Award for best research at the University of the Philippines, entitled *Gawad Chancellor para sa Pinakamahusay na Mananaliksik* (2001–03). He later received the Nippon Foundation Senior Fellowship for Asian Public Intellectuals (2008–09).

As a musicologist, he has undertaken much research into the music of the Philippines and has written extensively about it in articles for publications in Australia, Germany, Japan, the Philippines, South Korea, the UK, and the USA. He contributed articles on the politics of the music of the Philippines to *Perfect Beat: The Pacific Journal of Research on Contemporary Music and Popular Culture* (1998, 2001–02, Macquarie University, Sydney) and

Changing Sounds: New Directions and Configurations in Popular Music (2000, edited by Toni Mitchell, University of Technology, Sydney). He also wrote articles on José Maceda and Ramón Pagayon Santos for *Komponisten der Gegenwart* (2002–03, edited by Walter-Wolfgang Sparrer, edition text + kritik). He later wrote the article *Mangyan Internal Refugees and Spaces of Low-Intensity Conflict in the Philippines* for the journal *SHIMA: The International*

Journal of Research into Island Cultures (2007, Small Island Cultures Research Initiative, Macquarie University).

He has taught analysis and composition at the University of the Philippines Diliman since 1996. He has lectured in Germany, Indonesia, Japan, Malaysia, Mexico, the Philippines, Taiwan, Thailand, the USA, and Vietnam.

Saturday 29th August 2020

4:15 pm - 5:00 pm



Sound Bridges: Promoting Diversity and Originality Across Arts and Cultures Though Festival Initiatives

Professor Dr. Chong Kee Yong

Executive producer and artistic director of SMCC “SoundBridge” Contemporary Music Festival; Director of “Studio C” and “Ensemble Studio C”;

Executive members of the “Society of Malaysian Contemporary Composers” (SMCC), Malaysia

Since 2009, I have been organizing the “Kuala Lumpur Contemporary Music Festival” through which I have been fortunate to meet and work with many established leading composers, musicians and performance artists from the South East Asia region as well as guests from Germany and Hong Kong. After many years of discussion, research and collaborations with my composer colleagues in the South East Asian region, we are now collectively promoting the creation of new music integrating elements of our own cultural legacies through field work and studies with local masters. This work is an important step towards building bridges between our past and the present, embracing our rich heritage and deepening our understanding of the essence of Asian musical philosophies.

In 2003, under the support of the Society of Malaysian Contemporary Composers (SMCC) and my Studio C team,

we established the bi-annual festival “SMCC Contemporary Music Festival” which has been running ever since. This festival aims at creating an artistic space through educational workshops, participative concerts and new audience outreach. The primary objective of this festival is to foster deep intercultural exchanges between artists from Southeast Asia and beyond enabling many young composers to collaborate with artists from diverse cultural and artistic backgrounds to bring interdisciplinary projects to fruition. The presentation of those original compositions is the highlight of the festival, showcasing creative expressions which combine elements from sonic arts, digital arts, visual arts, traditional and contemporary music mixing together Western and Asian instruments, modern and traditional dance as well as improvisation.



In this talk, I'll highlight several creative and original compositions composed especially for the "SoundBridge" festivals throughout the years. I will also share thoughts about my recent new virtual collaboration composition "Wave on Earth" for pipa solo, Chinese calligraphy with visual interactive projection. In this composition, I was very fortunate to work closely with our "SoundBridge" festival community members: the pipa virtuoso Ms. Qi Jie (China), master of Chinese calligrapher Mr. Pang Heng Khan (Malaysia), and visual artist/ composer Dr. Jean-David Caillouët (France/ Thailand) to strengthen the spirits of intimacy collaboration between artists in different fields and different countries.

Biography

Dr. CHONG Kee Yong, one of Malaysia's leading contemporary music composers, possesses one of the most exciting voices in new music today. Indeed, his work has been hailed as "imaginative and poetic" by leading conductor-composer Peter Eötvös, and as "very inventive and artistically pure" by composer Jonathan Harvey. The uniqueness of his music stems not only from a rich palette of sounds, but his experimentation into traditions, infusing his own Chinese and multi-cultural Malaysian heritage into his work.

Dr. Chong's distinctive style has won him many awards and commissions; His list of prizes is remarkable, as 2 times Prix Marcel Hastir, 2nd Seoul International Competition, Malaysian Philharmonic Orchestra

International Composers' Award, Lutoslawski Award, BMW Award of Isang Yun Music Prize, the commission grant award by the Serge Koussevitzky Music Foundation, "The Outstanding Young Malaysian Award" and many other.

He has been awarded the composer-in-residency with Akademie der Künste (Germany), Herrenhaus Edenkoben (Germany), Asian Cultural Council (USA), the Center Henri Pousseur (Belgium), SWR EXPERIMENTALSTUDIO (Germany), Civitella Ranieri Foundation Fellowship 2014 (USA/ Italy), Korea National Gugak Center fellowship, IGNM-VS / Forum Wallis in Leuk Switzerland, spring workshop Hong Kong and CulturalSummit Abu Dhabi 2018.

To recognize Dr. Chong's contributions to South East Asia's contemporary music scene, Huddersfield University (UK) awarded him a full scholarship for PhD by publication 2014-2016 under the guidance of Professor Liza Lim.

Dr. Chong is the creative director of Studio C, former president (2017-2019) and recent executive committee of Society of Malaysian Contemporary Composers. He was the artistic director of the 2009 Kuala Lumpur Contemporary Music Festival and SMCC Contemporary Music Festival "SoundBridge" 2013, 2015, 2017 and more recently SoundBridge 2019. 2016-2017 he was visiting professor of the Shanghai Conservatory of Music and 2018 visiting professor of Danish Royal Academy of Music.

Saturday 29th August 2020

7:00 pm - 9:00 pm



Virtual Cabaret

Curated by Jean-David Caillouët

Europe at the end of the 19th century: groups of semi-amateur performers and artists gather together around a platform, using their creativity to express and share their views on the social themes of the day with audiences waiting to be entertained. Their artistic practice often challenges the established aesthetics of the day. Those gatherings end up being framed under the term 'Cabaret', the word itself originating in the 12th century Wallon *camberete* or *cambret* referring to a small room, emphasising the intimacy of the performance setting.

A little more than a century later, our telephones have morphed into sophisticated teleportation devices. Computer screens – framing our daily routines – have become windows through which we consume our new reality. Anyone can perform and share the fruits of their artistic efforts with any of the almost 4.57 billion people that are now connected to the www. community.

The intimacy of the cabaret stage translates well to our new digital paradigm. After all, what is more intimate than this current situation, where everyone of us can interact with others from our own living rooms ?

In those serious times, it is perhaps important to remember not to take ourselves too seriously. Playfulness and joyful adaptations to this new reality are probably very good therapy ...

Performing from their living rooms, gardens or from wherever digits can be streamed, our artists will entertain your morning, evening or afternoon depending where in time you happen to be.

So join us on this journey with the online circus !

John Cage "**Songbooks**" (1970) is a series of 93 so-called solo pieces, some using musical notation and other dictating theatrical actions, other requiring electronic treatments. In its original form, at least 3 performers are required for the performance of those pieces, each selecting a number of solos which are then performed in any order creating many combinations of superimposed materials.

The online version presented in this program uses exclusively materials from 'Songbook 1' interpreted by music students from the Musik Hochschule in Lübeck. The distribution of the scores was determined using chance manipulation as was the final sequencing of the video submissions.

German composer and long time PGMIS collaborator **Dieter Mack** will delight our online audiences with the recitation of several concrete poetry works by **Christian Morgenstern** and **Kurt Schwitters**. Those sound poems blur the boundaries between music and language; The voice shapes wordless sounds, the intentions of which

could be seen as providing more meaning than the often over manipulated media content appearing on our 21st century screens. Those works were written a century ago, at a time when the European avant-garde and more specifically the DADA movement reconsidered the nature of logic and reason, rejecting the aestheticism of modern capitalist society to instead express nonsense and irrationality as a protest against the bourgeoisie.

Piyawat Louilarppasert's 'Tele Tele', for electric guitar and light, explores the interactions between sonic and visual elements through the visible-virtual connectivity established between a performer, sounds, lights and video. The physical entities (live stage, instruments and lights) are filtered through digital processes augmenting the telematic version of reality, as well as giving an illusion of the real.

Berlin-based **Simon Steen-Andersen's 'Next to Beside Besides'** for cello and percussion focuses on the performers' motion and the physicality of their instruments in order to create layers of sonic intensity. Each performer acts in parallel motion in a similar manner to the "doppelganger" process.

In this virtual performative context, the motion and sound of the besided performer is considered as the virtual version of the other performer sitting beside.

The Thai digital artist **Kittiphan Janbuala**, currently based in Seoul, will be joined by the Bangkok based mime collective '**Pantomime Life**'. Using **Emoticon** culture as a starting point, their expression combines speechless silence and the noise of digital communication to convey a series of recently experienced emotional states.

Sound artist **Pattarapong Sripanya** and Visual artist **Nattapol Rojanarattanangkool** connect their respective realities, turning sounds into shapes and colours into sounds to create a new virtual mode of expression... a continuous and ongoing process they describe as "The unreal Circle"

The Welsh poet and songwriter **Jonathan Day** brings us '**Songs from a time of silence**', a selection of new lyrical offerings inspired by the recent isolated times: 'my country closed its borders and everyone stayed at or near home. I spent a lot of time alone on the mountains where I live, and a lot more alone in my house, with instruments and the detritus of my days. A five month Vipassana. Many things now are uncertain, but many also, endure – mountain rooted and certain as stars. Music – flowing like a tempest or storm – indwelling memories of the life I've lived, exploring hopes of a world to come. Songs from a time of silence: to the rhythm of the sky, on the sands at the edge of time, dancing with the veil between worlds.'

Folk Radio has described Jonathan as *"an artist who, whether through the experience of travel or through deep contemplation of his surroundings, has come to terms with his place in the world, and it is utterly beautiful."*

Calliope on Ragleth Hill

On a high hill beneath a herringbone sky an explorer dances in a tomato red thrift store dress. On the high stone a tarantella, a wind blown flamenco.

Welcome for those arriving, lament for those lost on the journey

With the Kailash Maanke String Quartet

Love and loss in a time of silence – Janus faced, seeing forwards and back – in solitude and quietness looking at the life I've lived, and dreaming of a life to come

Lost Languages Café

I am playing – not loudly – in the corner of a café. Around me are spoken the languages of lost peoples – revived for as long as the café stays open. Looking out the window, we see the racing world – shadows dance in twilight, and so much is lost and gained – ever more quickly until the shadows swirl and are lost.

Saturday 29th August 2020

9:00 pm - 11:00 pm



“Salon RISE AND SHARE: A COVID-19 Togetherness Project for Musicians and Listeners”

Curated by Kit Young

Last March, when Washington, DC imposed shelter-at-home restrictions in response to the rapid infections and tragic deaths due to COVID-19, I was determined to resist isolation. Although moved by some of the earliest pandemic musical collaborations with track recorded music, I wondered if it would be possible for friends to share their music, and their work, as we talked together online **live in real-time** but with less-than-great audio. I imagined myself in, let’s say, 1910 playing the piano over

the telephone with a friend where sounds were warbled and delayed...yet two people connecting over such a distance was a miracle. I’m sure Zoom will improve its technology in the next year to include low latency speeds. Other companies will step up for the general public. But until then, all of us participating in Salon RISE AND SHARE find inspiration, solidarity, sympatico and optimism by playing for each other, talking together, and building connections with new friends in far places.

IS THE

REAL

30th
AUG

Sunday 30th August 2020

9:00 am - 12:00 pm



Metamorphosis of Postdramatic Theatre in the Context of Virtuality and Performativity

Piyawat Louilarprasert

In 1960s, the word “postdramatic theatre” was established to reveal human’s recognitional sensibilities during the theatrical performance which was described as “a simultaneous and multi-perspectival form of perceiving” (Lehmann, Hans-Thies: 2006, Postdramatic Theatre). In the performance situation, postdramatic theatre contains a main “plot”. The plot is, however, does not necessarily need to be followed. Since the aims of process in postdramatic theatre is concentrated mainly on the present situation and interactions between space, performers, and audience. The performers are encouraged by the situational environment to disorganize their plots or texts in order to connect to the space, audience reactions, and fellow performers’ conversations (both in action and text). Moreover, the consequences of action will be occupied by the process of “imitation/variation”, in which the main “plot” will be represented and/or modified through the ideas of ambiguity and disorientation. The idea of postdramatic theatre creates a new situation which is a part of the simultaneous circumstance and multi-perspectival form of human perception regarding the reformation of the original plot and a new situation/scene.

The idea of postdramatic theatre has been extended to several types of contemporary music theatre such as instrumental theatre, total theatre, processional theatre and technological theatre by artists/composers such as Mauricio Kagel, Dieter Schnebel, John Cage as well as later composers, Heiner Goebbels, Carola Bauckholt and Manos

Tsangaris. At present, the extension of postdramatic theatre has been widely adapted with multiple possibilities of technology, for instance, virtuality and multimedia-experiences, being explored. On the one hand, technology is an exceptional weapon to construct a creative form of theatre and performance beyond the limitation of human’s recognitional sensibilities. On the other hand, metaphorically, there is a glitch that bypasses human’s awareness and sensitivity in the real-life situation which causes delusions in human’s perceptual experiences and sensibilities. From this starting point, are we to consider virtual performativity as a misapprehension of live performance, or the metamorphosis of postdramatic theatre? What is actually the true determination for humans to perceive or become aware of situational experiences through performances? What are differentiations between virtuality and reality regarding postdramatic theatrical experience?

In the Princess Galyani Vadhana International Symposium, Tacet(i) ensemble (resident ensemble) and myself will explore these ideas and questions through a panel discussion and performances of theatrical compositions with virtual process. Tacet(i) Ensemble will perform a program by composers whose works reflect the metamorphosis of postdramatic theatres. These include Mauricio Kagel, Dieter Schnebel, Simon Steen-Andersen, Carola Bauckholt Manos Tsangaris, and Piyawat Louilarprasert.

Biography

Thailand's leading new music ensemble, Tacet(i) is focusing on the creation of new compositions from both local and international composers, artists, as well as new works with elements of music technology, improvisatory and interdisciplinary. Tacet(i) has collaborated with numerous new artists and composers. In the past year, Tacet(i) has performed more than 50 new works. The ensemble has been performing in festivals such as Thailand New Music and Arts Festival (TNMAS), China-ASEAN New Music Festival (China), Tesselat Collective Collaboration Project (Japan), Cornell Council of Arts (CCA, New York), Crossover Contemporary Music (Netherlands), Diffused Portrait (United Kingdom), Thailand-European Composers (Netherlands) and many more. Tacet(i) is awarded and funded by prestigious organizations and supporters such as Siam Cement Group Foundation (SCG Foundation), Thailand, Prohelvetia, Swiss Art Council (Switzerland), Princess Galyani Vadhana Institute of Music (PGVIM, Bangkok), Cornell Council of the Arts (USA), Vasinee Food Corp (USA). Recently, the ensemble was broadcasted by CNN Worlds as a part of our director, Piyawat Louilarprasert's

exclusive interview, "Young and Gifted the series: Meet the rebel Thai composer taking music to unheard heights.

Tacet(i) was founded by a group of Thai contemporary musicians with a strong intention to lead the new music scene in Thailand, beginning in 2013. The ensemble is currently focusing on collaborative projects which involved living composers, musicians, artists, and performers. From 2014 – 2016, Tacet(i) has produced a works exploring variety of genres and themes including concert music, music and arts, electronic music, and sound installation, including "Tacet(i) Debut Concert" (College of Music Mahidol University, 2014), "CMC Experimental Sound Project No.1: Hor" (Chiangmai University, 2015), "Shuttling the Space sponsor by Japan Foundation (See-Scape Chaingmai Gallery, 2015), "Thai Composer and Music" (broadcasted nationwide, 2015), and the Tacet(i) Call for Scores 2016 (Collaboration with composers from several prestigious music institutions in Thailand: Chulalongkorn University, Kasetsart University, Rangsit University, Chiang Mai University, College of Music Mahidol University, and Princess Galyani Vadhana Institute of Music, 2016).

Plenary Presentation

.....
Sunday 30th August 2020
.....

3:00 pm - 4:00 pm
.....



Let's Move

Sirasar Boonma and Pansita Sasirawuth

Hear & Found

“Social Distancing” is the new buzzword during this Covid-19 situation, which has had brutal effects on the Thai music events industry.

The music industry has faced a sharp downturn since face to face, or socially engaging activities, have been forbidden. Musicians and artists whose earnings come from entertainment events which require social gatherings are the ones who are suffering the most.

The phrase “work from home” is commonly used among businesses to support social distancing. People lack social activities considerably. Further, the WHO reported that the suicide rate around the world is rising significantly in response to this crisis in which people’s ability to deal with financial loss, chronic illness and other life stresses is breaking down.

How can music and music platforms help soothe this situation?

Hear & Found has initiated and experimented with online and on-site music engagement platforms. It is a local online music library where people can browse for their favorite rhythms on screens. Another activity we initiated is a movable stage form of music performance. Its purpose is to provide live music on movable vehicles that audiences are able to hear and find stories through listening and seeing the surroundings. These two activities can connect life stories through music without requiring the audience to go anywhere.

For this symposium, Hear & Found will show you some possibilities for moving forward together. This project will create more opportunities for social engagement under social distancing situations and uplift indigenous and local music stories in a digitalised manner.

Biography

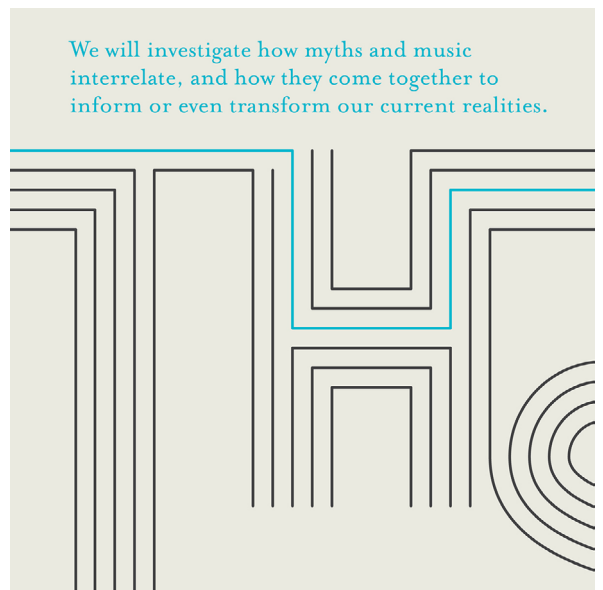
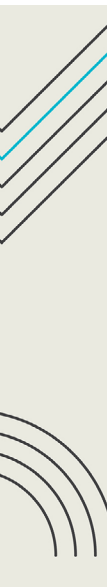
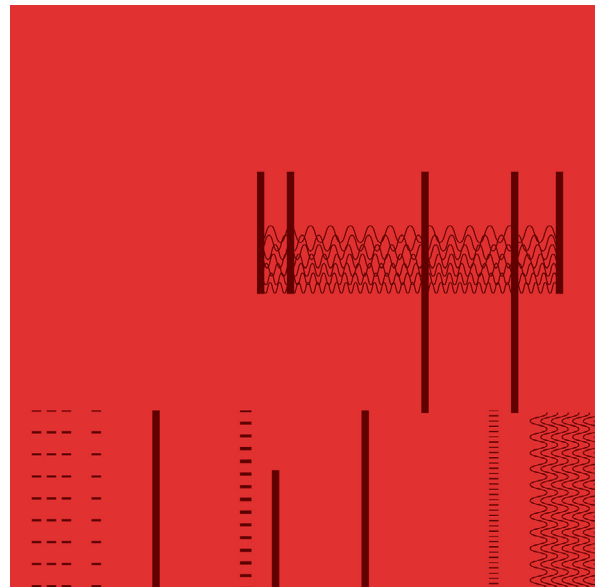
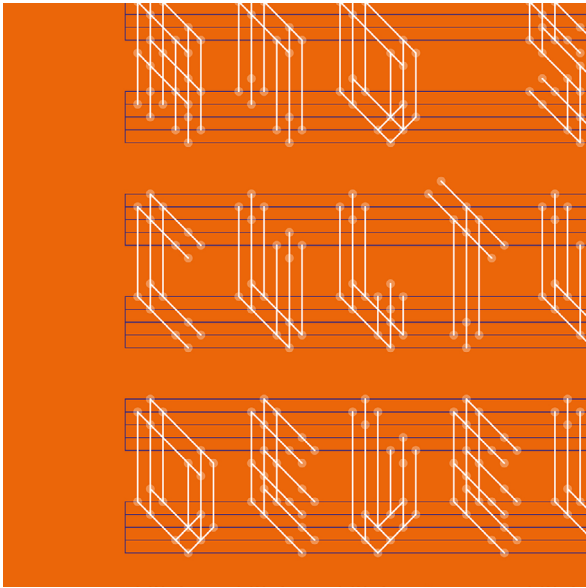
“One day we can live in a society where everyone can be themselves, respect differences and be proud of who we are.”

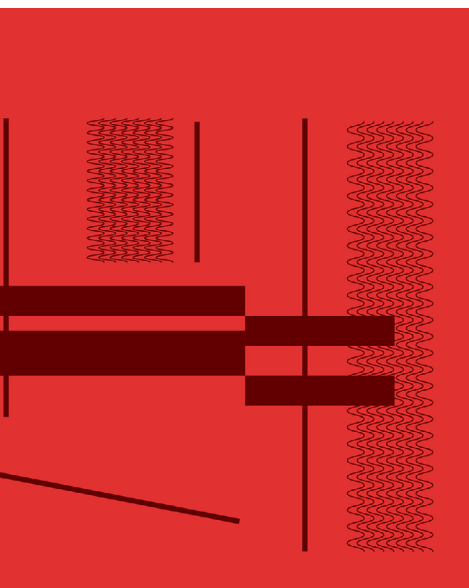
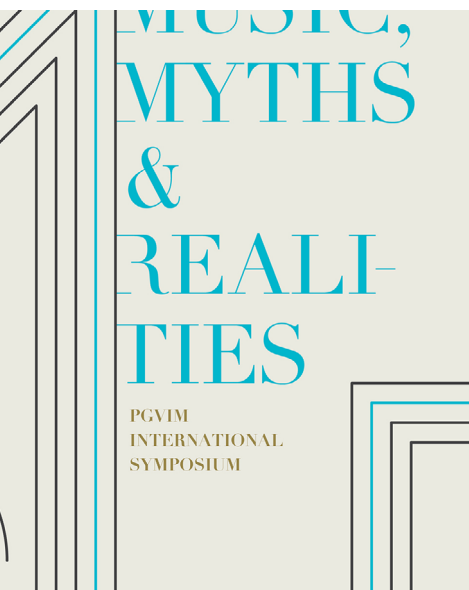
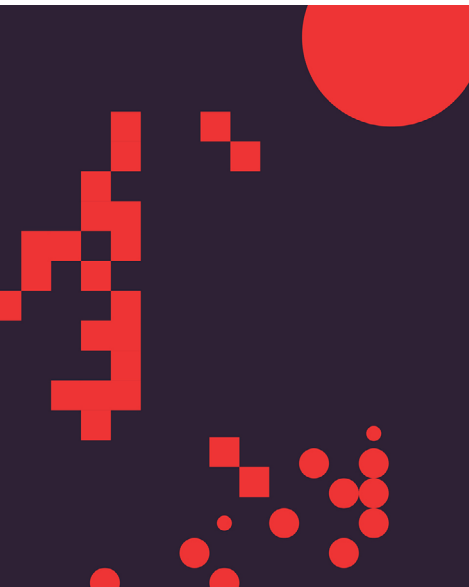
Here & Found was established in 2018. Since then we have been working to erase the existence of discrimination, especially for indigenous people, in order to increase social equality by using creativity and cultural heritage as a driving force. This is a new social enterprise in Thailand and we’re dealing with complex issues. But we believe in our ethos that everyone can be friends and socially connected.

As a “Creative Cultural Agency”, we’re always seeking our roots through music in order to tell another side of life’s stories by using a creative approach, designing forms of connectivities and communication such as music events, local music & sound tourism activities, music library exhibitions etc. We want everyone to have the opportunity to connect through music, like we do.

In the past 2 years, we have connected people from around the world. Our number of indigenous and folklore fans is getting higher and higher. Since our establishment we’ve grown from 20 to 1,500 audience members. We’ve found that perceptions can be changed through understanding. This is how we’re narrowing the gap of discrimination.

<https://www.facebook.com/hearandfound/>





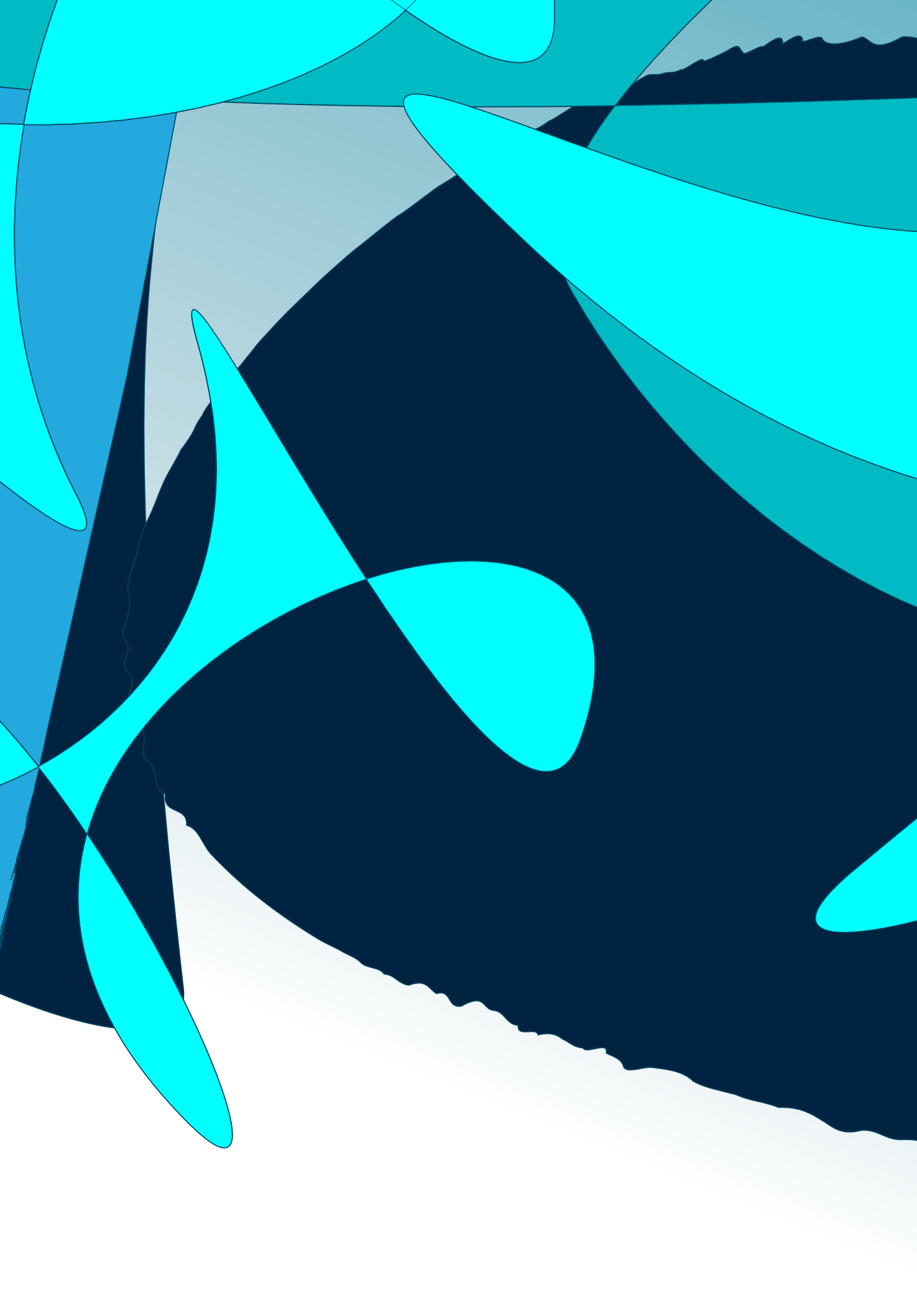
2014 - 2019

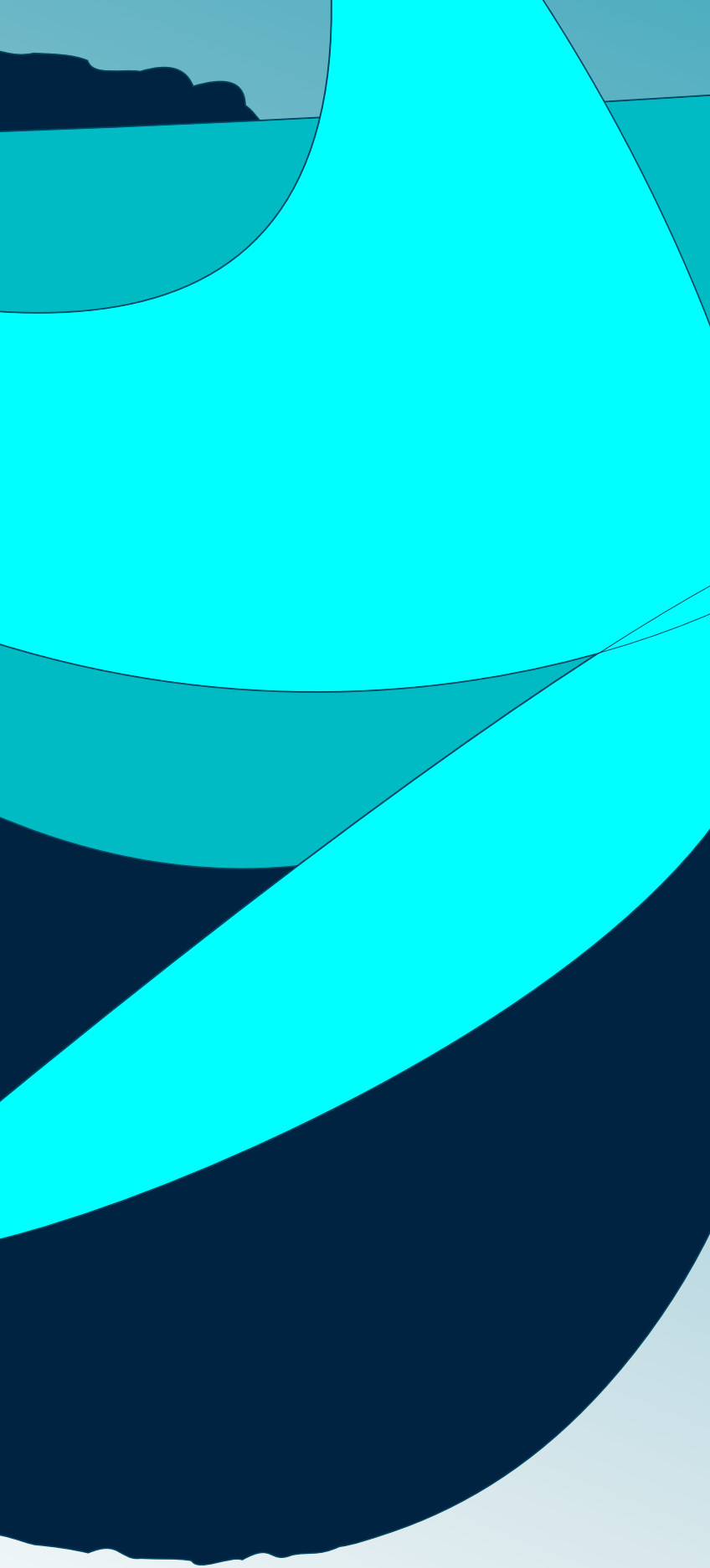
Since 2014, the annual international Symposium at PGVIM invites international participants of all music related fields to engage in a series of collective reflections over the role of music education and music practice in Southeast Asia.

Those events combine presentations, workshops and talks as well as concerts curated specifically to illustrate the year's chosen theme through an eclectic mix of musical and artistic expressions. A highlight of the Symposium, those concerts also give our guests a unique opportunity to engage with our audiences in ways that are both meaningful and essential. Those annual rituals have been essential in establishing fruitful collaborations within our growing community and have fostered a deeper understanding of the rich diversity of aesthetics that characterise our current musical landscape.

[Visit the archive on our webpage](#)  to explore our past events

- 2014 - 'Classical Music in ASEAN Context'
- 2015 - 'What is New? What is Authentic? What is Classic?'
- 2016 - 'Music and Socio-Cultural developments of the Asean'
- 2017 - 'Music, Myths and Realities'
- 2018 - 'Music & Metamorphosis'
- 2019 - 'Music Matters: A celebration of the Sonic Experience'





Symposium Convenors

Dr. Anothai Nitibhon
Dr. Elissa Miller-Kay
Dr. Jean-David Caillouët

Editors

Dr. Elissa Miller-Kay

Moderators

Professor Bernard Lanskey
Professor Jacques Moreau
Anant Narkkong
Dr. Anothai Nitibhon
Dr. Apichai Chantanakajornfung
Dr. Chanyapong Thongswang
Christoph Wichert
Assistant Professor Dr. Dneya Udtaisuk
Dr. Elissa Miller-Kay
Dr. Jean-David Caillouët
Kajornsak Kittimetaveenan
Dr. Komsun Dilokkunanant
Margaret Hayne Kim
Dr. Monika Hennemann
Dr. Ruth Rodrigues
Thanisa Durongkaverroj

Project Coordinators

Thitima Suksangjun
Sakrapee Raktaprajit
Nusamol Jongprakitpong
Apinporn Chaiwanichsiri
Chaimongkol Wiriyasatiporn
Pongthep Jitduangprem
Chanissara Mekwattanalert





สถาบันดนตรีกลายาณวัฒนา
PRINCE OF SONGKRO UNIVERSITY OF MUSIC

คำสั่งสถาบันดนตรีกลายาณวัฒนา

ที่ ๑๗๔ / 2563

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย

โครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” 2020
International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” 2020

ด้วย สถาบันดนตรีกลายาณวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” 2020 International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” 2020 ภายใต้หัวข้อ Is the Virtual Real? Musical Communities in the 21st Century ประจำปีงบประมาณ พ.ศ. 2563 ระหว่างวันที่ 24 – 30 สิงหาคม 2563 ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา 30 (8) แห่งพระราชบัญญัติสถาบันดนตรีกลายาณวัฒนา พ.ศ. 2555 ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกลายาณวัฒนา ครั้งที่ 5/2563 เมื่อวันที่ 17 มิถุนายน 2563 จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย สำหรับโครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” 2020 International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” 2020 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

1. Professor Jacques Moreau
Cefedem Rhône- Aples, France
2. Professor Dieter Mack
Musikhochschule Lübeck, Germany
3. Professor Sngkn Kim
Seoul National University, Korea
4. Professor Peter Veale
Ensemble Musikfabrik, Germany
5. Dr. Elissa Miller Key
Independent Performer and Scholar, Washington D.C., United States
6. ศาสตราจารย์ ดร.ณรงค์ฤทธิ์ ธรรมบุตร
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
7. ผู้ช่วยศาสตราจารย์ ดร.รามสุร สิตลายัน
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
8. ผู้ช่วยศาสตราจารย์ ดร.ตนิญา อุทัยสุข
อาจารย์ประจำคณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
9. อาจารย์อานันท์ นาคคง
อาจารย์ประจำคณะดุริยางคศาสตร์ มหาวิทยาลัยศิลปากร

10. อาจารย์ ดร.จิรเดช เสตะพันธ์
รองอธิการบดีฝ่ายการศึกษา สถาบันดนตรีกัลยาณีวัฒนา
11. อาจารย์ ดร.ชัยพงษ์ ทองสว่าง
ผู้ช่วยอธิการบดีฝ่ายวิเทศสัมพันธ์ สถาบันดนตรีกัลยาณีวัฒนา
12. อาจารย์ Dr. Jean-David Caillouët
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
13. อาจารย์อภิชัย จันทนขจรพิง
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
14. อาจารย์ ดร.โอโณทัย นิตินน
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” 2020 International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” 2020 โดยรับค่าตอบแทนในการพิจารณาบทความวิจัยจากโครงการดังกล่าว อาศัยหลักเกณฑ์ตามข้อ 6.2.1 ของข้อบังคับว่าด้วยอัตราค่าตอบแทนและการจ่ายเงินค่าตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงานให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. 2555

สั่ง ณ วันที่ 13 สิงหาคม 2563



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พินัยนิติศาสตร์)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกลายาณีวัฒนา
PRINCESS GALYANI RAJAVIDYALAYA INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกลายาณีวัฒนา

ที่ ๑๕ / ๒๕๖๓

เรื่อง แต่งตั้งคณะที่ปรึกษา คณะกรรมการดำเนินงาน และคณะอนุกรรมการดำเนินงาน
โครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๒๐
International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” 2020

ด้วย สถาบันดนตรีกลายาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๒๐ International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” ๒๐๒๐ ภายใต้หัวข้อ Is the Virtual Real? Musical Communities in the 21st Century ประจำปีงบประมาณ พ.ศ. ๒๕๖๓ ระหว่างวันที่ ๒๔ – ๓๐ สิงหาคม ๒๕๖๓ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกลายาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกลายาณีวัฒนา ครั้งที่ ๕/๒๕๖๓ เมื่อวันที่ ๑๗ มิถุนายน ๒๕๖๓ จึงเห็นสมควรให้มีคณะที่ปรึกษา คณะกรรมการดำเนินงาน และคณะอนุกรรมการดำเนินงาน โครงการการจัดประชุมวิชาการนานาชาติ “นวัตกรรมดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๒๐ International Symposium “Music Innovation and Socio-Cultural Development of ASEAN” ๒๐๒๐ โดยประกอบด้วยผู้มีรายนาม ดังต่อไปนี้

คณะที่ปรึกษา

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|---|-----------|
| ๑. ศาสตราจารย์คลินิกเกียรติคุณ นายแพทย์ปิยะสกล สกลสัตยาทร | ที่ปรึกษา |
| ๒. คุณหญิงวรรณมา สิริวัฒนภักดี | ที่ปรึกษา |
| ๓. รองศาสตราจารย์นราพร จันทร์โอชา | ที่ปรึกษา |
| ๔. นายวิระ โรจน์พจนรัตน์ | ที่ปรึกษา |
| ๕. ดร.ชาคร วิชาญธนวิช | ที่ปรึกษา |
| ๖. รองศาสตราจารย์ คุณหญิงวงจันทร์ พิณยนิติศาสตร์ | ที่ปรึกษา |
| ๗. นายพงษ์อาจ ตริภักดิ์พัฒนากุล | ที่ปรึกษา |
| ๘. ดร.วราภรณ์ สีหนาท | ที่ปรึกษา |
| ๙. อาจารย์ คำรณี บรรณวิทยกิจ | ที่ปรึกษา |
| ๑๐. ศาสตราจารย์ ดร.ณรงค์ฤทธิ์ ธรรมบุตร | ที่ปรึกษา |
| ๑๑. นายชูวิทย์ ยูระยง | ที่ปรึกษา |
| ๑๒. นายสุภัทร จำปาทอง | ที่ปรึกษา |
| ๑๓. ดร.ชัยยงค์ สัจจิตานนท์ | ที่ปรึกษา |
| ๑๔. ดร.ชิงชัย หาญเจนลักษณ์ | ที่ปรึกษา |
| ๑๕. นางสาวพรวิไล เดชอมรชัย | ที่ปรึกษา |
| ๑๖. นางสาววิไล บุญยามิน | ที่ปรึกษา |

โดยให้คณะที่ปรึกษา มีอำนาจหน้าที่ ให้คำปรึกษาและแนะนำต่อการดำเนินงาน เสนอความคิดเห็น และพิจารณาให้ความเห็นชอบรายงานผลการดำเนินงานโครงการดังกล่าว

/...คณะกรรมการดำเนินงาน

คณะกรรมการดำเนินงาน

1. อาจารย์ ดร.จิรเดช เสตะพันธุ์	ประธานกรรมการ
2. อาจารย์ดำรงห์ บรรณวิทยกิจ	กรรมการ
3. อาจารย์สิทธิชัย เพ็งเจริญ	กรรมการ
4. อาจารย์ ดร.ศุภพร สุวรรณภักดี	กรรมการ
5. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง	กรรมการ
6. อาจารย์ ดร.คมสัน ดิลกคุณานันท์	กรรมการ
7. นายณัฐวุฒิ เลี่ยมสุวรรณ	กรรมการ
8. อาจารย์ ดร.อโณทัย นิตินน	กรรมการ
9. อาจารย์ Dr.Jean-David Caillouët	กรรมการ
10. อาจารย์ Dr.Elissa Miller-Key	กรรมการ
11. อาจารย์ ดร.อภิชัย จันทนขจรพิง	กรรมการ
12. อาจารย์ธนสิทธิ์ ศิริพานิชวัฒนา	กรรมการ
13. อาจารย์ Margaret Hayne Kim	กรรมการ
14. อาจารย์พันธิวิทย์ อัครเวศเมธากุล	กรรมการ
15. อาจารย์ สิริวิษญ์ คงบันดาลสุข	กรรมการ
16. นางสาวติสรัดน์ สุขชมภัทร์	กรรมการ
17. นางธิติมา สุขแสงจันทร์	เลขานุการ
18. นายศักดิ์ระพี รักตปะจิต	เลขานุการ
19. นายชัยมงคล วิริยะสัจจาภรณ์	ผู้ช่วยเลขานุการ

โดยให้คณะกรรมการดำเนินงาน มีหน้าที่วางแผน ดำเนินงาน อำนวยการจัดงาน และประเมินผลโครงการดังกล่าว

คณะกรรมการดำเนินงาน ประกอบด้วยฝ่ายต่าง ๆ ดังนี้

อนุกรรมการฝ่ายประสานงานทั่วไป

1. อาจารย์ ดร.อโณทัย นิตินน	ประธานอนุกรรมการ
2. อาจารย์ ดร.อภิชัย จันทนขจรพิง	อนุกรรมการ
3. ว่าที่ร้อยตรีหญิงอภิญาณ์พร ชัยวานิชศิริ	อนุกรรมการ
4. นายชัยมงคล วิริยะสัจจาภรณ์	อนุกรรมการ
5. นางสาวกัญญาณุช ชัยยอด	อนุกรรมการ
6. นางธิติมา สุขแสงจันทร์	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

- การประสานงานการจัดทำสิ่งพิมพ์ ป้ายสำหรับประชาสัมพันธ์ และของที่ระลึกการจัดงาน
- จัดทำคำสั่งแต่งตั้งคณะกรรมการดำเนินงาน คณะอนุกรรมการ และผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัย
- ดำเนินการกำหนดและรายละเอียดการประชุมวิชาการฯ และประสานงานทั่วไป
- ดำเนินการจัดทำเอกสารแผนการดำเนินงาน

อนุกรรมการฝ่ายวิชาการ

1. อาจารย์ ดร.จิรเดช เสตะพันธุ์	ประธานอนุกรรมการ
2. อาจารย์ Dr.Elissa Miller-Key	อนุกรรมการ
3. อาจารย์ Dr.Jean-David Caillouët	อนุกรรมการ
4. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง	อนุกรรมการ
5. อาจารย์ ดร.อภิชัย จันทนขจรพิง	อนุกรรมการ

/...6. อาจารย์ Margaret



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| 6. อาจารย์ Margaret Hayne Kim | อนุกรรมการ |
| 7. นายศักร์ระพี รักตประจิด | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ดำเนินการประสานงานผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัยและสร้างสรรค์สาขาต่าง ๆ
- ดำเนินการจัดส่งบทความวิจัยแก่ผู้ทรงคุณวุฒิเพื่อพิจารณา กำหนดวันเวลาสำหรับรับและส่งคืน บทความวิจัย
- จัดทำคู่มือการบริหารจัดการงาน และประกาศนียบัตรสำหรับผู้นำเสนอผลงานวิชาการ
- จัดทำหนังสือรวบรวมบทความวิจัย (Proceedings) และสรุปโครงการ หลังเสร็จสิ้นการประชุม
- ผู้ดำเนินรายการอภิปรายในการนำเสนอบทความวิจัย (Moderator)
- งานอื่น ๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายต้อนรับ

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|------------------------------------|------------------------|
| 1. อาจารย์ ดร.คมสัน ดิลกคุณานันท์ | ประธานอนุกรรมการ |
| 2. นายณัฐวุฒิ เลี่ยมสุวรรณ | อนุกรรมการ |
| 3. อาจารย์ธนสิทธิ์ ศิริพานิชวัฒนา | อนุกรรมการ |
| 4. อาจารย์พันธวิทย์ อัครเดชเมธากุล | อนุกรรมการ |
| 5. นางสาวพลอยไพลิน พงษ์ศิริแสน | อนุกรรมการ |
| 6. นางสาวพิมพ์สิริ สุกุลน้อย | อนุกรรมการ |
| 7. นายกฤษณ พงษ์นิทรทรัพย์ | อนุกรรมการ |
| 8. นางสาวสุธีร์พร เลิศล้ำ | อนุกรรมการ |
| 9. นางสาวกชพร บุญสม | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ต้อนรับแขก VIP บุคคลทั่วไป พร้อมทั้งอำนวยความสะดวกในด้านต่าง ๆ แก่ผู้เข้าร่วมงาน
- งานอื่น ๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายเครือข่ายสถาบันการศึกษา

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|---------------------------------|------------------------|
| 1. อาจารย์ ดร.ศุภพร สุวรรณภักดี | ประธานอนุกรรมการ |
| 2. นางสาวพิชาภรณ์ สุนทรพันธุ์ | อนุกรรมการ |
| 3. นายชมสวัสดิ์ นัยนารถ | อนุกรรมการ |
| 4. นางสาวจิตตินันท์ กลิ่นน้ำหอม | อนุกรรมการ |
| 5. นายสิริวิชัย ธารไพฑูรย์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ประสานงานเชิญเครือข่ายการศึกษาเข้าร่วมงาน
- ประสานงานต้อนรับเครือข่ายการศึกษาในระหว่างงาน
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา
- ประสานงานการประชุม
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา

อนุกรรมการฝ่ายประชาสัมพันธ์ และลงทะเบียนผู้เข้าร่วมงาน

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|-----------------------------------|------------------|
| 1. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง | ประธานอนุกรรมการ |
| 2. ว่าที่ร้อยตรีสุรพงษ์ เต็นลีมาะ | อนุกรรมการ |
| 3. นางสาวพิมพ์สิริ สุกุลน้อย | อนุกรรมการ |

/...4. นางสาวปรียากร



4. นางสาวปรียากร พรหมสกลิต	อนุกรรมการ
5. นางสาวศันสนีย์ อยู่เย็น	อนุกรรมการ
6. นางสาวอุไรรัตน์ ศรีทะชะ	อนุกรรมการ
7. นางสาวเบญญา โรจน์ทอง	อนุกรรมการ
8. นางสาวศิริวรรณ คุ่มโก้	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ดังนี้

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

อนุกรรมการฝ่ายการแสดง

1. อาจารย์ ดร.อโณทัย นิติน	ประธานอนุกรรมการ
2. อาจารย์ Dr.Jean-David Caillouët	อนุกรรมการ
3. อาจารย์ สิริวิชญ์ คงบันดาลสุข	อนุกรรมการ
4. นายศักดิ์ระพี รักตประจิด	อนุกรรมการ
5. นายชัยมงคล วิริยะสัจจากรณ์	อนุกรรมการ
6. นายพงษ์เทพ จิตดวงเปรม	อนุกรรมการ
7. นายฤทธิฉัตร เพชรมนินท์	อนุกรรมการ
8. นายณธิพัฒน์ มานูช	อนุกรรมการ
9. นายสมมาตร ยิงเยี่ยม	อนุกรรมการ
10. นางสาวณัฐมล จงประกิจพงศ์	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

- จัดทำตารางสำหรับการฝึกซ้อม
- ประสานงานด้านการฝึกซ้อมและแสดง จัดการแสดง
- ประสานงานพิธีกร ผู้แสดง เวที และผู้เกี่ยวข้องตลอดจนดำเนินงานด้านการแสดงทั้งหมด

อนุกรรมการฝ่ายจัดเลี้ยงและสวัสดิการ

1. นางสาวดิสรรัตน์ สุขชมภัทร์	ประธานอนุกรรมการ
2. นางเบญจวรรณ ชุ่มคุ้มสิน	อนุกรรมการ
3. นางพรนพวรรณ งามเกาะ	อนุกรรมการ
4. นางณัฐริณีเย์ เทียมเมือง	อนุกรรมการ
5. นางสาวกนกวรรณ วิลัยมาตย์	อนุกรรมการ
6. นางสาวปรียากร พรหมสกลิต	อนุกรรมการ
7. นางสาวเกตุมณี อินอ่อน	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการจัดเตรียมอาหารสำหรับวิทยากรกิตติมศักดิ์/ผู้ทรงคุณวุฒิ/ผู้ปฏิบัติงาน/นักศึกษาของสถาบันฯ
- ติดต่อและประสานงานร้านอาหาร เพื่อจำหน่ายแก่ผู้เข้าร่วมงานตลอดการจัดงาน

/...อนุกรรมการฝ่ายสถานที่



อนุกรรมการฝ่ายสถานที่และยานพาหนะ

- | | |
|----------------------------|------------------------|
| 1. นายณัฐวุฒิ เลี่ยมสุวรรณ | ประธานอนุกรรมการ |
| 2. นายเอกชัย คงคิน | อนุกรรมการ |
| 3. นายธเนศ รัศมี | อนุกรรมการ |
| 4. นางสาวเจนจิรา มั่นมณี | อนุกรรมการ |
| 5. นายนพดล บุญเดช | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- จัดเตรียมและประสานงานเรื่องสถานที่ต่าง ๆ อาทิ ที่จอดรถสำหรับนักดนตรี และผู้เข้าร่วมงาน
- ติดตั้งสิ่งพิมพ์ เต็มที่ และอำนวยความสะดวกพื้นที่โดยรอบ
- จัดเตรียมห้องสำหรับผู้นำเสนอผลงานวิชาการ ร่วมกับฝ่ายโสตทัศนูปกรณ์และสารสนเทศ
- จัดทำหนังสือราชการที่เกี่ยวข้อง

อนุกรรมการฝ่ายการเงิน บัญชี และพัสดุ

- | | |
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| 1. นายณัฐวุฒิ เลี่ยมสุวรรณ | ประธานอนุกรรมการ |
| 2. ว่าที่ร้อยตรีสุรพงษ์ เต็มลีมาะ | อนุกรรมการ |
| 3. นางพรนพวรรณ งามตา | อนุกรรมการ |
| 4. นางสาวอุบลวรรณ พุ่มช้าง | อนุกรรมการ |
| 5. นางสาวเกตุมณี อินอ่อน | อนุกรรมการ |
| 6. นางสาวกัลยานุช ชัยยอด | อนุกรรมการ |
| 7. นางอิติมา สุขแสงจันทร์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการวางแผนงบประมาณ
- จัดทำการเอกสารการจัดซื้อ การจัดจ้าง
- จัดทำเอกสารการเบิกจ่ายเงิน และสรุปค่าใช้จ่ายในการดำเนินงานโครงการฯ

อนุกรรมการฝ่ายโสตทัศนูปกรณ์และสารสนเทศ

- | | |
|----------------------------|------------------------|
| 1. อาจารย์ ดร.อโณทัย นิติน | ประธานอนุกรรมการ |
| 2. นายพงศธร ศรีวิเศษ | อนุกรรมการ |
| 3. นายพลภัฏฐ์ ปวรวิสันต์ | อนุกรรมการ |
| 4. นางสาวอรภา แก้วพอง | อนุกรรมการ |
| 5. นายสมมาตร ยิ่งเยี่ยม | อนุกรรมการ |
| 6. นายธัชพงศ์ ศิริสวัสดิ์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- บันทึกภาพการนำเสนอผลงานวิชาการ และเผยแพร่ลงโซเชียลมีเดีย ได้แก่ Youtube Facebook ของสถาบันฯ
- จัดเตรียมระบบออนไลน์สอดคล้องกับรูปแบบของจัดสัมมนา (Web-based-seminar, Webinar) จัดเตรียมอุปกรณ์เทคนิค และอำนวยความสะดวกด้านเทคนิค ณ ห้องต่าง ๆ ที่นำเสนอผลงานวิชาการ
- บันทึกเทปการแสดงในช่วงระหว่างการจัดงาน

/...อนุกรรมการฝ่ายประเมินผล

อนุกรรมการฝ่ายประเมินผล

1. อาจารย์ ดร.อโณทัย นิตินน
2. นายศักดิ์ระพี รักตประจิด
3. นายสมประสงค์ ยุนกระโทก
4. นายนพดล บุญเดช

ประธานอนุกรรมการ
อนุกรรมการ
อนุกรรมการ
อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการออกแบบประเมินผลโครงการ ได้แก่ ผู้นำเสนอผลงานวิชาการ วิทยากรกิตติมศักดิ์ ผู้ทรงคุณวุฒิ นักดนตรี และผู้เข้าร่วมโครงการ
- จัดทำรายงานสรุปผลโครงการหลังเสร็จสิ้นการดำเนินงาน

สั่ง ณ วันที่ 13 สิงหาคม 2563



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พิณยนิติศาสตร์)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวัฒนา
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