

MUSIC AND SOCIO-CULTURAL
DEVELOPMENT OF ASEAN



สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PGVIM
INTERNATIONAL
SYMPOSIUM
2018

MUSIC &
METAMORPHOSIS

AUGUST
29th-31st, 2018
at Princess Galyani Vadhana
Institute of Music, Thailand

MORPHO





สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music
International Symposium
“Music and Socio-Cultural Developments of the ASEAN”
การประชุมวิชาการนานาชาติ
“ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน”

“MUSIC & METAMORPHOSIS”

29th - 31st August 2018
at Princess Galyani Vadhana Institute of Music

ASEAN Youth Ensemble (AYE)
ASEAN Young Composers
Workshop & Performance 2018

การแสดงคอนเสิร์ตวงดนตรีเยาวชนอาเซียน (ดนตรีพื้นบ้าน)
และ การอบรมเชิงปฏิบัติการนักประพันธ์เพลงเยาวชนอาเซียน

25th - 31st August 2018
at Princess Galyani Vadhana Institute of Music



สถาบันดุริยางค์ศิลป์
PRINCESS CALYANI TADHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวดี
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.



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PGVIM International Symposium 2018 “Music and Socio-Cultural Developments of the ASEAN”

การประชุมวิชาการนานาชาติ
“ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน”

“MUSIC & METAMORPHOSIS”

At last year’s symposium we explored the myths and realities that lie at the heart of musical cultures all over the world. This year, we expand on this discussion through an examination of the myriad of ways in which musical styles and meanings morph over time.

Musical traditions are constantly being reimagined and transformed as each generation adapts them to suit their own cultural values and needs. Some musical languages have been lost in transition—their original sonic properties and aesthetic impetus obscured by wave upon wave of adaptations. At the same time, musical reinterpretations and reinventions have given rise to new musics with novel semantics.

Musical metamorphoses include both evolutions and devolutions: while the blind reproduction of musical ideas has given us pale and tedious clichés that fail to inspire, informed and creative transformations have, in many cases, helped to preserve the life force of a certain branch of the musical tree.



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 and our PGVIM International Symposium 2018 which is now entering its fifth year of activities. These five short years have been the opportunities that not only brought the best of academics and music experts from ASEAN and the World together but also emphasising the fact that music performed by each and every one of us had formed a beautiful and constructive dialogue that sustain our friendship beyond geographical or political boundaries.

The International Symposium at the Princess Galyani Vadhana Institute of Music was initiated in accordance with the goals and objectives of the establishment of the institute, which strives to fulfil Her Royal Highness Princess Galyani Vadhana's visions in promoting music to the people and also enhancing the possibilities for music in bringing people together. The aim of this symposium is to foster communication of ideas and encourage new findings in the field of music. The roles of the institute are not limited to educating new audiences and developing an international standard for Thai musicians, but also include the creation of common ground for exchanging ideas between academics, researchers and students of both regional and international music institutes.

I hope that during these three days you will receive our warmest hospitality, and I hope that from this event, we can all together start working towards our mutual goals of learning, understanding and sharing music in a way that is uniquely ours.

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



Message from

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

Welcome to Princess Galyani Vadhana Institute of Music International Symposium 2018. PGVIM is now entering its fifth year of hosting the International Symposium to provide a vibrant, creative, reflective, and integrated platform for music practitioners and music educators to foster positive, meaningful, and powerful music society not only in Thailand but the rest of the world. The past five years have witnessed much interest and enthusiasm of people with passion for music to share their passion with the world.

The theme “Music and Socio-Cultural Developments of the ASEAN” is inviting us to reflect on how music has shaped the culture and the society, and at the same time, how the evolving culture and society have shaped music, especially in the context of ASEAN. As music practitioners and educators, we will also anticipate any development that will take place, which we may, to a certain extent, be able to contribute to.

I would like to congratulate each and every one of you who is taking part in this special event, and who is helping to make this symposium an important milestone on this fascinating road toward the future of music world. We will continue to advance and proceed together on this rewarding 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

During these three days of the Princess Galyani Vadhana Institute of Music International Symposium 2018, we will engage in discussions which will contribute to bettering our mutual understanding of music and its connection with our current realities. Such collective conversations are essential to establishing a solid foundation for constructive directions in music education.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our speakers: Professor Dr. Narongrit Dhamabutra, Professor Kenneth Hamilton, Professor Neal Peres da Costa, Dr. Monika Hennemann, Professor Dieter Mack, Dr. Enrico Bertelli, Professor Sngkn Kim, Ensemble TIMF, Maestro Peter Veale, for sharing their knowledge, and to all presenters whose works contribute to the development of music in every dimension.

I would like to also express my deepest gratitude to all young ASEAN musicians and composers for sharing their musical experience with all of us. We feel very privileged and honoured to have all of you here.

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

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

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 within the facilities of PGVIM
- PGVIM's Address:
Princess Galyani Vadhana Institute of Music
2010, Borommaratchachonnani Road,
Bang Yi Khan, Bang Phlat, Bangkok, 10700

Registration

- The Opening Ceremony of the symposium will be at 09.30 hrs. on Wednesday 29th August 2018 at the PGVIM. You can register at the main foyer of the PGVIM building between 08.00 - 09.30 hrs.
- If you are joining us only on subsequent days, registration will be possible each morning from 09.00 - 10.00 hrs.
- All symposium participants are welcome to join our Evening Performance without any ticket required.

Keynote Sessions

- Each Keynote & Invited speaker session has a duration of 60 minutes, which can be divided into 45 minutes of presentation and 15 minutes of discussion.

Paper Presentation

- There are three breakout group sessions on the 29th, 30th and 31st of August 2018 between 14.00 – 17.00 hrs. Presenters are each given 30 minutes per session. Each session will be followed by a panel discussion with all presenters.

Presentation Requirements

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

Recording of Your Presentation

- The symposium would like to request your permission to record your session for education and archival purpose.

Lunch and Dinner

- For all presenters, a Symposium Pass for coffee breaks, lunches and dinners will be given to you with your symposium package at the registration desk or upon your arrival.
- Participants can register and pre-order a Symposium Pass. Two options are available:
 - 3 days pass - 1,000 THB or
 - 1 day pass - 500 THB



Hotels

- **Royal Princess Larn Luang Hotel**

269 Larn Luang Road, Pomprab
Bangkok 10100 Thailand

T: +66 (0) 2281 3088

F: +66 (0) 2280 1314

<http://www.royalprincesslarnluang.com>

- **Hansa House Bangkok**

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

T: +66 (0) 88924 4695

Transport between Royal Princess Larn Luang Hotel & PGVIM

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

Keynote Presenters & Abstracts



Keynote Presenters & Abstracts

Changing Chopin: The Metamorphoses of Performance History

Professor Kenneth Hamilton

Head of School of Music, Dean (International) for College of Arts, Humanities and Social Sciences, Cardiff University, United Kingdom

*Nothing of him that doth fade
But doth suffer a sea change
Into something rich and strange
(Shakespeare, The Tempest)*

Chopin was primarily a salon performer- a pianist for intimate gatherings. He recoiled with revulsion from the declamatory style cultivated by Liszt and other contemporary virtuosi, whose playing was designed for vast audiences in large halls. For Chopin, public concerts were “never real music- you have to give up the idea of hearing in them all the most beautiful things in art”. Yet his music was increasingly played in such concerts, and by the second half of the 19th century was as firmly entrenched in the standard repertoire as Bach or Beethoven. It was, therefore, pianists other than the composer himself who had to confront the problem of creating a “Chopin” for public consumption. They popularised Chopin, but they also, unconsciously, distorted his music. We could, with early instruments and modern recording methods, successfully recreate many aspects of the original Chopin style. But do we want to? Is it actually advisable to rewind the metamorphoses of performance history, or do we simply end up with meaningless museum-pieces?

Biography

Described after a concerto performance with the St Petersburg State Symphony Orchestra as “an outstanding virtuoso- one of the finest players of his generation” (Moscow Kommersant), by the Singapore Straits Times as ‘a formidable virtuoso’; and by Tom Service in The Guardian as “pianist, author, lecturer and all-round virtuoso”, Scottish pianist Kenneth Hamilton

performs worldwide as a recitalist, concerto soloist and broadcaster. He studied with Lawrence Glover and Ronald Stevenson in Scotland, and subsequently completed a doctorate on the music of Liszt at Balliol College, Oxford. Hamilton appears regularly on BBC Radio 3 as both pianist and presenter, and has undertaken numerous international broadcasts, including the television programme Mendelssohn in Scotland, broadcast in Europe and the US by Deutsche Welle, and performances of Chopin’s first piano concerto with the Istanbul Chamber Orchestra on Turkish Television.

His recent recordings for the Prima Facie label: Kenneth Hamilton Plays Ronald Stevenson Volume 1, and Back to Bach: Tributes and Transcriptions by Liszt, Rachmaninov and Busoni have been welcomed with acclaim: “played with understanding and brilliance” (BBC Radio 3 Record Review); “an unmissable disk...fascinating music presented with power, passion and precision” (Fanfare); “precise control and brilliance” (The Guardian); “thrilling” (Gramophone); and “a gorgeous recording and excellent performance” (American Record Guide); “provides the ultimate in energetic impact, taut tempi and gripping creative command” (Klassik Heute). His next CD releases will be Preludes to Chopin later in 2018, and Volume 2 of his Stevenson series in early 2019.

Kenneth Hamilton is Head of the School of Music at Cardiff University in Wales, UK, and is a well-known expert on historical piano performance, a topic on which he has published widely both in scholarly publications and for newspapers such as The New York Times. He is especially enthused by the fascinatingly varied performance styles of the pianistic “Golden Age” from Liszt to Busoni and Paderewski, which he considers not as models for exact imitation, but as fertile sources of

inspiration for present-day playing. His last book, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press) was a Daily Telegraph Book of the Year in the UK, a recipient of an

ARSC award, and a CHOICE Outstanding Academic Title in the US. It has also been translated into several other languages—none of which, alas, he is able to read.

Performing Mozart in the Long Nineteenth Century: Carl Reinecke and the Leipzig Mozart Style

Professor Neal Peres da Costa

*Program Leader (Postgraduate Research): Professor of Historical Performance
Sydney Conservatorium of Music, The University of Sydney, Australia*

In 1904 Carl Reinecke (1824-1910) was acknowledged as “the greatest and most conscientious performer of Mozart” then living. A few years later in 1911, he was judged as being “unrivalled as a Mozart player” at one time, and belonging “to a school now almost extinct”, his playing characterised by “grace and neatness.” Throughout his illustrious career, Reinecke performed Mozart’s piano concerti both with orchestra and in his own famed solo piano arrangements. A few of these were published by Breitkopf and Härtel, including florid ornaments added “in the most discriminatory way possible,”[3] for the use of students of the Leipzig Conservatory where Reinecke served as professor of composition and piano (1860-1902), and director of musical studies (1897-1902).

It is illuminating to compare Reinecke’s arrangement of Andante from Mozart’s Piano Concerto no. 23 K. 488 with his own rendition of the work preserved on a Hupfeld Phonola piano roll (c. 1905). Reinecke’s frequent and extraordinary departures (eye-opening in many ways) from his published arrangement stimulate thought about the meaning, value and intention of musical notation in the nineteenth century. Based on present-day notions of stylish Mozart playing one might not immediately associate his interpretation with terms such as “grace and neatness”, nor with conscientiousness. But arguably,

Reinecke’s Mozart preserves characteristics of an almost extinct school rooted in late-eighteenth-century ideals perhaps even emanating from Mozart and his circle.

In this lecture-recital I will explore Reinecke’s Mozart performance and the implications for Mozart performing practice in the long nineteenth century. I will also demonstrate the use of practice-led research techniques in the arena of HIP.

Biography

Neal Peres Da Costa is a graduate of the University of Sydney, the Guildhall School of Music, and the University of Leeds. He is Professor of Historical Performance and Program Leader of Postgraduate Research at the Sydney Conservatorium of Music. A performing scholar and world-recognised authority on 19th-century piano performing practice, his monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012) is hailed as a book ‘no serious pianist should be without’ (Limelight, 2012) and honoured as ‘a notable book’ on Alex Ross’s 2012 Apex List. Other influential publications include a 9-volume set of Urtext/performing editions of Brahms’ Sonatas for solo instrument and piano published by

Bärenreiter-Verlag (2015/16) of which he was a chief editor. Neal has recently received prestigious Australian Research Council (ARC) funding for a three-year Discovery Project (2017-19) for performance research in 19th-century piano playing

Neal regularly appears with the Australian Chamber Orchestra, Sydney Symphony Orchestra, Pinchgut Opera, Australian Haydn Ensemble, and the Song Company. With Ironwood, he is involved in cutting-edge creative research including the release of its highly-acclaimed CD *Brahms: Tones of Romantic Extravagance* (ABC Classics) including *Brahms' Piano Quintet op. 34* and *Piano Quartet op. 25*.

Winner of the 2008 Fine Arts ARIA for *Bach's Sonatas for violin and obbligato harpsichord* (ABC Classics, 2007) with Richard Tognetti and Daniel Yeadon, Neal's discography also includes: *Bach's Complete Sonatas for*

Viola da Gamba and Harpsichord with Daniel Yeadon (ABC Classics, 2009), *The Baroque Trombone* with Christian Lindberg and the ACO (BIS, 2009); *The Galant Bassoon* with Matthew Wilke and Kees Boersma (Melba, 2009); *Baroque Duets (Vexations 840, 2011)* with Fiona Campbell, David Walker and Ironwood; *Music for a While* with Ironwood and Miriam Allan (2012); *3* with Genevieve Lacey and Daniel Yeadon (ABC Classics, 2012); *Stolen Beauties* with Anneke Scott and Ironwood (ABC Classics, 2015); *Brahms: Tones of Romantic Extravagance* (ABC Classics, 2016) which has been awarded "Recommended CD" by The Strad (UK); *Beethoven Piano Concertos 1 and 3* (AHE, 2017; licensed by ABC Classics) and most recently *Pastoral Fables with Alexandre Oguey – cor anglis* (ABC Classics, 2018). He has also recorded extensively on the Channel Classics label with *Florilegium*, the British ensemble which he co-founded in 1991 and of which he was a member for 10 years.

*Supported by
Australian Research Council Discovery Project Funding*

"Please Me, Honey, Squeeze Me to that Mendelssohn Strain" – The Multimedia Metamorphoses of Felix Mendelssohn's "Spring Song," Op. 62 no. 6

Dr. Monika Hennemann

Royal Music Association, United Kingdom

Felix Mendelssohn's so-called "Spring Song," Op. 62 no. 6 is one of the most instantly evocative – and allegedly trivial – nineteenth-century piano pieces. From its twice-encored premiere in 1843 (given by Mendelssohn himself as a birthday present for his colleague Clara Schumann) the work has gradually become a musical signature of the composer – inspiring many copies, arrangements, and even derangements. A profusion of nineteenth-century editions printed the much-beloved work in unaltered format (except for the occasional addition of a text of

greater or lesser sentimentality), but twentieth-century adaptations became looser – almost surreally so. Among numerous arrangements are those for mandolin orchestra, ukulele, and Big Band, besides the inevitable "simplified" version for piano solo. Textual additions became less and less stylistically congruent with the music ("It's Spring, it's Spring, and love has made me king."), but it was not until American composer and lyricist Irving Berlin's (inaccurate) quotation of the two initial measures in his "Mendelssohn Rag" of 1909 that the song finally became

reduced to the emblematic function of this opening. It appears as a musical inscription (above wispy clouds) on a 1984 Mendelssohn postage stamp, on a postcard, in which the composer's musings on the "Spring Song" take tangible (if predictable) shape as a group of scantily clad fairies – and even in Hitchcock's Rear Window. This paper documents the price of Mendelssohn's fame and ongoing popularity through the often distorted iconography of the "Spring Song." It will be argued that the work's twentieth-century adaptation history and resulting metamorphoses fundamentally, and harmfully, reinforced the popular image of Mendelssohn as an approachable, elegant, but effete and ultimately second-rate composer.

Biography

Dr Monika Hennemann is a musicologist, cultural historian and linguist with strong multidisciplinary interests, especially in relation to the music, literature and art of the German- and English- speaking world in the long nineteenth century. She was educated at Gutenberg Universität, Mainz, in Germany, and at the Florida State University. Her teaching career began at the latter institution. She subsequently held posts at the University of Rhode Island, University of Cincinnati (College Conservatory of Music), and Birmingham University (UK) before taking up her present position at Cardiff University (UK), where she is currently Head of the Department of German, and Co-Director of the Centre for Interdisciplinary Research into Opera and Drama (CIRO). She has been the South-East Asia Chapter convenor of the Royal Musical Association since the chapter's founding in 2015.

Behind Metamorphoses in Music

Professor Dieter Mack

Vice President of Musikhochschule Lübeck, Germany

Slightly different from nature, musical metamorphosis is either the same as variation, or an extension/ transformation of a theme or subject. It often appears in modern music during developmental phases of extended movements. Although the latter is easy to understand, by that definition, almost 70% of the world's music would have to do with metamorphosis. What do composers mostly do? They start with something, which then will be varied, transformed etc., and certainly also contrasted or interpolated. The latter would not fall under our category here. However, even in a juxtaposed collage of known elements or styles, things may change its individual character and therefore the notion of a metamorphosis into something new cannot not be extinguished completely. My lecture gives a short historical overview on various forms of musical metamorphosis in the West,

then focusing in detail on two very unique examples of the 20th century and finally turns again to the region with some examples from Balinese music.

Biography

Dieter Mack, born 1954 in Speyer. 1986 – 2003 Professor for music theory at the University of Music in Freiburg, and since 2003 for composition at the University of Music in Lübeck. Since 1978 all together about ten years of research and teaching activities in Bali and West Java, guest lecturer in Southeast Asia, New Zealand and USA. As a composer, he prefers pieces for chamber ensembles and orchestra. His works are published by Verlag Neue Musik Berlin.

Music Education 2.0

Dr. Enrico Bertelli and Hannah Durham

Director of Conductive Music CIC, United Kingdom

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

Pervasive, invasive, yet inclusive. Technology has morphed the way we teach and learn. Methodologies, needs, possibilities and pace have been disrupted and need a radical re-writing. Our students' attention span is reducing, and their need for immediate gratification is increasing. The process of action-reaction is fundamental to their learning, and they need a strong and independent troubleshooting strategy. No longer should we be concerned with the factual elements of the curriculum, but instead with how we can encourage our pupils to problem solve and ultimately gain the knowledge they need for the jobs of the future.

We designed Maths Music Robots 1 & 2 to tackle the need for a different teaching method, able to cater to those with a diverse range of Special Educational Needs (SEN). We started in 2016 with a group of 15 SEN pupils, aged 9 to 11 and have now expanded to 90 similarly aged students in 4 different schools, in the North and Southeast of England.

We set out to boost inclusion and progression by using Free and Open Source Software (F/OSS), freely available to teachers and students, aided by cheap and custom made hardware, to ensure project legacy. During our project, young people learn Science, Technology, Engineering and Mathematics (STEM) skills, such as linear circuits and coding, through the arts. More crucially, we teach students to use and apply skills across several curriculum areas. Their creative process unravels through the design phase and develops via music-based modules dedicated to interface design, composition and performance. We are teaching resilience, perseverance, the importance of accuracy and the assimilation of previously unseen technology.

Our research questions were designed to investigate how technology changes the way we learn, which devices work best, and why students like them. Key areas of development and impact have included peer feedback and self-assessment skills, confidence in creative design and performance, and the transferring of learned information to active participation. As musically-trained teachers, we are also questioning whether music is a driving force behind the inclusion of technology in schools. Music in education affords educators an autonomy not seen in other curriculum areas, allowing us to shape, innovate and explore cross-curricular elements, particularly in technology.

Biography

Dr. Enrico Bertelli

Enrico founded Conductive Music CIC in 2012 to support young people in the creation and performance of their own music. As a teacher and researcher, Enrico focuses on the Conductive Music remit of engaging children from challenging backgrounds through open source technology. His background is in percussion and technology applied to Contemporary Classical acoustic and electroacoustic performance, with a 15-year international career as a practitioner and workshop leader. He regularly tours internationally, delivering workshops, lectures and concerts in Europe, Japan, Thailand, Hong Kong and Canada.

Concert Presentation by Ensemble TIMF

Ensemble TIMF, Korea

Programme

Together (1989) 12'

Isang Yun

I Ching (1982) 7'

III. The Gentle, the Penetrating (hexagram no. 57)

Per Nørgard

Suite (2015/2018) 7'

Benjamin Helmer

Etude for Flute No. 1 (2018) 3'

Uzong Choe

Chuchomun (1979) 9'

Chunggil Kim

Fantasy Etude (1985) 14'

Fred Lerdahl

Performers

Hojin Jeong	Violin/ Concertmaster
Jiyoung Lee	Flute
Hyo Dan Cho	Clarinet
Eun Hye Kim	Percussion
Min Jeong Jeong	Piano
Hee Jung Keal	Violoncello
Jungwoo Lee	Contrabass

And

Junyoung Kim Guest Conductor

Biography

Ensemble TIMF was founded in 2001 with the goal of incepting a major performance ensemble as a key representative of Korea and an ambassador of the Tongyeong International Music Festival. Comprised of excellent young musicians, the ensemble has actively been touring both in Korea and outside, continuously expanding its repertoire and quickly establishing itself as a professional ensemble with a unique voice.

Delivering varied programs through high-quality performances, it provides an essential bridge between classical and contemporary music, appealing to a wide range of music connoisseurs. They have performed at the Darmstadt International Contemporary Music Festival, the Warsaw Autumn Festival, and the Hong Kong Arts Festival.



Ensemble **TIMF**

The Empires

Professor Dr. Narongrit Dhamabutra

Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

The Empires, a symphonic poem by Narongrit Dhamabutra, was written on a grant from Thailand Research Fund (TRF) for a project titled “Southeast Asian Musical Materials for Contemporary Composition: The Mainland Southeast Asia.” The 24-minute symphonic poem comprises five connected movements representing five prominent kingdoms of the mainland Southeast Asia: the *Bagan* of Myanmar, *Dvaravati* of Thailand, *Lan Xang* of Laos, *Angkor* of Cambodia, and *Champa* of Vietnam. Each movement aims to depict the great history and cultures of the kingdom through contemporary composition techniques by transforming a variety of traditional musical materials – instruments, ensembles, modes, melodies, and rhythms – into western orchestration.

Biography

Born in 1962, one of the most respected Thai composers, Professor Dr. Narongrit Dhamabutra received a doctoral degree in Music Composition from Michigan State University, U.S.A. His compositions have been performed regularly by leading orchestras and ensembles in the United States, Europe, Asia, and Australia, such as The Civic Orchestra of Chicago, Japan Shinsei Symphony Orchestra, Hiroshima Symphony Orchestra, Melbourne Symphony Orchestra, Verdehr Trio (USA), IRCAM Ensemble (Paris), Ensemble Stella Nova, Ensemble Kochi, New York New Music Ensemble, and the Ensemble Intercontemporain (Paris). In Thailand, a number of his compositions were performed by the Bangkok Symphony Orchestra and the National Symphony Orchestra of Thailand.

His major compositions include the Concerto Maharaja for Ranad-ek and Orchestra, Symphony of the Spheres (Symphony No. 1), Symphonic Poem Sinfonia Chakri, Sinfonia Suvarabhumi (Symphony No. 2), Concerto for

Orchestra, Bhawankha for Ranad-ek and Orchestra, Concerto Sankitamankala for Violin and Orchestra, Symphony of B.E. 2489 (Symphony No. 3), Double Concerto for Ranad-ek and Ranad-toom, Jatubhumi Overture, Pledge to H.R.H. Princess Galyani Vadhana, Symphony Piyasayamintra (Symphony No. 4), Narmada Concerto for Piano and Orchestra, Piano Concerto of Siam which was funded by the Thailand Research Fund to be a model composer in 2012, The Harmony of Chimes (Symphony No. 5), a symphony for ASEAN Instruments and Orchestra, “Le pas de mon Pere” Symphonic poem for Orchestra and Chorus, Quintet for the Spirits of ASEAN, Bhattara Maharaja Overture, Bhumibol Adulyadej Maharaja for Orchestra and Chorus (Symphony No.6), Sinfonia Siamindra, and Symphony of Rattanakosin (Symphony No.7).

Besides his prestige in composition, Professor Dr. Narongrit Dhamabutra has provided Thailand music education two textbooks, *The Contemporary Composition and Decoding and Analysis: Compositions of Narongrit Dhamabutra*, published by Chulalongkorn University Press. Moreover, he has been invited as special lecturer on composing contemporary composition and writing music research by several universities both in Thailand and United States as well as presenting his compositions at an International Conference. He also serves as an adjudicator in many significant composition competitions at the national and international level.

In 2008, the Ministry of Culture awarded Professor Dr. Narongrit Dhamabutra as the prestigious Silpathorn Artist for his outstanding artistic career. Currently, he is a full professor of Music Composition at the Faculty of Fine and Applied Arts, Chulalongkorn University (www.narongrit.com).

Symposium Performances



Symposium Performances

(Re)Invention

Wednesday 29th August 2018, 18.30 hrs.

Sangita Vadhana Hall, Administration Building

Curated by Dr. Elissa Miller-Kay

Performers

Kenneth Hamilton
Ensemble Music Makers
PGVIM Baroque Ensemble
PGVIM Performers

Music & Metamorphoses

Thursday 30th August 2018, 18.30 hrs.

Sangita Vadhana Hall, Administration Building

*Curated by Professor Dieter Mack, Dr. Anothai Nitibhon,
and Siravith Kongbandalsuk*

Performers

Enrico Bertelli
Just Ensemble
Ensemble Laboratory (PGVIM)
PGVIS Big Band Project with Players from
Bansomdejchaopraya Rajabhat University
Burapha University
Chandrakasem Rajabhat University
Kasetsart University
Mahidol University
Rajamangala University of Technology Thanyaburi
and Princess Galyani Vadhana Institute of Music

Hidden Metamorphoses

Thursday 30th August 2018, 21.00 hrs.

C 501, Galyaningitakara (Conservatory Building)

*Curated by Dr. Jean-David Caillouët
and Professor Dieter Mack*

Performers

Dieter Mack
Jean-David Caillouët
Max Riefer
Hue-Trinh Luong
Enrico Bertelli

ASEAN Creations

Friday 31st August 2018, 18.30 hrs.

Sangita Vadhana Hall, Administration Building

*Curated by Peter Veale, Professor Dieter Mack,
Professor Sngkn Kim and Dr. Anothai Nitibhon*

Performers

ASEAN Youth Ensemble
Ensemble TIMF
Ensemble Laboratory (PGVIM)

Conductors

Peter Veale
Junyoung Kim



ASEAN Youth Ensemble & ASEAN Young Composers



ASEAN Youth Ensemble (AYE) & ASEAN Young Composers 2018

The ASEAN Youth Ensemble (AYE)

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

For this year's AYE performance in the context of our International Symposium 2018, we have invited young musicians and composers from each country to create dialogues between the ASEAN traditions in collaboration with Ensemble TIMF of Korea and students from the Princess Galyani Vadhana Institute of Music. The ensemble will be presenting new compositions by ASEAN young composers who were selected for the workshop with Peter Veale, Professor Dieter Mack and Professor Sngkn Kim.

AYE Musicians & Composers

Dini Pratiwi	Indonesia
Chow Jun Yan	Malaysia
Htet Arkar	Myanmar
Harold Andre Santos	Philippines
Jose Antonio Buencamino	Philippines
Yeo Zhe Qi Joey	Singapore
Nakriss Jirattapat	Thailand
Pongtorn Techaboonakho	Thailand
Hue-Trinh Luong	Vietnam
Nguyen Thu Thuy	Vietnam

Ensemble Laboratory

Students of the Princess Galyani Vadhana Institute of Music

Guest Composers

Sunghyun Lee	Korea
Katharina Roth	Germany

Guest Musicians

Ensemble TIMF

Hojin Jeong	Violin/ Concertmaster
Jiyoung Lee	Flute
Hyo Dan Cho	Clarinet
Eun Hye Kim	Percussion
Min Jeong Jeong	Piano
Hee Jung Keal	Violoncello
Jungwoo Lee	Contrabass
And	
Junyoung Kim	Guest Conductor

Mentors

Maestro Peter Veale (Conductor)
Professor Dieter Mack
Professor Sngkn Kim
Anant Narkkong



ENSEM
BLE
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SIKFA
BRIK

Ensemble **TIMF**

 Arts Council Korea



서울대학교
SEOUL NATIONAL UNIVERSITY



Paper Presentations & Panel Discussions



Paper Presentations & Panel Discussions

The Sonata *für zwei Personen auf einem Clavier* (for Two Performers on the Same Keyboard) in the Second Half of the Eighteenth Century in Italy

Alberto Firrincieli and Mario Stefano Tonda

Department of Music Performance, Assumption University, Thailand

Among practices distinguishing the European music scene in the second half of the eighteenth century, the performance of music for two players on the same keyboard is certainly one of the more remarkable and, in some ways, significant examples.

The rendition of a four-handed piece on the harpsichord or the fortepiano can be considered an example of the direction that music then was about to take: light-hearted, convivial, and educational; quality existed alongside an aesthetic designed to satisfy the new "galant" tastes of the aristocracy, as well as the needs of the rising middle class.

The four-handed genre became in this regard, an ideal setting to express new musical feelings. Four hands can double possibilities and exploit the keyboard's full range. The search for expressivity is maintained by combining extended melodies with arpeggios or broken chords. In the case of performance on the harpsichord, the

increased opportunity to "mix" the stops, facilitates the search for unexplored colors, combination and contrasts.

Following an overview of repertoire, represented by compositions by Johann Christian Bach, Wolfgang Amadeus Mozart, Charles Burney, Carl Philipp Emanuel Bach and Franz Seidelmann, attention will be focused on the Italian four-handed music written intentionally for a two-manual harpsichord. The complete Italian repertoire consists of the works of three composers: Muzio Clementi, Giovanni Maria Rutini, and Niccolò Jommelli.

The music embodies a perfect synthesis of the purposes that the particular genre, as mentioned, was intended to satisfy: it is suitable to frivolous and convivial environments, it fulfills a pedagogical role and, at the same time, it is of a high caliber. Furthermore, this music meets the need, more than ever indispensable on the Italian peninsula, to refer to the operatic style.

Chamber Music, Engaged!

Anothai Nitibhon

School of Music, Princess Galyani Vadhana Institute of Music, Thailand

Exploring some of performance and contextual aspects of chamber music, this paper reflects on a concert curated and performed by the writer at the PGVIM's *Musique de la Vie et de la Terre* series in June 2018. Inspired by Berta Zuckermandl's salon performances

that took place in Vienna from the end of the 19th century until 1938, this 'chamber music concert' combined performances with discussions between writers, artists and sociologists on topics relating to the arts, culture and our contemporary world. The music

repertoire explored various instrumental combinations centred around the piano.

Traveling through music covering different time periods, the audience engaged in various discussion topics initiated by the performance pieces. Discussions on contemporary beliefs stemmed from Arvo Pärt's *Spiegel im Spiegel*, a reflection on art and ideology was initiated by Gustav Mahler's *Ich bin der Welt abhanden gekommen*, thoughts on arts and beauty responded to Maurice Ravel's *Ma mère l'Oye*, gender and music in response to William Bolcom's *The Garden of Eden*, a discussion on the artist and his utopia reacted to the political contexts behind Dmitri Shostakovich's String Quartet No.8 and Ludwig Van Beethoven's Symphony No.7 while John Cage's *In a Landscape* initiated a reflection on life and its journey.

We might not be successful in our attempts to define "how music comes to signify things to its listeners; how it participates in the whole signifying life of a culture, echoing the meanings of literature and the fine arts, and reflecting the preoccupations of society" as Professor Raymond Monell wrote in his 'The sense of Music'. However, by blurring the boundaries between performer, audience and curator, or enabling active discussions and reflections during our musical performance, we might be able to discover and share new perspectives to observe our reality from. And like in the salon culture of the early 20th century, we may come to enjoy music as an ideal vehicle for developing our deepest thoughts.

Singing Pagodas and Pagodinas, Children's Experiment on Sounds and Storytelling

Benjamart Maiket, Yanini Pongpakatien and Phattrachattra Thongma

School of Music, Princess Galyani Vadhana Institute of Music, Thailand

Since its establishment the Princess Galyani Vadhana Institute of Music has involved its students and the children of the neighbouring Bang Yi Khan community to collaborate on several music for society projects. In 2015, together with PGVIM lecturers and students, Bang Yi Khan children created the children opera performance '*Rossignols en cage*' in celebrations to the auspicious occasion of Her Royal Highness Princess Maha Chakri Sirindhorn's 5th Cycle Birthday Anniversary. During one year, selected children from Bang Yi Khan community participated in acting, art and music workshops as well as learning how to compose new lyrics and songs based on the stories of the characters they played.

This process enabled children to make associations between the personal stories they wanted to communicate, establishing dialogues between their real-life experience and the newly created music. Following this initial creation, the children of Bang Yi Khan are now working with PGVIM students, creating new works with the help of music technology. Using classical stories such as *Ma mère l'Oye* (Mother Goose) by Maurice Ravel, the children combine their contemporary interpretation of the Empress of the Pagodas and Conversation of Beauty and the Beast, with the art of sounds and storytelling. The students are rewriting the tale of Laideronnette and inventing a new Beast-Prince while matching the story with music samples. This activity has encouraged the students to be involved in the process of creation, as well as exploring their reality through their experiments with music and sounds.

“Nak” the Thai Melodrama

Care Mettichawalit

Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

Nak Melodrama is a composition for two violins, viola, cello, harp, and percussion narrator and Thai instruments including the Thai flute. *Nak Melodrama* uses a variety of contemporary forms and techniques including quotation, leitmotif, whole tone scales, sem whole tone scales, and modes. The work consists of three movements which are played without interruption. Performance time is between 25 and 30 minutes.

Inspired by Arnold Schönberg's *Pierrot Lunaire*, *Nak Melodrama*'s storyline comes from the poem *Nang Nak Pra Kanong*, transcribed by Prapassorn. The manuscript of the poem was claimed to have been found in an old temple in Samutprakarn province. The author of the poem has never been identified. Nak Prakanong published the poem in the *Siam Rat* newspaper in 2474 B.E.

Antique Pianos in Thailand

Dr. Chanyapong Thongsawang

School of Music, Princess Galyani Vadhana Institute of Music, Thailand

Antique pianos were brought to Thailand by royal families, noblemen and private collectors. However only few of them are displayed for the public in museums. For example, in 1916 Prince Chutathuj Tradilok Krommakhun Patchabun Intarachai, King Rama VI's younger brother, ordered a vis-à-vis Pleyel grand piano from France. This unique 2-sided keyboard is currently displayed at Thanphuying Puangroy Abhaiwong Room, on the first floor of Her Royal Highness Princess Maha Chakri Sirindhorn Musical Library.

Apart from vintage pianos in royal houses, Dr. Yongsak Lochotinan, a managing director of Robinson piano (Siam), Co., Ltd, has collected 112 antique pianos from 8

countries; Austria, Canada, Denmark, France, Germany Sweden, UK and USA. His collection not only includes pianos made by renown firms such as Bechstein, Blüthner, Bösendorfer Broadwood, Ibach, Pleyel and Steinway but also by less-known piano makers such as Allinger, Brinsmead, Marschall, Kohl, Kriegelstein, Trautwein etc.

As a performing artist, scholar, and educator I plan to perform and make recordings on period instruments in Thailand, explicate the history of piano makers and related composers and write a catalogue of Dr. Yongsak Lochotinan's collection to promote antique pianos in Thailand as a part of our classical heritage

Indonesian's Perception toward Western Classical Music Instrument

Christ Billy Aryanto

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

Orchestral music, which uses Western musical instruments, is still uncommon in Indonesia. It is important to understand how humans perceive music to further understand the cognitive and emotional effects it has on individuals. The aim of this research is to understand the Indonesian people's perception of Western musical instruments. 60 participants between the age of 20 and 65 years old participated in an online experiment. They listened to 13 Western musical instruments played through MIDI consisting of a piano, 4 woodwind instruments, 4 brass instruments, and 4 string instruments. The MIDI samples were checked prior by 3 musicians to confirm the clarity of the selected voices. The participant's

perception was based on their degree of familiarity with the music and also according to the effect the music had on them. To control the order effect of the music stimulus, the order of the music was counterbalanced. The result showed that the piano got the highest score for each rating while the contrabass got the lowest score for each rating. Further analysis showed that, in general, high-pitched instruments (e.g. flute, oboe, violin) were better appreciated than low-pitched instruments (e.g. bassoon, contrabass, trombone), suggesting that high-pitched and low-pitched musical instruments were perceived differently by Indonesian people.

Genre Metamorphosis: Social Functions and Aesthetics of Piano Transcriptions of Beethoven's Symphonies in Nineteenth-Century Europe

Dr. Elissa Miller-Kay

School of Music, Princess Galyani Vadhana Institute of Music, Thailand

This paper examines the role that piano transcriptions played in the nineteenth-century reception of Beethoven's Symphonies. Carl Czerny, Johann Nepomuk Hummel, Hugo Ulrich, Frederick Kalbrenner, and Franz Liszt all transcribed Beethoven's complete symphonies for the piano (two or four hands). These transcriptions run the gamut from simple hausmusik to virtuosic tomes.

Simpler piano transcriptions, such as those by Czerny, Hummel and Ulrich, played a crucial role in increasing the general understanding and appreciation of Beethoven's symphonies. Before concerts, amateurs would play through these transcriptions to acquaint themselves with Beethoven's often demanding music. After a performance they would return to them in order to re-experience their favorite works or movements, much as we do today with recordings.

In the age before recordings, hearing one of Beethoven's symphonies in its original form was a rare and precious

Virtuosic transcriptions, such as those by Liszt and Kalkbrenner, showcased newly developed sonic capacities of the piano. Indeed, the increasingly symphonic aesthetic of piano playing in the nineteenth century and the popularity of symphonic transcriptions went hand in hand. In particular, Liszt's transcriptions helped to reinforce the image of the piano as an orchestra in microcosm.

Comparative analysis of various transcriptions also reveals differences in the ways arrangers heard and understood Beethoven's original. This suggests a variety of possible aural experiences inherent in the symphonies themselves—a feature that no doubt contributes to the widespread appeal and remarkable longevity of these works.

Solmitization : Techniques and Its Meaning from Phra Apaipolrop

Francis Nuntasukon

Faculty of Music, Silpakorn University, Thailand

The Tonic Sol-fa method of teaching choral singing was developed in England by

John Curwen and propagated throughout the British Isles as a means of both enhancing Christian worship and achieving social reform. In 1907 it was introduced to Thailand by Phra Apaipolop (Ploy Phengkul) for the purpose of “reading” out loud the King’s Anthem, “Phleng Sanrasoen Phra Barami” (Thai: เพลงสรรเสริญพระบารมี) in worship of the Nation. The melody, composed by Pyotr Schurovsky with lyrics by Prince Narisara Nuvadtivongs, has been used since 1871, played by brass band or Piphat ensemble (Thai: พิพาทย์). After 1932, when the democratic regime shifted in Thailand, it was arranged into a 4-part hymn by Phra Chenduriyang. Nowadays, it is not the norm for a Piphat ensemble to play the National Anthem.

Phra Apaipolrop, who had a western-influenced musical education in India, exploited the idea of hymn worshipping as a means for the Siamese to salute their King like the other Western societies, specifically the “Englishmen”. In particular, Tonic Sol-fa gained a significant foothold in Thailand, especially since the publication of “Dontree

Wittaya” - The Study of Music (Thai: ดนตรีวิทยา), the first pedagogical textbook written in the Thai language in which the concept of Thai-Pitches was first introduced and notated with the Thai alphabet. Today, this combinatorial method dominates in the Higher education of Thai Music. It separates two branch of studies: Thai and non-Thai music.

Drawing chiefly on nineteenth-century and early twentieth-century sources, this article introduces the dissemination and effects of Tonic Sol-fa in Thai culture. This paper also examines the contemporary uses and applications of Tonic Sol-fa. Proponents of Thai and Western music in circles where Tonic Sol-fa notation has become the norm show resistance to external pressures to transfer to the standard staff notation merely for the sake of conformity. . In the case of Thai music, an almost universal notation has been achieved through Tonic Sol-fa in combination with Duriyaban’s (Thai: ดุริยางค์) music notation. The notation itself should be recognized as the social and cultural transformation of Siam and Thailand, left evidently in the history of sound.

Intersection Beyond Time and Space: Examining Messiaen's *Quartet for the End of Time*

Hayne Kim

School of Music, Princess Galyani Vadhana Institute of Music, Thailand

In the music of Olivier Messiaen, one can find an intersection of several different influences that transcend time and space. In addition to his lineage as a French composer in the aftermath of the generation of Claude Debussy, Messiaen's wide scope of musical interests included Western sacred music, Greek meters and ancient Hindu rhythms. Combined with his love of birdsong and his own unique compositional techniques involving modes of limited transposition and non-retrogradable rhythms, Messiaen's synthesis of disparate elements — traditional and contemporary, Eastern and Western — is the ultimate example of musical metamorphosis.

This paper examines three movements from Messiaen's seminal work *Quartet for the End of Time*, making comparisons with works in the genres from which Messiaen drew inspiration:

1. *Liturgical of Crystal*, the first movement, makes use of Medieval European isorhythmic technique. *The talea* (repeating rhythm) and *color* (repeating melody) of the piano and cello part are analyzed, and the effect compared to that of a Medieval isorhythmic motet. Ensuing is a discussion of the theological correlation between the music of Medieval Europe and Messiaen's

own expression of his religious beliefs.

2. *Dance of Fury, for the Seven Trumpets*, the sixth movement, borrows rhythmic organizational techniques from the traditional music of India. During his time at the Paris Conservatoire, Messiaen studied a 13th-century treatise on Indian music theory by Śārngadeva, and was inspired by the system of compiling small rhythmic units, or additive rhythms, to create irregular patterns. Messiaen preferred this approach to the Western tradition of divisive rhythm and regular meters; for him, freedom from the barline represented freedom from time —in other words, eternity.

3. *Cluster of Rainbows, for the Angel who Announces the End of Time*, the seventh movement, serves as a case study for examining some other aspects of Messiaen's theoretical language, such as his concept of form, chords with added notes (a technique borrowed from Debussy), and modes of limited transpositions.

In summary, this paper explores how Messiaen transformed various elements for his own means of expression, weaving ancient approaches into the fabric of avant-garde 20th century music.

Developing a Signature Sound through Intercultural Collaboration

Ingolv Haaland

Department of Popular Music, University of Agder, Norway

The scope of this presentation is my ongoing PhD artistic research focusing on the development of a signature sound – a unique artistic expression – through intercultural musical collaboration. This process is viewed from an insider’s perspective by myself as a composer. Through musical fieldwork in Thailand, Cambodia, Lebanon and Palestine – in this case, studio sessions – I am combining established techniques and instruments from classical strings, pop, jazz and traditional musics to create a new globalized sound. This requires insight into various styles, a ‘thick’ understanding of studio and performing practices as well as a meta-perspective combining creative and innovative methods.

Microtonality and scales demand a ‘thick’ music cultural understanding of harmonies as well as knowledge of how to deconstruct and build new advanced harmonies that compliment a performance on traditional instruments. It is imperative to know and understand each instrument in order to score it well for the individual musician, as

well as the overall structure. The music of Fong Naam and Bruce Gaston are great examples of contemporary world music incorporating Thai traditional instruments and elements of classical western music.

As a composer and producer I am involved in aesthetic choices in all stages of development from the first creation of a melodic theme at the grand piano to the finished product released through my own record label.

I collaborate with vocalists trained in traditional music. Ornamentation is closely connected to language and the musical identity of the singer – their signature sound. Cambodian traditional vocalist Ouch Savy writes lyrics in Khmer and interprets my melodies, fusing her identity with mine. Another collaboration is with the Lebanese traditional singer Abeer Nehme, forming a connection to the Arabic music tradition in which known elements are taken out of their contexts to evolve into a new soundscape.

Looking for Orpheus’ Lyre: Deep Cognition, Composition and Tradition

Associate Professor Dr. Jonathan Day

Birmingham Conservatoire, Birmingham City University, UK

My recent work has examined the relationship between what I call ‘deep cognition’ and creative output, most particularly those aspects of creativity concerned with inspiration.

The mind, in certain “exceptional states” (Jung, 1969: 112 and Samuels, 1986), accesses deep levels, existing beneath the superifice of the constructed everyday persona (Schopenhauer, 2015: 23). These levels are influenced and constituted by our genetic heritage. The evidence for this –as I have argued previously– is compelling and

the process chimes remarkably with the great wealth of anecdotal evidence of composers attempting to describe the experience of 'being inspired'.

As an extension and consolidation of my previous work, I have examined the extent to which it is possible to indwell this state of inspiration and deep cognition. Can it be encouraged, facilitated, stimulated? Can a composer develop techniques or approaches that optimise the incidence of 'inspiration'? Or is it something that cannot be cajoled into presence, but can only be attended upon, in a state of constant readiness?

This paper and performance presents the results of experimental work exploring composition in the presence and condition of deep cognition. The composed works offer themselves for validation through engagement with the history and traditions of humanity, in so far as that

history and tradition is transmitted and validated through heredity and the meta condition of 'being human'. The works frequently employ traditional instruments, aspects of tuning/gamut and compositional approaches, but are metamorphosed in novel and often bi-socciative formations. Given that traditional music eschewing innovation and renewal can become moribund and sacrosanct, while superficial attempts to innovate risk falling into kitsch and contemporary cliché, is it possible, by recourse to the deep well of human heritage within us, to work authentically with a tradition?

Listeners are invited to examine the authenticity of the performance experience from the perspective of their own deep cognition (an experience often styled 'deep listening') – to engage, if you will, with the 'Orphean' aspect of musical endeavour, in the sense suggested by Guillaume Apollinaire (1913: 50) and others.

Stumpf's Cylinders: On the Externalization of Musical Memory and the Future of Traditional Music

John T. Giordano

Graduate Program in Philosophy and Religion, Assumption University, Thailand

In the year 1900, the German philosopher Carl Stumpf made one of the earliest phonograph recordings to document an example of traditional music. The ensemble he recorded was the Siamese Court Orchestra which was performing in Germany at that time. This led to the establishment of the Berlin Phonogramm Archiv and the beginning of the extensive recording of world traditional music. While written scores began the process of breaking traditional music away from its dependence on initiation and apprenticeship, the recording of music has had an even more powerful impact on the role of memory in traditional music. One was no longer required to attend a performance; one could simply listen to a recording. Likewise, one could use recordings and videos to learn a

piece without the presence of a teacher and could learn the music of another tradition. To consider the future of traditional music, the transformations created by the externalization of memory need to be examined. This paper aims to take a step in this direction. It will first consider the aesthetics of music developed by Stumpf himself, especially the opposition between the phenomenological reception of music and its tempering by the consciousness which allows for the awakening of emotions and aesthetic experience. It will extend this line of thought by considering Alain Danielou's reflections on the impact of writing and recording on musical creativity. The externalization of memory and the recording of traditional music, leads to many benefits. We have

historical records of beautiful musical performances and traditions, many of which have already been lost. Simultaneously, however, this externalization of memory threatens the very essence of traditional and religious

music. Finally, I will address this ambivalence by applying Jacques Derrida and Bernard Stiegler's ideas of the 'pharmakon' and 'positive pharmacology' to the problems posed by this externalization of musical memory.

Proposed Music Activities to Enhance Music Attitude for Disadvantaged Children

Kanit promnil

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

This research aims to study the context of planning and implementing musical activities to enhance and cultivate music appreciation for disadvantaged children. This research aims to provide a model framework that can be adopted by future educators. The researcher utilised research and development methods to collect and analyze information, reviewing related documents as well as conducting in-depth interviews and field observations. The case study project involved ten children from Moo Baan Dek Sanrak Kindergarten School with non-musical backgrounds. The results of the study were verified through data triangulation including interview data from students, instructors and classroom teachers as well as observational data from music teachers.

The observations made during the study were: 1) The class was conducted by non-music teachers. The school

offered no musical curriculum. Classes mixed together students of various levels. Also, the school offered no continuing music lessons for students. The results of this research demonstrated that students showed slower development and emotional engagement compared to students of a similar age evolving in more nurturing environments. 2) The guidelines for organizing the musical activities was divided into 3 stages. In the first stage the researcher focused on movement and listening. In the middle stage, the focus was on the ability to sing along with movement. In the last stage, the focus was on playing skills. 3) The results demonstrated that the students could perform well and could also explain some of the musical content. The students showed a positive response to the activities and the collaboration established between students.

SS b1: A Tool for Un-performed Musical Score

Kittiphan Janbuala

Faculty of Music, Silpakorn University, Thailand

This Presentation will address “SS b1”, a custom tool for un-performed musical scores that improve the capabilities of the computer through creative media software: Max (Max/Msp). Max can assist with analysis and synthesis; for example, sound/visual synthesis and data analysis. Direct Sonification and Musical Sonification methods are

mainly used using this custom tool, which transforms non-speech data (the musical score) into sounds. In conclusion, SS b1 unleashes unlimited possibilities for creativity and can assist the artist in redesigning the musical score as visual material to be transformed into other forms, namely musical/sound materials.

Fidular: A Modular System for Fiddles from Southeast Asia, East Asia and the Middle East

Lamtharn Hantrakul

Yale University (at the time of the project), Google Brain (current), The United States of America

Fidular is a modular fiddle system that enables components such as resonating chambers and strings to be easily interchanged across bowed string instruments from Southeast Asia, East Asia and the Middle East with unprecedented cross-compatibility. This paper first summarizes the essential components common to a variety of Asian fiddles. The information was gained firsthand through an apprenticeship with luthiers in northern Thailand and interviews with fiddle makers from Vietnam, Myanmar and South Korea. The acoustics of these fiddles are highlighted in the context of the well-

documented physics of western bowed instruments, such as the violin. The paper then implements a modular fiddle design that strictly adheres to both acoustic mechanisms and original forms of traditional fiddles, while opening the door for radically new chamber designs and hybrid acoustic-digital chambers. These claims are evaluated in the context of a functioning prototype of fidular. More importantly, the project manifests Transcultural Technologies: a vision that embraces cultural plurality as a fundamental engineering and design principle.

Ballades from Thai Literature for Piano Solo: Influences, Composition Techniques, and Their Place among Piano Repertoire

Professor Dr. Narongrit Dhamabutra and Assistant Professor Dr. Ramasoon Sitalayan
Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

This discussion is the continuation of a research project entitled “*Ballades from Thai Literature for Piano Solo*” which was selected as one of the recipients of a research grant supported by the National Research Council of Thailand.

At the 2017 PGVIM Symposium, the researcher was in the process of selecting composers and choosing Thai literature items that eventually formed the program for the Ballades. Once the composers had chosen the literature for their compositions, they started writing works for piano solo, the only requirement being a duration limit of 10 to 12 minutes. Other than that, the composers had freedom to write in the style, nuance, and structure of their own choice.

After six months of experiments, hard work, and intensive communication with the researcher, the composers submitted their pieces. The researcher then studied, practiced and analyzed those pieces. One of the biggest ambitions behind this project was to create new piano repertoire that would represent the identity of Thai composers and pianists on the international stage. Therefore, Thai literature was used as the main source of inspiration, but the compositional techniques and devices employed are completely Western, thus creating an architecture of sound that combines Western foundations with national idioms.

The topics discussed in this presentation are

- Evolution of the Ballade form
- The great Romantic piano literature of Chopin, Schumann, Brahms, and Liszt
- The reason behind the composers’ choice of literature
- Composition techniques, piano techniques and the formal structures behind the pieces
- Expected results and future studies

Are Our Students Really Learning about Other Cultures?: Being a Little Musicologist through the Backward Design on World Music

Na-Young Choi

Korean National Research Center for the Arts, Korea National University of Arts, Korea

The purpose of this study is to examine how the learning of world music and multicultural education are implemented within the context of the national music curriculum in South Korea. This study aims to uncover what the designers of the curriculum expect students to accomplish in school through an examination of the curriculum documents and learning goals in textbooks. In order to improve the current way of teaching other cultures through music, this study describes each stage of curriculum development, based on the backward design, called "Understanding by Design." Recent studies of learning and curriculum development have focused

primarily on experts' way of knowing and have applied the same strategy to teaching and learning. In the same way, this study accepts a performance task of being a musicologist as an experts' way of knowing, which follows the musicologists' way of exploring music from other cultures. According to the backward design by Wiggins & McTighe, and the performance task above, this paper suggests a method for how teachers can help students gain knowledge of other cultures, following from an examination of the national expectations on learning of other cultures, including music.

Innovation Creation and Development for the Practice of Wind Band Rehearsal in Thailand's Higher Education

Natsarun Tissadikun

College of Music, Bansomdejchaopraya Rajabhat University, Thailand

Faculty of Fine and Applied Arts, Khon kaen University, Thailand

The objective of this study was to explore innovation, creation, and development in the practice of wind band rehearsal. These innovative practices were analyzed and arranged according to the Performance Assessment Rubric, which was separated into 4 sections in order to be used as a music performance assessment. The researcher studied innovations for the practice of wind band rehearsal in Thailand's higher education, which were used as samples for the qualitative research project, "Creating the Principles and Practice of Wind Band Rehearsal in Thailand's Higher Education." After gaining the necessary data, the

researcher created and developed the innovations for the practice of wind band rehearsal in Thailand's higher education. The study showed evidence of innovative practices in the samples that were used for the study. The researcher then successfully analyzed and arranged those innovative practices to create and develop the practices for wind band rehearsal, which were organized into 4 sections: "In Tone" practices (4 lessons), "In Time" practices (4 lessons), "In Tune" practices (2 lessons), "In Touch" practices (2 lessons) and songs for performance assessment with the Performance Assessment Rubric.

A New Approach to Arranging “3 Royal’s Compositions” (Alexandra, Smile and Still on My Mind)

Nattapon Fuangaugsorn

College of Music, Bansomdejchaopraya Rajabhat University, Thailand

The songs featured in “3 Royal’s Compositions” (Alexandra, Smile and Still on My Mind), written by His Majesty late King Bhumibol Adulyadej, each have their own unique charm and ability to create a range of emotions. His Majesty's soulful tunes have always left audiences and listeners deeply impressed by his exceptional display of musical talent. The purposes of the arrangement are to pay tribute to H.M. late King Bhumibol Adulyadej in a new and different way, to illustrate the archetypal nature of the 3 royal compositions, and to draw attention to the huge impact of his work on jazz. The scores integrate three seemingly disparate elements: 1. jazz ensembles, comprised of the jazz quartet (sax, piano, double bass and drums), the jazz quintet (sax, trumpet, piano, double bass and drums), and the jazz sextet (sax, trumpet, guitar, piano, double bass and drums); 2. a string quartet (two violins, viola and cello); and 3. a vocalist. Four steps are taken: a study of the original work as well as other versions of it by both Thai and non-Thai composers, a study of other songs sharing

similar musical characteristics, the combination of jazz and classical music and the designation of vocal style and medium, and the actual arranging process. The new arrangements of “3 Royal’s Compositions” are a part of Kita Maharachan’s album by College of Music, Bansomdejchaopraya Rajabhat University (BSRU), a creative homage to the royal

compositions of H.M. late King Bhumibol Adulyadej. With this new method, materials from Thai, European, and American music are applied; for example the traditional Thai melody of “No Moon” is presented with pizzicato techniques for string quartet. Jazz rhythms are featured in “Second Line”, which use of the blues scale, along with Western compositional techniques and contemporary jazz harmonies. The music is rooted in a deep knowledge of jazz and features formidable technique on all musical instruments in a balanced but slightly assertive style that serves as a prime example of fluency and inventiveness.

Influence of Music on Short-Term Memory

**Pavarit Chuprasert, Achcharaphan Kloemwilai, Napat Fahkrajang,
Pruch Sawetratanastien, and Munhum Park**

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

Irrelevant speech effect (ISE) refers to the decrease in cognitive performance under the influence of a sound which is not related to the task. Typically, ISE has been quantified for speech noise by the rate of errors in

recalling visually presented items (serial-recall task). Despite the limited effect size, non-speech sounds have also been shown to disrupt the short term memory in serial-recall task, of which the spectro-temporal

characteristics may easily be adjusted to investigate some aspects of ISE. In the current study, a well-known tune 'Twinkle Twinkle Little Star' was used to create a set of stimuli that differed in three factors: 1) Instrument type (played either on a MIDI piano or in pure tones); 2) number of notes per second (two or four); 3) playing order (original, reverse or random). The results showed

some trends that the piano sound disrupts the task slightly more than the pure tone, and so does the four-note version than the two-note. When played in a random order, the error rate was higher than the original-/reverse-order versions, whereas the latter two conditions were almost equal. These trends may be explained in relation to the temporal and spectral variations between sound tokens.

"The Music Must Carry On": Continuity and Reinvention in the Musical Culture of the Peranakan Community in Melaka, Malaysia.

Rachel Ong

University of Malaya, Malaysia

The 'Peranakan' or 'Baba nyonya' community is a culturally syncretic minority group, resulting from the marriage of southern-China Hokkien migrants and local women in the Straits Settlements. The community had an eclectic musical culture in the early 20th century. Social dancing and involvement in musical bands such as minstrel groups, orchestras and string bands that played to the latest American and European hits, keroncong, and ronggeng music were all part of the people's social life. However, all this vanished during the Japanese Occupation in Malaya. The Peranakan identity and culture further diminished post-Independence when the people were collectively assimilated into the larger Chinese community. However, in the recent years, there has been a surge of

public interest in the Peranakan cultural heritage which resulted in the notion of self-rediscovery and self-realisation within the community. Through collective memory, the community nostalgically looks to the past for signs of how to perform their culture.

Through participant-observation and interviews, this paper explores the continuity of past musical traditions through newly invented performing traditions, using the Persatuan Peranakan Cina Melaka (Peranakan Association of Melaka) as a case study. In addition, this paper analyses how the expression of cultural identity is represented through musical activities.

Gavinies in the Grey: Historically Informed Performance of the Sonates pour Violon et Bass, Op. 3

Dr. Sallynee Amawat

Canada

The Baroque and Classical eras have been defined by modern scholars as the years between 1600-1750 and 1750-1830, respectively. When approaching performance from a historically informed perspective, numerous sources and treatises exist that offer insight into the distinctly different performance practices of these two eras. However, changes in musical style, form, and function evolved over several decades; some radical, others over a longer period of time. There exists a “grey” period during the mid-eighteenth century in which one can observe the stylistic transition between the Baroque and Classical eras. During this time, Paris was an epicentre for the musical arts and for the founding of the French violin school. A vibrant public and private concert scene coupled with a thriving publishing industry attracted both national and international musicians, with virtuosic instrumental performances that were heavily influenced by the Italian school. Paris was also a centre for innovations in both compositional style and instrument construction. The violinist-composer Pierre Gaviniès (1728-1800) was a prominent figure during this transitional period. He was active as a composer in the 1760s, and later went on to become one of the first violin instructors at the Conservatoire de musique in Paris.

Repertoire from this period present unique questions for the historically-informed performer. This study will focus

on the Sonates pour violon et bass, op. 3 (1764) by Pierre Gaviniès as a case study for the performance practice of transitional repertoire composed during the mid-eighteenth century. I will address three questions related to the performance practice of these sonatas: 1) How did the use of the slur, stroke and staccato dot evolve from the high baroque to the early classical period? 2) Do these developments influence the choice of bow type? 3) How do expressive markings in the solo and bass line influence the articulation of the violin, and possibly reflect the influence of new types of bows and instruments, such as the fortepiano, in Paris? To answer these questions, I will discuss three issues: the historical context of the composer Gaviniès and his contemporaries; evidence of innovations in violin bow construction during the second half of the eighteenth century; and the significance of the early history of the fortepiano in Paris, and how this may have influenced Gaviniès as a composer. Finally, I will illustrate how bow articulations presented in the op. 3 sonatas foreshadowed a more advanced school of bow technique and expressivity, typical of the Classical aesthetic ideals. The results will show that articulation, the role of the bass line, and instrumentation of the sonatas can be traced back to traditions firmly rooted in the Baroque period, yet also offer a glimpse into the future of the genre in the Classical period.

Unknown Musical Content, Interaction between Algorithm-Made Playlists and Personal Musical Taste

Sarupong Sutprasert

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Although music streaming platforms have been under the red line, there are many new streaming services entering the market. One of the latest players on the scene is Youtube Music. The decline in sales of CDs and digital downloads can be linked to the the effect of piracy and streaming services have enjoyed an increasing number of subscribers every year while illegal consumption has declined in the recent years. Younger generations consume music with smart devices and this is where the trend seems to be. Streaming music is irresistible, if not the future of the music industry. The business sector has yet to grab this trend and find a way to profit from it.

In terms of music consumption, subscribers now have a unique opportunity to access very large archives of music for free or at a very affordable price. In Thailand, JOOX has announced that offline listening is the most popular feature on their app, on which subscribers have to download their favorite tracks to their devices. Personal

libraries may consist of music from many periods including the most recent releases, but how does AI technology help audiences to discover new releases or experience music yet unknown to them? Algorithms learn from the users' listening behaviours on an individual basis, and platforms such as Spotify create special playlists matching each user's personal preferences as well as suggestions of other music. Some claim that those special features help Spotify to surpass Apple Music, but some users voice their dissatisfaction on blogs about the poor learning abilities of those algorithms, preferring to turn back to hand-picked playlists instead.

This paper explores the online sources and mini-interviews collecting some of the users' experiences with the algorithms' productions and the impact they have in expanding their listening horizon and musical taste.

Analysis of Beethoven's Piano Sonata in F minor, Op. 57, "Appassionata"

Dr. Suvida Neramit-aram

University of Texas at Austin, The United States of America

This research is based on an analysis of one of the greatest sonatas in piano repertoire, Beethoven's Piano Sonata in F minor, Op. 57 ("Appassionata"). We will be looking at both the groundbreaking and conventional aspects of its structure. The first movement, *Allegro assai*, has no repeat

sign for the exposition. The themes consist of one primary and two secondary sections, which was very unique for classical sonata form at that time. For each section, we will examine the relationships between the key areas, the fate motif, the Neapolitan harmonic relationship

throughout the movement, the unconventional writing of the recapitulation, the connection between the opening and coda framing the entire movement, and how Beethoven creates unity in the music despite the fact that it contains various musical materials. We will analyze two formal aspects of the second movement, *Andante con moto*: ternary form and theme and variation form. This paper emphasizes the use of progressive rhythmic

subdivisions and provides a performance practice point of view for each variation. The third and final movement, *Allegro ma non troppo*, has unique key relationships and extraordinary development and recapitulation sections. We will also analyze the use of the Neapolitan harmony and diminished seventh chords, and discuss how they are related to the first movement.

Aksornsilpa: Participation in Music and Arts Camp

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Faculty of Liberal Arts, Thammasat University, Thailand

In 2015, the Aksornsilpa Committee Board, an academic entity, established a collaboration with four educational institutions, namely Chulalongkorn University, Thammasat University, King Mongkut's University of Technology, Thonburi and Princess Galyani Vadhana Institute of Music. This committee was created in order to raise funds to build a multi-purpose building at Chula-Thammasat 3 Border Patrol Police School, Mae La, Tha Songyang District, Tak Province, in the northern part of Thailand. In 2017, the construction of the building was completed. The Aksornsilpa Committee Board unanimously agrees to have the building used to provide the students in the school with creative and educational activities to improve their quality of life.

Aksornsilpa Music and Arts Camp was launched in November 2017 by the Student Affairs Committee of three universities—Faculty of Liberal Arts, Thammasat University, King Mongkut's University of Technology Thonburi, and Princess Galyani Vadhana Institute of Music. The team recruited student volunteers from each university and arranged a plan to work with the school students, most of whom were Karens, a group of hill tribes in Thailand.

The process of creating the camp program was as follows:

1) set the camp objectives and 2) discuss possibilities to adopt different approaches to create a variety of activities for the school students.

The objectives of the camp are to encourage the stakeholders, the community and the student volunteers to share knowledge, work with each other, build up students' self-confidence, get feedback to resolve problems. The lecturers and student affairs staff act as facilitators to supervise, organise and shape the students' ideas throughout the camp.

The activities are classified into three main types:

1) reorganising the school's library system by attaching colour labels to sort the books and doing creative work under the topic "The Crying Books" to teach the school students not to tear/destroy books and stimulate their morale.

2) renovating the kindergarten rooms by painting and drawing various types of animals to motivate the kids' imagination, as well as doing a creative activity "Artificial Robots from Garbage",



3) arranging creative musical activities, which is the highlight of the camp. Several songs are composed to teach the students' hygiene, for instance, "Washing Hands before Meals". Another song, "Passion for Books", encouraged students to value reading. Furthermore, the school students help create songs about their way of life, and their environmental conservation. The songs are bilingual: Karen and Thai.

The performances of the school students performing the songs they compose are open to the public, and serve as a showcase for the camp, which has so far been greatly

successful. The students' parents and the neighbours in the community are invited to attend this event.

Aksornsilpa Music and Arts Camp illustrates that there are two aspects of learning in such a program: on the one hand, the school students in the community benefit from enjoyable activities and get a chance to share their Karen experience with other campers while cultivating good moral traits and, on the other hand, the university students learn how to value human beings and get to know more about volunteerism.

The Use of Hungarian Art Music in Bartók's Contrasts (Sz 111, BB 116), 1st Movement – Verbunkos

Dr. Tawanrat Mewongukote

Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

Béla Viktor János Bartók (1881-1945) was one of the most significant composers and musicians of the twentieth century. He also had an important role in the Ethnomusicology. Bartók synthesized Hungarian folk music with other folk music that he studied to create his own unique compositional style. His collaboration with Zoltán Kodály resulted in numerous folk-music collections. The folk-music elements present in Bartók's music give his compositions distinctive characteristics that separate him from other composers of his time.

Contrasts (Kontrasztok) was composed in Budapest on September 24, 1938, and was published by Boosey &

Hawkes in 1942. The work is dedicated to the clarinetist Benny Goodman and the violinist Joseph Szigeti. It is the only chamber work by Bartók that includes a wind instrument. The work presents elements of the Hungarian popular art music tradition, which has roots in folk music. This talk will present an analysis of the compositional techniques and materials that Bartók used in *Contrasts*, focusing on the first movement, *Verbunkos*, which is based on traditional Hungarian dance music. The presentation aims to deepen our analytical understanding of Bartók's compositional language and to explain why he had an important influence on composers of the twentieth century.

The Changes in National Stylistic Clarinet Sounds

Dr. Tanyawat Dilokkunanant

The clarinet is a woodwind instrument that is played around the globe. It was first made in 1700 by Johann Christoph Denner (1655-1707), a well-known woodwind instrument maker in Nürnberg. Significant improvements were made later by Iwan Müller (1786-1854), which led to the separation of French and German systems. The French system is more commonly played around the world, while the German system is found mostly in German-speaking countries. Although they share the same origin of invention, differences in the acoustics and design of the instruments make a huge difference to their sounds.

As recently as a few decades ago, a clarinet player's nationality could be identified within the first few notes of their playing. Differences in clarinet sound and style were aligned with political borders; France, Germany, Great Britain, the United States, the Netherlands, and Russia each had distinctive and characteristic styles of clarinet playing. Developments in technology and communication, however, have made the transmission

of ideas and information faster and simpler, and nationalist clarinet sounds are disappearing in favor of a more universal standard.

In this presentation, the differences between the French and the German clarinet systems will be presented in several ways. First, the presentation will focus on a historical background of the instrument leading up to the modern clarinet that is played today. The second part will focus on the differences between the two systems in terms of acoustics, mechanisms, and equipment. Lastly, audio samples will be played in order to demonstrate differences in tone quality, covering a range of different nationalities, systems, and time periods starting from 1898 to modern times. This will conclude with an explanation of how national characteristics of clarinet sound eventually morphed into a universal standard. As a clarinetist, I believe the old traditions of sound that give each country its unique style of clarinet playing are valuable and should be preserved for future generations.

Learning Music: Student's Motivation and It's Influencing Factors

Weny Savitry S. Pandia

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Learning music is useful for children during their developing age. Music has positive influence on cognitive, affective, and psychomotor aspects. For these reasons, parents choose music as a non formal education for their children. In music school that has specific curriculum for each level, learning outcome will be shown during the examination periods. Students should practice hard and

routinely to achieve musical competency in their level. A music school in Jakarta, Indonesia has Counseling Service Division to help students achieve their optimum study outcome. Based on case study during 2013 – 2018, the most common problem is motivation to practice, especially for students as entering the 3rd and 4th year of Basic Level. The specific symptom is saturation in

practice, disharmony between teacher and student, and perception of difficulties in learning material.

The goal of this research was to formulate a description for the motivation to learn music and its influencing factors. Qualitative study with interviews were conducted with 3 students majoring in advanced piano performance. Data triangulation was implemented involving 3 parents and 2 teachers.

The results indicated that all students experienced saturation during their practice time. In the early years of their studies, the motivation was still external. As the students grew to the next level, the motivation became internal. Support from parents and teachers greatly contributed to maintaining the students' motivation in

learning music, even while changing from external motivation to internal motivation. Parental support can take on many forms from providing time to accompany their child during their practice time in the early years, habituation in daily practice, and also communicating their musical aspirations and goals to their children. Teachers' support appear to create a warm learning climate, suitable teaching materials and teaching methods, and determining learning goals that are suitable for the students. The use of gadgets can be an obstacle. Students must be able to manage their time between completing school assignment, leisure activity and music practice; but students who have developed self-regulation may overcome it. Self-efficacy is an important factor for children in learning music, and Model Motivated Learning by Schunk (Schunk, Pintrich, & Meech, 2010) can explain it.

What is Specific to Music Processing: Congenital Amusia's Deficits and Symptoms

Woo-ah Min

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Music, as language, is a universal human trait. Throughout human history and across all cultures, individuals have produced and enjoyed music. Despite its ubiquity, there are people who have difficulty in recognizing and producing music.

Congenital amusia is a lifelong musical disorder that affects 1.5~4% of the population according to estimate based on tests. Congenital amusia is a neurodevelopmental disorder characterized by deficits in music and pitch perception. The deficit is not attenuated by musical training and it emerges in relative isolation from other cognitive disorder. Amusics fail to detect 'wrong notes' (out of key notes) in conventional but unfamiliar melodies and they have difficulty in detecting pitch deviations that are smaller than two semitones. The musical deficit

derives from brain abnormalities in neural transmission in the right cerebral hemisphere.

Human cultures make use of two organized sound systems: those of music and language. Although amusics rarely report problems outside the musical domain, it may be expected that these individuals would struggle with aspects of spoken language that rely on pitch-varying information. It is being studied in various research topics if there is a problem in language life in a music's daily life.

So, in my presentation, I will first summarize symptoms and diagnosis, the brain structural defects of Congenital Amusia. Secondly, I will review the effect of these symptoms on language.

Symposium Convenors

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Dr. Elissa Miller-Kay
Dr. Suppabhorn Suwanpakdee

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สถาบันดนตรีกัลยาณีวัฒนา
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INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๑๐๘ / ๒๕๖๑

เรื่อง แต่งตั้งคณะกรรมการที่ปรึกษา

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘
International Symposium "Music and Socio-Cultural Development of ASEAN" 2018

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium "Music and Socio - Cultural Development of ASEAN" 2018 ระหว่างวันที่ ๒๙ – ๓๑ สิงหาคม พ.ศ. ๒๕๖๑ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๑๐/๒๕๖๐ (เพิ่มเติม รอบที่ ๑) วันจันทร์ที่ ๙ ตุลาคม พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการที่ปรึกษาโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium "Music and Socio – Cultural Development of ASEAN" 2018 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

คณะกรรมการที่ปรึกษา

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| ๖. ดร.ชาคร วิชาญวนิช | ที่ปรึกษา |
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| ๙. นายพงษ์อาจ ตรีกิจวัฒนากุล | ที่ปรึกษา |
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อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา





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ที่ ๑๐๙ / ๒๕๖๑

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย
โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘
International Symposium "Music and Socio-Cultural Development of ASEAN" 2018

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium "Music and Socio - Cultural Development of ASEAN" 2018 ระหว่างวันที่ ๒๙ – ๓๑ สิงหาคม พ.ศ. ๒๕๖๑ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๑๐/๒๕๖๐ (เพิ่มเติม รอบที่ ๑) วันจันทร์ที่ ๙ ตุลาคม พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย สำหรับโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium "Music and Socio - Cultural Development of ASEAN" 2018 โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

๑. Professor Jacques Moreau
Cefedem Rhône- Alpes, France
๒. Professor Dieter Mack
Musikhochschule Lübeck, Germany
๓. Professor Sngkn Kim
Seoul National University, Korea
๔. Professor Nigel Osborne
Emeritus Reid Professor of Music University of Edinburgh, UK
๕. ศาสตราจารย์ ดร.ณรงค์ฤทธิ์ ธรรมบุตร
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๖. ผู้ช่วยศาสตราจารย์ ดร.รามสุร สิตลายัน
อาจารย์ประจำคณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๗. รองศาสตราจารย์ ดร.นรินทร์ สุทธิจิตต์
อาจารย์ประจำคณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๘. ผู้ช่วยศาสตราจารย์ ดร.ตัญญา อุทัยสุข
อาจารย์ประจำคณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย
๙. อาจารย์ ดร.ณัฐวุฒิ บริบูรณ์วิริย์
ผู้เชี่ยวชาญด้านดนตรีวิทยา



๑๐. อาจารย์อานันท์ นาคคง
อาจารย์ประจำคณะดุริยางคศาสตร์ มหาวิทยาลัยศิลปากร
๑๑. อาจารย์ ดร.จิระเดช เสตะพันธ์
รองอธิการบดีฝ่ายการศึกษา สถาบันดนตรีกัลยาณีวัฒนา
๑๒. อาจารย์ ดร.ชัยพงษ์ ทองสว่าง
ผู้ช่วยอธิการบดีฝ่ายวิเทศสัมพันธ์ สถาบันดนตรีกัลยาณีวัฒนา
๑๓. อาจารย์ Dr. Jean-David Caillouët
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๔. อาจารย์ Dr. Elissa Miller Key
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๕. อาจารย์อภิชัย จันทนขจรฟูง
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา
๑๖. อาจารย์ ดร.อโณทัย นิตินพ
อาจารย์ประจำสถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium “Music and Socio-Cultural Development of ASEAN” 2018 โดยรับค่าตอบแทนในการพิจารณาบทความวิจัย จากโครงการดังกล่าว อาศัยหลักเกณฑ์ตามข้อ ๖.๒.๑ ของข้อบังคับว่าด้วยอัตราค่าตอบแทนและการจ่ายเงินค่าตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงานให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕

สั่ง ณ วันที่ ๒๗ มิถุนายน พ.ศ. ๒๕๖๑



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พิณนิตินพ)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกัลยาณีวัฒนา

ที่ ๑๑๐ / ๒๕๖๑

เรื่อง แต่งตั้งคณะกรรมการดำเนินงาน

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘

International Symposium "Music and Socio-Cultural Development of ASEAN" 2018

ด้วย สถาบันดนตรีกัลยาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium “Music and Socio-Cultural Development of ASEAN” 2018 ระหว่างวันที่ ๒๙ - ๓๑ สิงหาคม พ.ศ. ๒๕๖๑ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกัลยาณีวัฒนา ครั้งที่ ๑๐/๒๕๖๐ (เพิ่มเติม รอบที่ ๑) วันจันทร์ที่ ๙ ตุลาคม พ.ศ. ๒๕๖๐ จึงเห็นสมควรให้มีคณะกรรมการดำเนินงานโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรมอาเซียน” ๒๐๑๘ International Symposium “Music and Socio-Cultural Development of ASEAN” 2018 โดยประกอบด้วยผู้มีรายนาม ดังต่อไปนี้

คณะกรรมการฝ่ายประสานงานทั่วไป

๑. อาจารย์ ดร.อโณทัย นิตินพ	ประธานอนุกรรมการ
๒. อาจารย์อภิชัย จันทนขจรพิง	อนุกรรมการ
๓. ว่าที่ร้อยตรีหญิงอภิัญพร ชัยวานิชศิริ	อนุกรรมการ
๔. นางฉติมา สุขแสงจันทร์	อนุกรรมการ
๕. นายศักดิ์ระพี รักตประจิด	อนุกรรมการและเลขานุการ

ให้มีหน้าที่ ดังนี้

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

อนุกรรมการฝ่ายวิชาการ

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

ให้มีหน้าที่ ดังนี้

- ดำเนินการประสานงานผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัยและสร้างสรรค์สาขาต่าง ๆ
- ดำเนินการจัดส่งบทความวิจัยแก่ผู้ทรงคุณวุฒิเพื่อพิจารณา และกำหนดวันเวลาสำหรับ รับ - ส่งคืน บทความวิจัย
- จัดทำคู่มือจัดการจัดงาน



- จัดทำหนังสือรวบรวมบทความวิจัย (Proceedings) และสรุปโครงการ หลังเสร็จสิ้นการประชุม
- งานอื่นๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายต้อนรับ

- | | |
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| ๑. อาจารย์สิทธิชัย เพ็งเจริญ | ประธานอนุกรรมการ |
| ๒. นายณัฐวุฒิ เลี่ยมสุวรรณ | อนุกรรมการ |
| ๓. นางสาวพลอยไพลิน พงษ์ศิริแสน | อนุกรรมการ |
| ๔. นางสาวพิมพ์สิริ สุกุลน้อย | อนุกรรมการ |
| ๕. นายกฤต พงษ์นันททรัพย์ | อนุกรรมการ |
| ๖. นางสาวกชพร บุญสม | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

- ต้อนรับแขก VIP บุคคลทั่วไป พร้อมทั้งอำนวยความสะดวกในด้านต่าง ๆ แก่ผู้เข้าร่วมงาน
- งานอื่นๆ ตามที่ได้รับมอบหมาย

อนุกรรมการฝ่ายเครือข่ายสถาบันการศึกษา และอาเซียน

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|---------------------------------|------------------------|
| ๑. อาจารย์ ดร.ศุภพร สุวรรณภักดี | ประธานอนุกรรมการ |
| ๒. อาจารย์อภิชัย จันทนขจรพิง | อนุกรรมการ |
| ๓. นางสาวณัฐสมล จงประกิจพงศ์ | อนุกรรมการ |
| ๔. นางสาวพิชาภรณ์ สุนคนธ์พันธุ์ | อนุกรรมการ |
| ๕. นางสาวพิชญ์สินี ฉลาดดี | อนุกรรมการ |
| ๖. นายนพดล บุญเดช | อนุกรรมการ |
| ๗. นายสิริวิชญ์ ธารไพฑูรย์ | อนุกรรมการ |
| ๘. นางสาวพิชาภรณ์ สุนคนธ์พันธุ์ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

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

อนุกรรมการฝ่ายประชาสัมพันธ์ และลงทะเบียนผู้เข้าร่วมงาน

- | | |
|---|------------------------|
| ๑. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง | ประธานอนุกรรมการ |
| ๒. อาจารย์ธนสิทธิ์ ศิริพานิชวัฒนา | อนุกรรมการ |
| ๓. อาจารย์พนธ์วิทย์ อัครเดชเมธากุล | อนุกรรมการ |
| ๔. อาจารย์สิริวิชญ์ คงบันดาลสุข | อนุกรรมการ |
| ๕. ว่าที่ร้อยตรีสุรพงษ์ เต็นลิมาะ | อนุกรรมการ |
| ๖. นางสาวณัฐสมล จงประกิจพงศ์ | อนุกรรมการ |
| ๗. นางสาวปรียากร พรหมสถิต | อนุกรรมการ |
| ๘. ว่าที่ร้อยตรีหญิงอภิญญาพร ชัยวานิชศิริ | อนุกรรมการ |
| ๙. นางสาวศิริวรรณ คุ้มให้ | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ดังนี้

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

อนุกรรมการฝ่ายการแสดง

๑. อาจารย์ ดร.อโนทัย นิตินพ	ประธานอนุกรรมการ
๒. อาจารย์ Dr. Jean-David Caillouët	อนุกรรมการ
๓. นางสาวพิชาภรณ์ สุคนธ์พันธุ์	อนุกรรมการ
๔. นางสาวพิชญ์สินี ฉลาดดี	อนุกรรมการ
๕. นายชัยภัทร ไตรพิพิธสิริวัฒน์	อนุกรรมการ
๖. นายพงษ์เทพ จิตดวงเปรม	อนุกรรมการ
๗. นายธีรภัทร กิจพรประเสริฐ	อนุกรรมการ
๘. นายฤทธิฉัตร เพชรมุนินทร์	อนุกรรมการ
๙. นางสาวณัฐมล จงประกิจพงศ์	อนุกรรมการและเลขานุการ

ให้มึหน้าที ดั่งนี้

- จัดทำตารางสำหรับการฝึกซ้อม
- ประสานงานด้านการฝึกซ้อมและแสดง จัดการแสดง
- ประสานงานพิธีกร ผู้แสดง เวที และผู้เกี่ยวข้องตลอดจนดำเนินงานด้านการแสดงทั้งหมด

อนุกรรมการฝ่ายจัดเลี้ยงและสวัสดิการ

๑. นางสาวดิสรินทร์ สุขชมภัทร์	ประธานอนุกรรมการ
๒. นางสาวกนกวรรณ วิลัยมาตย์	อนุกรรมการ
๓. นางพรนพวรรณ งามดเกษ	อนุกรรมการ
๔. นางเบญจวรรณ ชุ่มคุมลสิน	อนุกรรมการและเลขานุการ

ให้มึหน้าที ดั่งนี้

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

อนุกรรมการฝ่ายสถานที่และยานพาหนะ

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

ให้มึหน้าที ดั่งนี้

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

อนุกรรมการฝ่ายการเงิน บัญชี และพัสดุ

๑. นางธิติมา สุขแสงจันทร์	ประธานอนุกรรมการ
๒. ว่าที่ร้อยตรีสุรพงษ์ เต็นลิเมาะ	อนุกรรมการ
๓. นางพรนพวรรณ งามดเกษ	อนุกรรมการ
๔. นางสาวกนกวรรณ วิลัยมาตย์	อนุกรรมการ
๕. นางสาวอุบลวรรณ พุ่มช้าง	อนุกรรมการ
๖. นางสาวหทัยชนก นิละโยธิน	อนุกรรมการ
๗. นางสาวเกตุมณี อินอ่อน	อนุกรรมการและเลขานุการ



ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการวางแผนงบประมาณ
- จัดทำการเอกสารการจัดซื้อ การจัดจ้าง
- จัดทำเอกสารการเบิกจ่ายเงิน
- สรุปค่าใช้จ่ายในการดำเนินงานโครงการฯ

อนุกรรมการฝ่ายโสตทัศนูปกรณ์และสารสนเทศ

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

ให้มีหน้าที่ ดังนี้

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

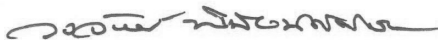
อนุกรรมการฝ่ายประเมินผล

- | | |
|--|------------------------|
| ๑. อาจารย์ ดร.อโณทัย นิตินพ | ประธานอนุกรรมการ |
| ๒. นางธิตีมา สุขแสงจันทร์ | อนุกรรมการ |
| ๓. นายนพดล บุญเดช | อนุกรรมการ |
| ๔. ว่าที่ร้อยตรีหญิงอภิัญญาพร ชัยวานิชศิริ | อนุกรรมการ |
| ๕. นายศักดิ์ระพี รักตประจิด | อนุกรรมการ |
| ๖. นายสมประสงค์ ยุทธระโท | อนุกรรมการและเลขานุการ |

ให้มีหน้าที่ ดังนี้

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

สั่ง ณ วันที่ ๒๙ มิถุนายน พ.ศ. ๒๕๖๑



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พิณนิตศาสตร์)
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา

Schedule

Wednesday 29th August 2018

Time	Room	Presenters
08.30 - 09.30	SVH Foyer	Registration
09.30 - 10.00	SVH	Opening Ceremony
10.00 - 11.00	SVH	"Changing Chopin: The Metamorphoses of Performance History" Professor Kenneth Hamilton
11.00 - 12.00	SVH	"Performing Mozart in the Long Nineteenth Century: Carl Reinecke and the Leipzig Mozart Style" Professor Neal Peres da Costa
12.00 - 13.00	GQ	Lunch
13.00 - 14.00	SVH	"Please Me, Honey, Squeeze Me to that Mendelssohn Strain"– The Multimedia Metamorphoses of Felix Mendelssohn's "Spring Song," Op. 62 no. 6" Dr. Monika Hennemann
14.00 - 17.00	C 200 C 210 MP	Western Art Music Music and Society Music Production and Adaptation Paper Presentations & Panel Discussions*
17.00 - 18.30	GQ	Dinner
18.30 - 20.00	SVH	"(Re)Invention" Symposium Performance

Thursday 30th August 2018

Time	Room	Presenters
09.00 - 10.00	SVH Foyer	Registration
10.00 - 11.00	C 501	"Behind Metamorphoses in Music" Professor Dieter Mack
11.00 - 12.00	C 501	"Music Education 2.0" Dr. Enrico Bertelli
12.00 - 13.00	GQ	Lunch
13.00 - 14.00	TAMC	Ensemble TIMF Concert Presentation
14.00 - 17.00	C 200 C 300	Western Art Music Music Education and Psychology Paper Presentations & Panel Discussions*
17.00 - 18.30	GQ	Dinner

Time	Room	Presenters
18.30 - 20.00	SVH	"Music & Metamorphoses" Symposium Performance
21.00 - 22.00	C 501	"Hidden Metamorphoses" Symposium Performance

Friday 31st August 2018

Time	Room	Presenters
09.00 - 10.00	SVH Foyer	Registration
10.00 - 12.00	G 201 A 209 SVH	Thailand Higher Education Music Academic Network's meeting Thailand Higher Education Music Student Network's meeting Musical Instruments of AYE - Workshop & Demonstration Anant Narkkong, Moderator
12.00 - 13.00	GQ	Lunch
13.00 - 14.00	C 300	"The Empires" Professor Dr. Narongrit Dhamabutra
14.00 - 17.00	C 300 C 210	Western Art Music Traditional Musics Paper Presentations & Panel Discussions*
17.00 - 18.30	GQ	Dinner
18.30 - 20.00	SVH	"ASEAN Creations Concert" ASEAN Youth Ensemble Performance & ASEAN Young Composers 2018

* *Coffee Break will be available on the 2nd floor of the Galyaningitakara (Conservatory Building) between 15.00 - 16.00 hrs.*

Remark:

SVH	= Sangita Vadhana Hall, Administration Building
SVH FOYER	= Foyer of Sangita Vadhana Hall, Administration Building
GQ	= Gourmet Quarter/ Canteen
C 200/ 210/ 300/ 501	= Room 200/ 210/ 300/ 501, Galyaningitakara (Conservatory Building)
G 201	= Room 201, Gita Rajanagarindra Building
A 209	= Room 209, Administration Building
MP	= Music Pavillion Building
TAMC	= Thai - Asian Music Center



Paper Presentations & Panel Discussions

Wednesday 29th August 2018

14.00 - 17.00 hrs.

Western Art Music	Music and Society	Music Production and Adaptation
Moderator: Dr. Chanyapong Thongsawang	Moderator: Anant Narkkong	Moderator: Dr. Jean-David Caillouët
C 200	C 210	Music Pavillion
<i>The Sonata für zwei Personen auf einem Clavier (for Two Performers on the Same Keyboard) in the Second Half of the Eighteenth Century in Italy</i> Alberto Firrincieli and Mario Stefano Tonda	<i>Aksornsilpa: Participation in Music and Arts Camp</i> Dr. Supphorn Suwanpakdee and Associate Professor Yupin Pokhitiyuk	<i>Unknown Musical Content, Interaction between Algorithm-made Playlists and Personal Musical Taste</i> Sarupong Sutprasert
<i>Gavinies in the Grey: Historically Informed Performance of the Sonates pour violon et bass, Op. 3</i> Dr. Sallynee Amawat	<i>Proposed Music Activities to Enhance Music Attitude for Disadvantaged Children</i> Kanit Promnil	<i>Developing a Signature Sound through Intercultural Collaboration</i> Ingolv Haaland
<i>The Use of Hungarian Art Music in Bartók's Contrasts (Sz 111, BB 116), 1st movement – Verbunkos</i> Dr. Tawanrat Mewongukote	<i>Singing Pagodas and Pagodinas, Children's Experiment on Sounds and Storytelling</i> Benjamart Maiket, Yanini Pongpakatien, and Phattrachatra Thongma	<i>Looking for Orpheus' Lyre: Deep Cognition, Composition and Tradition</i> Associate Professor Dr. Jonathan Day
<i>Antique Pianos in Thailand</i> Dr. Chanyapong Thongsawang	<i>Are Our Students Really Learning about Other Cultures?: Being a Little Musicologist through the Backward Design on World Music</i> Na-Young Choi	<i>Panel Discussion</i>
<i>Panel Discussion</i>	<i>Chamber Music, Engaged!</i> Dr. Anothai Nitibhon	
	<i>Panel Discussion</i>	

Thursday 30th August 2018
14.00 - 17.00 hrs.

Western Art Music	Music Education & Psychology
Moderator: Dr. Apichai Chantanakajornfung	Moderator: Asst. Prof. Dr. Dneya Udtaisuk and Kajornsak Kittimathaveenan
C 200	C 300
<i>Genre Metamorphosis: Social Functions and Aesthetics of Piano Transcriptions of Beethoven's Symphonies in Nineteenth-Century Europe</i>	<i>Indonesian's Perception toward Western Classical Music Instrument</i>
Dr. Elissa Miller-Kay	Christ Billy Aryanto
<i>Analysis of Beethoven's Piano Sonata in F minor, Op. 57, "Appassionata"</i>	<i>What is Specific to Music Processing: Congenital Amusia's Deficits and Symptoms</i>
Dr. Suvida Neramit-aram	Woo-ah Min
<i>The Changes in National Stylistic Clarinet Sounds</i>	<i>Influence of Music on Short-Term Memory</i>
Dr. Tanyawat Dilokkunanant	Pavarit Chuprasert, Achcharaphan Kloemwilai, Napat Fahkrajang, Pruch Sawetratanastien and Munhum Park
<i>Intersection Beyond Time and Space: Examining Messiaen's Quartet for the End of Time</i>	<i>Learning Music: Student's Motivation and It's Influencing Factors</i>
Hayne Kim	Weny Savitry S. Pandia
<i>Panel Discussion</i>	<i>Innovation Creation and Development for the Practice of Wind Band Rehearsal in Thailand's Higher Education</i>
	Natsarun Tissadikun
	<i>Panel Discussion</i>



Paper Presentations & Panel Discussions

Friday 31st August 2018

14.00 - 17.00 hrs.

Traditional Musics	Western Art Music
Moderator: Anant Narkkong	Moderator: Dr. Jiradej Setabundhu
C 210	C 300
<p><i>Stumpf's Cylinders: On the Externalization of Musical Memory and the Future of Traditional Music</i></p> <p>John T. Giordano</p>	<p><i>Ballades from Thai Literature for Siano Solo: Influences, Composition Techniques, and Their Place among Piano Repertoire</i></p> <p>Professor Dr. Narongrit Dhamabutra and Assistant Professor Dr. Ramasoon Sitalayan</p>
<p><i>"The Music Must Carry On": Continuity and Reinvention in the Musical Culture of the Peranakan Community in Melaka, Malaysia</i></p> <p>Rachel Ong</p>	<p><i>"Nak" the Thai Melodrama</i></p> <p>Care Mettichawalit</p>
<p><i>Solmitization: Techniques and Its Meaning from Phra Apaipolrop</i></p> <p>Francis Nuntasukon</p>	<p><i>A New Approach to Arranging "3 Royal's Compositions" (Alexandra, Smile and Still on My Mind)</i></p> <p>Nattapon Fuangaugsorn</p>
<p><i>Fidular: a Modular System for Fiddles from Southeast Asia, East Asia and the Middle East</i></p> <p>Lamtharn Hantrakul</p>	<p><i>SS b1: A Tool for Un-performed Musical Score</i></p> <p>Kittiphan Janbuala</p>
<p><i>Panel Discussion</i></p>	<p><i>Panel Discussion</i></p>











สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC



Ensemble **TIMF**

PGVIM
INTERNATIONAL
SYMPOSIUM

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