



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

# CLASSICAL MUSIC OF ASEAN ON THE WORLD STAGE 2015

การประชุมวิชาการนานาชาติ “ดนตรีคลาสสิกของภูมิภาคอาเซียนบนเวทีโลก”

# NEW

# AUTHENTIC

# CLASSIC

9<sup>th</sup>-11<sup>th</sup>  
Sep. 2015

9-11 กันยายน 2558

at Princess Galyani Vadhana  
Institute of Music

# Musique de la Vie et de la Terre

ดนตรีแห่งชีวิต ดนตรีแห่งแผ่นดิน



สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

PGVIM's International Symposium  
**'CLASSICAL MUSIC OF ASEAN  
ON THE WORLD STAGE'**  
2015

9<sup>th</sup> - 11<sup>th</sup> September 2015  
Princess Galyani Vadhana Institute of Music

At a place nearly 10,000 kilometers away from its provenance, what is exactly the meaning of "Classical Music"? What role should we be playing within the life of music making in this part of the world? and how do we communicate with audiences from the faraway cultural foreign land?

Princess Galyani Vadhana Institute of Music's International Symposium 2015 "Classical Music of ASEAN on the World Stage" is calling for music scholars, practitioners, educators, and other music related professionals, both local and international, to submit papers and creative works to be presented during the symposium.

The Symposium is welcome to various musical disciplines such as performance, composition/creativity, pedagogy, musicology, and music interdisciplinary



สถาบันดุริยางค์ราชภัฏวชิรญาณ  
PRINCESS GALVANI YADHAYA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC

## Princess Galyani Vadhana Institute of Music

Princess Galyani Vadhana Institute of Music, Thailand, is a unique conservatory of music with a contemporary approach to classical music. 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 has graciously gave her name to the new endeavour, the Princess Galyani Vadhana Institute of Music or PGMIM.

Following her royal vision to educate new audiences as well as developing an international standard for Thai musicians, through our Youth Orchestra, Community Choir, Education Populaire and Audience Development Project, the institute aims to create platforms for students, musicians, professionals and general audiences in order to exchange their musical experiences, make dialogues and share their love of music together.

The Institute's goal is to be a leading international conservatory of music, with our mission to develop young talents, our creatively designed curriculum shall provide the opportunities for the students to learn the skill of music making while developing their understanding of music as a tool for an advancement of man and harmony of society. Starting from 2014 the Institute will recruit 30 qualified students per year, alongside with our many activities aim to promote deeper understanding of classical music, within the contemporary context of the world.



## WELCOME MESSAGE



### Chairman of PGVIM Council

The International Symposium 'Classical Music in the Context of ASEAN' was initiated in accordance with the goals and objectives of the establishment of the institute, which aim to fulfill Her Royal Highness Princess Galyani Vadhana's visions. In order to foster communication of ideas and encourage new findings in the field of music, the institute not only educating new audiences and developing an international standard for Thai musicians, but also creating a mutual ground for exchanging ideas between academics, researchers and students of both regional and international music institutes.

For our second international symposium 'Classical Music of ASEAN on the World Stage 2015', we have the honour of welcoming international guests from all over the world, Professor Peter Dejans - Director of Orpheus Institute - Belgium, Professor Malcolm Gillies, Professor Emeritus and visiting professor of King's College - UK, Professor Dieter Mack - Vice President of Musichochschule Lübeck - Germany, Professor Bernard Lanskey - Director of Yong Siew Toh Conservatory - Singapore, and many more distinguished guests who have travelled from many different places and offer their time and energy in joining us today. We would like to extend our warmest welcome to the ASEAN music experts and young musicians, who will be joining us in these 3 exciting days at the Princess Galyani Vadhana Institute of Music, in their performance of ASEAN Youth Ensemble, together with our students and members of the Princess Galyani Vadhana Institute of Music Youth Orchestra.

I believe that the initiation of this symposium is of paramount importance in advancing classical music education and research within the context of ASEAN, and also for strengthening our friendship and collaboration between colleagues and friends, not only in South East Asia, but also our friends from every part of the world.

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

**Clinical Professor Piyasakol Sakolsatayadorn, M.D.**

*Chairman of Princess Galyani Vadhana Institute of Music Council*

## WELCOME MESSAGE



### Chairperson of Princess Galyani Vadhana Institute of Music Board of Committee for Promoting Institute Affairs

New era in ASEAN countries will soon commence at the end of this 2015. As we are well aware that the AEC will assist in economical growth within this region, but, what culture can achieve by touching hearts of millions of people, is much more further beyond our imagination.

Music, as a form of art that is so abstract, can speak the language that is understood and shared by people of different cultures. By combining the diversity of music, you brought also a people and lives that is embraced by its sound. The symposium today is not only bringing the best of academics and musical experts from all over ASEAN together, but to have all of you here, it meant that our own music will make its dialogue, and hence proceed in advancing our friendship beyond boundaries.

I would like to welcoming you all again to the Princess Galyani Vadhana Institute of Music, and as the HRH Princess Galyani Vadhana has had her vision of music which brings people together. This occasion, will put a very important milestone to what could be possible, to advance and proceed together, in making music that we can call ours, and the music, that can be shared with everyone.

**Associate Professor Naraporn Chan-o-cha**

*Chairperson of Princess Galyani Vadhana Institute of Music  
Board of Committee for Promoting Institute Affairs*

## WELCOME MESSAGE



### President of PGVIM

Princess Galyani Vadhana Institute of Music's International Symposium has been a very exciting and fruitful event. For the next three days, there will be a lot of engaging discussions about various topics which would not only help shaping Classical Music in this region, but also for better of mankind.

On behalf of the Princess Galyani Vadhana Institute of Music, I would like to thank our Keynote Speakers; Professor Peter Dejans, Professor Malcolm Gillies, Professor Dieter Mack, Professor Bernard Lanskey, for sharing their knowledge, and to all presenters whose works contribute to the development of music in every dimensions.

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

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

Once again, I would like to congratulate everyone who takes part in this event and to help this occasion become a very important milestone to what could be possible, to advance and proceed together, in making a music that belongs to everyone.

**Associate Professor Khunying Wongchan Phinainitisatra**

*President of Princess Galyani Vadhana Institute of Music*



PGVIM's International Symposium

**'CLASSICAL MUSIC OF ASEAN  
ON THE WORLD STAGE'**

**2015**

The International Symposium 'Classical Music of ASEAN on the World Stage' 2015 was initiated in accordance with the goals and objectives of the establishment of the Princess Galyani Vadhana Institute of Music. This symposium aims to foster the communication of ideas and studies within the field of classical music, and to provide an engaging discussion platform for music scholars and professionals, both regional and international, committed to the study of classical music in the context of ASEAN.

The symposium offers a variety of academic activities and performances, such as presentations of keynote speakers and participants, panel discussions, exhibitions and concerts in various music disciplines such as performance, composition, pedagogy, musicology, and interdisciplinary that are related to field of classical music in the context of ASEAN.

The initiation of this symposium, which will be held during the 9<sup>th</sup> and 11<sup>th</sup> September 2015, is of paramount importance for developing the quality of classical music education and research within the context of ASEAN in Southeast Asia.

### Objectives

1. Create a mutual ground for exchanging ideas and academic studies of both regional and international music institutes, within the field of music.
2. Provide an engaging discussion platform for music scholars and professionals, both regional and international, within the context of ASEAN.
3. Explore new perspectives in advancing the role of classical music within the context of ASEAN, among music scholars and professionals, both regional and international.
4. Promote a mutual understanding of musical cultures between ASEAN Countries

# SYMPOSIUM INFORMATION

## Symposium Location

- All events of the symposium will be conducted within the facilities of PGVIM (Main Building, Gita Rajanakarindra Building and PGVIM Learning Center Building)
- *PGVIM's Address:*  
Princess Galyani Vadhana Institute of Music  
2010, Borommaratchachonnani Road,  
Bang Yi Khan, Bang Phlat, Bangkok, 10700

## Registration

- Registrations can be done at the main foyer of the PGVIM building everyday between 08.00 - 09.00 am.
- The opening ceremony of the symposium will be at 9.00 am on Wednesday 9<sup>th</sup> September
- If you are joining us only on subsequent days, registration will be possible each morning from 08.00 - 09.00 am, at the main foyer.
- All symposium participants are welcome to join our evening performance without any ticket required.

## Invited Speaker Sessions

- Each keynote & invited speaker session has the duration of 60 mins, which can be divided between presentation, discussion, and/ or question and answer session into 40 minutes of presentation and 20 minutes discussion, or 50 minutes presentation and 10 minutes question and answer session.

## Breakout Sessions and AYE National Representative

- There are 2 breakout group sessions during the first 2 days of the Symposium. Presenters are given 30 mins for each session. (20 mins for presentations and 10 mins for Questions and Answers).

## 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 own laptop, especially if you have any special requirements for your media files or presentation program.

- Please arrive at your presentation venue at least 10-15 mins prior to the start of the session in order to meet with your session chair and to test your laptop and other equipment. If you have any other enquiries on AV requirements, please email [symposium@pgvim.ac.th](mailto:symposium@pgvim.ac.th)

## Recording of Your Presentation

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

## Lunch and Dinner

- For all presenters, Symposium Pass for coffee breaks, lunches and dinners will be contributed together with the symposium package at the registration desk or at your arrival.
- Participants can register and purchase “Symposium Pass” for a privilege access which available in two options:
  - 3 days pass - 1,000 THB or
  - 1 day pass - 500 THB

## Hotel

- 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>

## Transport Between Royal Princess Larn Luang Hotel & PGVIM

- A free shuttle service will be provided daily between Royal Princess Larn Luang Hotel and the PGVIM. You can request a copy of the timetable at the PGVIM reception desk.
- Please see attached for schedule of all days of symposium. A copy will be distributed in the symposium package which you will receive at the registration desk.
- If you are making your own way to the PGVIM, please show the PGVIM name card (available at your request) to the taxi driver, or call (+66) 02 447 8597, ext. 101 for direction.



## KEYNOTE PRESENTERS



### Professor Peter Dejans

*Director, Orpheus Institute – Ghent, Belgium*

#### Biography:

Peter Dejans has been director of the Orpheus Institute a centre for advanced studies and research in music based in Ghent (Belgium), since its foundation in 1996. He received his music training at the Brussels Royal Conservatoire and the Lemmens Institute, Leuven (choir conducting) and graduated from the Universities of Leuven and Tübingen (Law studies).

Through his leadership of the Institute, and high-level involvement in many international networks, he has become a prominent voice for the newly emergent field of artistic research in music. His work remains grounded in the experience of music making. Peter has a wide concert experience with his chamber choir Musa Horti (with several recordings of contemporary choir music), and is often invited as guest conductor by other ensembles, including the Flemish Radio Choir.

He is currently the chair of both the AEC Polifonia Working Group 'Artistic Research in Music' as well as the 'European Platform for Artistic Research in Music' Working Group.



## Professor Malcolm Gillies

*Emeritus Professor, Australian National University, Canberra  
Visiting Professor, King's College London, United Kingdom*

### Biography:

Malcolm Gillies recently retired after seven years as a university president in London. He holds doctorates in music from the University of London and the University of Melbourne. During 1999-2001 he was president of the Australian Academy of the Humanities, and during 2010-14 also president of the university advocacy body, London Higher, writing a monthly column in Times Higher Education.

As a musician, he has authored or edited over a dozen books in twentieth-century music analysis and history, many about Bela Bartok and Percy Grainger, and also been general editor of Oxford University Press's Studies in Musical Genesis, Structure and Interpretation since 1997. For some years he was music and opera critic for The Australian.

Professor Gillies' current musical interests include relating composer correspondence more closely to analysis, making scholarly editions more accessible to performers, and reasserting the value of music criticism.



## Professor Bernard Lanskey

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

### Biography:

Bernard Lanskey is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore where he was awarded a full professorship in 2008. From 1994-2006, he was the Assistant Director of Music at the Guildhall School of Music & Drama London where he was responsible for overseeing the ensemble activities and postgraduate programmes.

As a collaborative pianist, he has performed through Australia, Great Britain, China, Southeast Asia and in most European countries working principally with string players (most recently Qian Zhou, Qin Li-Wei and Renaud Capucon) in chamber music, mixed recital and lecture-recital combinations. He has directed festivals and concert series in the UK (LSO St Lukes, Hadstock), France (La Loingtaine near Fontainebleau where he has been an Artist-in-Residence since 2005), Switzerland (Lausanne Summer Academy 2011), and Greece (Paxos International Festival) as well as producing recordings for Decca, Centaur and Cello Classics. In November 2012, he was invited to be President of the jury for the Geneva International Music Competition while in March 2014 he was elected as President of the Southeast Asian Directors of Music.

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach, focusing particularly on exploring aspects of cognition, metaphor and gesture and their potential for informing the pedagogical process.



## Professor Dieter Mack

*Vice President, Musikhochschule Lübeck and Head of Music Advisory Board, Goethe Institut, Germany*

### Biography:

Dieter Mack (\*1954) was born in Speyer/ Germany and studied composition, music theory and piano in Freiburg. After various lectureships he taught music theory in Freiburg from 1986 – 2003, and from 2003 until now composition at the University of Music in Lübeck. In 1978 he started to study Balinese gamelan music and since then he has spent altogether more than 10 years in Indonesia, including a long-time lectureship at UPI Bandung from 1992 – 95 and further ethnomusicological research for music education in Indonesia. He is head of the DAAD music selection committee and currently also head of the music advisory board in the Goethe Institut. As a composer he writes mainly for ensembles and orchestra with a focus on percussion instruments. Various publications on intercultural issues.





## Kit Young

*Founder, Gitameit Music Center, Myanmar*

### Biography:

Kit Young lived in Bangkok as a child and studied the Thai ranat and saw-u for a year at Silpakorn University. Since 1987, she investigated and performed the Burmese sandaya: Burmese traditional music styles on the piano. Ms. Young pursued her solo and chamber piano performance career, teaching, improvisation ensembles, writing and musical interests while living in Thailand, Malaysia, Burma and China from 1992 to 2012. Ms. Young taught on the piano faculties of Thai universities Sri Nakarin Wirot and Payap, founded and directed the Lanna Chamber Music Festival in Chiang Mai with Thai colleagues. She recorded two cd's: TRI – violin and piano music of composers in Thailand with Nora-ath Chanklum and Akhanee Kita – improvisations with Nop Sotthibhandu. In 2003, while living in Myanmar, Ms. Young started with Burmese colleagues Gitameit Music Center ([www.gitameit.com](http://www.gitameit.com)) a community music school with campuses in Yangon and Mandalay. She collaborated with Wu Na, prize-winning gu qin player on many concerts held in Beijing and Hang Zhou from 2009 to 2014. Her music for theater Nya La Ka, Monsters of Inya Lake, Sandaya: Burmese Lessons, Visits with San Oo and On Loan debuted internationally. Ms. Young holds degrees in piano performance from Bennington College, New England Conservatory and did performance doctoral studies at University of Michigan and Peabody Conservatory.

# ABSTRACT

## KEYNOTE PRESENTERS

### Questioning and Renewing our own Artistic Practices

Professor Peter Dejans

*Director, Orpheus Instituut - Ghent, Belgium*

Questioning our own artistic practice is a *conditio sine qua non* for a profound artistic development. An inquisitive and searching attitude has the purpose of understanding better, and thereby developing, the art of music making. In this lecture some thoughts will be presented on how a reflective attitude can stimulate a musician to follow new paths and how these acts have the potential to enhance artistic development. I will do this on the one hand by presenting the work that the Association of European Conservatories (AEC) has produced on this topic over the last three years, and on the other hand by showcasing some hands-on examples of how individual musicians put this into practice.

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### What Authenticity Can Mean for Musicians

Professor Malcolm Gillies

*Emeritus Professor, Australian National University and Visiting Professor,  
King's College, London, United Kingdom*

Authenticity, like the word tradition, suggests a connection with an authorized source. Whether talking about compositional style, analytical approach, performance practice or musical origins, we generally consider authenticity a good thing. It implies some healthy connection with the mindset of the composer, or thinking a work through on already sanctioned lines. It can involve playing in a way that has the authority of tradition, or finding the starting point of a particular type of music amid cultural or social precedents. Whether classic or new, music can be authentic or inauthentic. What is certain is that listeners also normally require some understanding of precedents to make good sense of what they are hearing; they find it virtually impossible to hear a piece “from first principles”, in any meaningful way.

My paper begins by considering how we analyze classical music, in light of its established genesis. I then juxtapose a view of new music, where the tenets of tradition and innovation are still being established. Next, I look at how such views affect the performer, and the degrees and types of authenticity and inauthenticity that performing license, in a codified tradition, does or should permit. Turning to non-Western music, I then consider how much the same issue of performing license might prevail, and what authenticity can mean in relation both to classic and new repertory.

The paper then turns to investigate where authenticity can be a bad thing, cramping creativity and personal interpretation, or even banning works because of claimed inauthenticity. Finally, the way in which music education cultivates both authentic and inauthentic approaches to music is examined.

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## Issues of Regionalisation: Sharing the fruits of twelve months reflecting on the opportunities and challenges for taking forward music in connection with ASEAN

**Professor Bernard Lanskey**

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

The 2015 ambitions for the ASEAN Economic Community (AEC) clearly aimed to offer some impetus in the last 12 months towards greater regional integration. In relation to Music, the thrust of the Southeast Asian Directors of Music Association has been to use the AEC developments as a catalyst for facilitating connections and evolving visibility in the region and indeed this was the driver for the 2015 Congress in Manila in March.

When I spoke at the equivalent symposium at the Princess Galyani Institute last year, I used examples from the French-Vietnamese film, 'Mùi du du xanh (The Scent of Green Papaya), to demonstrate what I saw as the potential complexities implicit in the perceptions of 'Eastern/Western' or 'Traditional/Contemporary' musical functions and the likely challenges such complexity brings to any ambitions for contemporary regional integration. Twelve months on, a series of different experiences in the region have offered me considerable time to reflect further on the issues raised in October 2015 (both in my presentation but also through the dialogues at the symposium itself). In consequence, I feel as if I have spent twelve months watching the 'green papaya' gradually ripening. In this presentation, I seek to recount some of these experiences and share some further thoughts with a view to enabling some interactions in connection with what I now see as fundamental issues for music and the arts in our current context.

As with ripenings, not all of my reflections have been unambiguously positive. Critical questions emerge: How deeply believed or owned is the project of regionalization? Should the arts contribute to or have a role to play in relation to regionalization (or is regionalization sometimes seen as a potential threat to deeply held artistic beliefs)? Can/should there be open borders within the region? What would this mean for musicians, our music and our musical education? Where does regionalization fit in a local-global domain? Are their common characteristics to music in the region or do the differences outweigh the commonalities? Is what we are seeking to engage with the consequence of a soon-to-be-outdated political rhetoric or a soon-to-be-achieved political reality (or, most likely, somewhere ambiguously in-between? There are of course no simple answers to such questions but this perhaps an appropriate forum and time for honest reflection.

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## Remarks on “Authenticity” in Music

**Professor Dieter Mack**

*Vice President, Musikhochschule Lübeck, Germany*

*Head of Music Advisory Board, Goethe Institut*

Only a few terms have been so “over-used” during the last decades. Its original meanings have become quite unclear and confusing if not forgotten. “Authenticity” is one of these unique words. Originating in Greek language the term was meant as the acting by a “leading executive” or a “creator”, if we connect it more to arts. In former English, French and Spanish languages the word was connected with authoritarian behavior or authorizing something. Today, and almost like a fashion, authenticity is extensively misused as a sign for quality in the advertising industry. As a basic aesthetical term, “authenticity” apparently denotes two dimensions which is first authentication/attribution. Secondly the term includes something moralizing leading to normative categories. And how about a “subjective authenticity” as it was coined by the writer Christa Wolf as a term for justifying a personal expression outside any normative limits (provided that no one else is hurt)? And finally, how can we deal with musical hybridity which is perhaps more common practice as one might imagine? The paper tries to clarify and also discuss the different meanings of the word and hopes to contribute for a more specific understanding, especially in music.

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## Sound Bored? Soundboard ! Sounding Cultural Nuance at the Piano

**Kit Young**

*Founder, Gitameit Music Center, Myanmar*

The piano’s endless possibilities for connoting and imitating music outside western tradition and expanding that tradition have inspired musician into the digital age. Why might hearing correspondences in singing traditions and instruments from other cultures help a western classically trained pianist enter an array of musical worlds of player? How could they explore and aurally imaginative vocabulary at the piano to enter to compositional soundscapes and ideas of contemporary composers? In this performance/ talk, I will present sound, nuance, touch, phrasing, tone worlds and their imaginative use in improvisation and compositions corresponding with music from Bali, Thailand, Myanmar and China.

## HONORARY PRESENTERS

### The Southeast Asian Directors of Music Association (SEADOM) – Lighting the Fire

**Dr. Joseph Bowman**

*Professor of Trumpet Associate Dean for International Affairs*

*Chief Executive Officer - Southeast Asian Directors of Music Association (SEADOM)*

*College of Music, Mahidol University, Thailand*

In this discussion, Dr. Joseph Bowman, Chief Executive Officer of the SEADOM Association will be talking about recent developments with the group, and future plans and initiatives as Southeast Asia moves forward toward the ASEAN community.

Joseph Bowman is Associate Dean for International Relations and Instructor of Trumpet at the Mahidol University College of Music in Bangkok, Thailand. He is also 2nd trumpet with the Thailand Philharmonic Orchestra. In 2005, Bowman and Mahidol University had the honor to host the 2005 International Trumpet Guild Conference in Bangkok. Bowman serves as the Chief Executive of the Southeast Asian Directors of Music Association. Bowman received his DMA from Arizona State University. He holds a BM from the University of Cincinnati and an MM from Arizona State University.

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### Khmer Traditional Influence Through Classical Music in Cambodia

**Professor Yos Chandara**

*Dean, Faculty of Music, Royal University of Fine Art, Cambodia*

In Cambodia, there are plenty of arts and cultures including tangible and intangible culture heritage such as temples, sculpture, painting, plays, songs, music, etc., which has existed long time ago and they are getting really popular.

We also practice Classical Music, but just from the lately stage that it's become popular around 1960s until the recent day. However, Classical Music can't attract popularity as much as the Cambodian traditional Music. So, that why we still see some traditional songs that is used to perform with the western instrument as a solo or an orchestra. Furthermore, the lyrics of the song are also translated into Khmer Language.

As you've known, Cambodian is one of the oldest countries in the region with the original culture which has been noticed by UNESCO that connected with music such as Classical Dance/ Royal Ballet, Folk & Popular dance, Drama, Circus, Poem singing. These kinds of arts have different type of music accompanied

depending on the type of dance mentioned above. Nowadays, Classical music is used to accompany with these kinds of dances which mostly include Khmer traditional instruments. Usually, Classical Music is also used in the formal occasion in Cambodia like for accompany the royal party, government party, and some important conferences. Beside that we can see classical music in public concert.

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## Myanmar Music Festival

**Kimball Gallagher**

*Founder of 88 International/Artist Director of the Myanmar Music Festival, USA*

Founded by New York Based pianist Kimball Gallagher to revive salon culture around the world, The 88 Concert Tour spanned 30 countries and all 7 continents in the past 4 years and has developed a range of musical humanitarian works in countries such as India, Tunisia, Egypt and Afghanistan in addition to concerts in Thailand and Myanmar. Launched in 2014 in collaboration with Taiwanese pianist Kaiyin Huang and the Khayay International School in Myanmar, the Myanmar Music Festival is a unique and vibrant classical festival, which features international artists and faculty in collaboration with Myanmar's emerging artists for a weeklong intensive training and performances. It aims to empower and inspire young talents to become world-class performers while encouraging businesses to engage with Myanmar's artistic and cultural life, in hopes that music keeps touching the heart of a wider and more diverse audience every year. The talk focuses around the elements which led to the inception of the festival, the various aspects of the festival itself, and some possibilities for the future.

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## Western Liberal Arts + ASEAN Classical Music = ???

**Dr. Chung Shih Ho**

*Raffles Institution, Singapore*

In this paper I aim to discuss the role of western liberal arts education in the renewal of ASEAN classical music to regain its authenticity. There needs to be explorations and clarifications to many of these terms mentioned: western; liberal arts; classical, authenticity; and renewal. In the exploration process, I would like to ask how our own classical or traditional music is still relevant in our current early 21st century culture locally, and to question its value as inheritance. Do we want a museum approach or a renewal approach, or both? Can our approach(es) accommodate postmodern tendencies and globalization, with constructive contributions? So with clarifications and understandings built upon a matrix of these questions, let us see how approaches and principles of western liberal arts education may serve our aim to organically develop our own culture towards the future for this region and also internationally.

## Work in Process: A Way to Explore Musical Perception

**Professor Sngkn Kim**

*Faculty of Music, Seoul National University, Korea*

Classical Music has been undoubtedly rich in Europe over the last few centuries and their musical concepts have had a strong influence across Europe and the world, whereas Asian (also ASEAN) countries have independently developed their own music based on each country's traditional culture and customs. In this sense, I would argue that disciplining young musicians who will lead future generations should be on the basis of their cultural contexts and identity, escaping from repetitive practices and imitations of prestigious musicians.

Music education in the future should emphasize innovative ways that young musicians are able to approach music with their own perspective and outlook, and I assert that their musical capacity could be enriched and enhanced throughout various attempts and challenges. In this presentation, the specific methods in terms of musical teaching will be suggested and demonstrated in the practical workshop that will be conducted with young musicians.

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## Professional Integration at the Yong Siew Toh Conservatory of Music

**Professor Chan Tse Law**

*Associate Director, Yong Siew Toh Conservatory of Music, Singapore*

An overview of professional development and related activity at the conservatory to better prepare students to be future ready.

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## Mix Me Mixed Media

**Santi Lawrachawee**

*Director, Practical Design Studio, Designer of the year 2015, Thailand*

A lecture / discussion on design perspectives by Santi Lawrachawee (Designer of the Year 2015) discussing his 20 years experience which ranges from designing small name card to music-related corporate design, social development project to curating international exhibition.

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## Decolonizing the Classical: the University of the Philippines College of Music and the (de)Construction of a National Art Music Imaginary

Dr. Verne de la Peña

*Associate Professor and Chairman, Musicology Department, University of the Philippines, Philippines*

In 2016, the University of the Philippines College of Music will be celebrating its 100th founding anniversary. Established by the Philippine congress in 1916 as a professional school for the training of western classical performers, composers, and pedagogues, the college has emerged as the premier institution for higher learning in music in the country. More importantly, it has evolved into a primary site for the construction of an art music culture, not only as breeding ground for an elite group of artists and intellectuals highly competent in the musical language appropriated from Europe, but also through the production of a national “classical” corpus modelled after the colonial masters’ notions of musical refinement and sophistication.

This paper discusses the cultural entanglement that ensued within the halls of the college in a century of its existence. I examine the manner by which two generations of musician-academics engaged the colonizing force via two clearly divergent approaches: the period of the first half of the 20th century marked by assimilation and appropriation, and the period from the middle of the century to the present which may be construed as a counter-hegemonic episode. As case studies, I present one, the transformation of kundiman from a popular localized vocal form transmitted via oral means to a standardized compositional form (read: written) reified as an approximation of the western romantic art song idiom, and, two, the conscription and reconfiguration of the kulintang (gong chime) from local tradition into the academic infrastructure as an emblem of Asian (non-western) identity.

The essay grounds the reading of the classical on distinctive features of art music such as the premium ascribed to notation and concomitant theoretical constructs, the notion of the grand oeuvre by genius creators, and the formation of the connoisseur audience.

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## Documenting Harmony: Musicology in South-East Asia

Dr. Ruth Rodriguez

*Raffles Institution, Singapore*

Within the shifting global order, the South-East Asia has been rapidly transforming its status from a passive object of study to an active producer and promoter of knowledge. While the West has established itself since the waves of European colonisation as the generator of theories and methods as well as the frame of reference, Asia and the West have admitted mutual transformations. Music, a human phenomenon that is unifying yet alienating, transcendental yet mundane, stands inevitably at



this critical juncture in South-East Asia. There is an even greater need to further the study, practice, documentation, preservation and dissemination of music studies with an interest in the Western Classical music of South-East Asia in the diaspora, as well as indigenous, transplanted and syncretic musics within the ASEAN countries. Particularly, this paper aims to address these issues:

- 1) How has the previous global order ordered, prescribed or organised our musical practices and researches in/on the region?
  - 2) How has the shifting of global order related to certain paradigm shifts in the discipline of musicology?
  - 3) What musical or scholarly traditions have resisted the shifting, and what new formations have emerged from it?
  - 4) Conversely, are there examples of making music or doing musicology that do matter to societies and individual lives in the region?
  - 5) What are the challenges and consequences for our institutions?
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## Classical Music: Its Meaning in the Southeast Asian Context

**Assoc. Prof. Dr. Shahanum Mohd Shah**

*Deputy Dean (Academic), Faculty of Music, Universiti Teknologi MARA, Malaysia*

The term Classical music in general brings various connotations depending on the culture and context. The word Classical itself is used to describe a musical style or as a period of time in Western art music. The term “Classical music” is commonly referred to as a term for a genre of music art that spans the course of time from the 11th century to the present day or serious music following long-established principles rather than a folk, jazz, or popular tradition.

However, the definition of Classical music in Southeast Asia ranges widely. Applied in the Southeast Asian context, classical music has connotations of “sophistication, high value, and being representative of the best of a culture” (Miller & Williams, 2007). While it is still arguable what genres fit the classical category, there are several traits that “classical” music is thought to have in common. Among these traits are the prominent role of musical instruments, the extensive repertoire that requires the undivided attention of the musicians and its association with aristocracy.

This panel discussion will discuss the term classical music in the Southeast Asian context, how the term is applied to certain music in Southeast Asia and the genres that are categorized as classical music for the various Southeast Asian countries. Examples will be drawn from Malaysia, Philippines, Thailand, Cambodia and Singapore among others.

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## Musical Diversity

**Dr. Marla Stukenberg**

*Director of Goethe-Institut, Thailand*

The Goethe-Institut endeavors to convey an up-to-date picture of the diversity of music in Germany, initiating dialogue and exchange between artists at home and abroad. A number of music projects are run each year involving professional as well as amateur and young, talented musicians. Such projects include touring performances and concerts but also master classes, workshops and symposiums. The Goethe-Institut Thailand is one of 159 Goethe-Instituts, which pursue this common goal in 98 countries throughout the world. Via formats such as the “Beethoven-Festival” and “Anders hren”, the Goethe-Institut Thailand promotes different concepts of music in a variety of events aimed at reaching a diverse audience.

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## Fusion Musical Roots for Young Hearts

**Dr. Dneya B. Udtaisuk**

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

It is to take under consideration that when the gap between the authentic tradition and the modern way of living is large, especially in many long historical countries, the challenges of mixing, blending, and keeping the authentic tradition alive occur. The session is meant to open a discussion about the way to nurture and facilitate young musicians to find their own path to appreciate their cultural and musical roots. Some activity examples and exercises will be discussed.

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## PRESENTERS

### An Early Account of Mozart's Life in Thai

Dr. Natthawut Boriboonviree

*Princess Galyani Vadhana Institute of Music, Thailand*

The usefulness of a composer's biography may seem indisputable to those who still adhere to the naive – rather 'romantic' – belief that musical works are biographical documents of the composer's personal life. However, the relationship between a composer's life and his musical works is not that straightforward, but it may still be interesting. As Dahlhaus has indicated in his *Ludwig van Beethoven: Approaches to His Music*, 'If a biographer interprets a work of art as a document – that is, draws biographical conclusions from the ideas and expressive traits that he thinks he finds in it – then he is likely, willy-nilly, to reverse the process and use biographical evidence to "prove" the ideas and expressive traits in the works: that is, to read into them a programme drawn from the composer's biography.' But Dahlhaus also stated that 'Some details [of works of art] may simply be incomprehensible without reference to biographical information; some aspects of the genesis of a work frequently turn out to be aesthetically part of the subject-matter of the work itself, and therefore need to be known about.' Although this is 'not an immutable natural law of art', the existence of biographical literature and its dissemination show at least the public's awareness of the composer and reflect its attempt to understand his works in a fuller manner. To some degree the attempt comprehensively to understand the music served as a corollary to understanding the man in a comprehensive manner.

After Mozart's death, it was not only his music but also stories of his extraordinary life that captured the general public's imagination. Such stories – in various forms – not only provided evidence of Mozart's genius but also, had an important role in keeping Mozart's presence within cultures. Maynard Solomon and Karen Painter, have discussed some of Mozart's early anecdotes and biographies as well as the ways in which the stories circulated, and the public's reception of them. Thus, this study will survey some of the early anecdotes recorded by the continental authors which appeared in print soon after the composer's death, such as those of Friedrich Schlichtegroll, Franz Niemetschek, and Friedrich Rochlitz. These publications were both a symptom and a cause of the growing public awareness of the composer during the early nineteenth century. Next it will trace the earliest encounters of the Thai public with Mozart's life. It was not until 1942 that the first biography of Mozart appeared in the abridged translation of Marcia Davenport, an American writer, in *วาทสารศิลปิน*, literally mean Artists Journal, published in Thailand between 1942-1943. These biographical ventures bestowed aesthetic criteria upon Mozart's works, this approach to his music was quickly adopted by the public.

## Multiphonic For Tenor Trombone: Piyawat Louilarppasert's Three Pieces For Three Instruments

Thitinun Cheroensaloong

*Faculty of Music, Silpakorn University, Thailand*

The purpose of this research is to study multiphonic technique for tenor trombone: case study three pieces for three instrument composed by Piyawat Louilarppasert and to study western music to create exercises for multiphonic technique. Research methodology consists of gathering information about multiphonic technique from textbook, related research, and interview with trombone experts and composers. This aims to create exercises for trombone and test this exercises with experts. Conclusion of the research the expert, composer and thesis advisor interpret, express and practice multiphonic technique in various idea but there are some of result that they process in the same direction. So the researcher use that coordinate point to develop as own multiphonic technique. The result is in good level.

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## And NO THAI

Nutthapol Deekam

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

And NO THAI is the music composition that originally came from an interpretation of the National Anthem of Thailand. The author was inspired to compose this composition from a literary song until eight o'clock. Thailand's national anthem rang as usual every day, but on that day, the national anthem of Thailand that one line. "The Thai people are peace-loving," was ringing in the people's ears over and over. Thus was born the idea for that. At that time our country is peaceful or not. It was traced back to watch the people around us who were talking about politics or even social, which made sense that we did not calm the nation and the people are demanding their rights and civil bureaucracies. However, where a claim and a request but forgot to stop listening to both sides of the political concepts that have guided political or ideological differences. Each faction claims for accuracy and legitimacy of its own. It was inspired by the author of this piece was written. And if the audience could listen to this composition end. Even if one person to stop thinking, stop calling it and turn back to listen. The author feels that this composition is still uplifting people. Finally, the author thought to be connected to the national anthem of Thailand and interpreted through the red shirts who fought for democracy to elect leaders who have been elected. The Yellow Jackets were against national corruption. Both of these groups are fighting for the accuracy of the society and the society is requested but leaving no one to listen to our country is not at peace. By writing this to say about the differences in the two meanings is "different" means the difference and "different" means that both

parties are ideologically by composers using the melody of Thailand. It will focus on the main melody notes verses. "The Thai people are peace-loving," that is the idea of this composition. There are four verses in this composition:

The first verse talks about sound modeled on the author who inspired by the national anthem. The second verse talks about the demands and requests of the Red Shirts to fight for the president they have chosen. The third verse talks about the demands and requests of the yellow jersey group that fought to oust the corrupt state. The fourth verse talks about changes needed to move the country forward. Therefore, the author proposes guidelines for the composition And No THAI to demonstrate the application of the technical literature of contemporary music to convey ideas and inspiration from the National Anthem of Thailand with its unique and distinctive identity.

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## Music and Language: Communication or Limitation – A case study of Italian Musical Terms

**Komsun Dilokkunanant**

*Princess Galyani Vadhana Institute of Music, Thailand*

How would composer communicate through music and how would performer, who translate written music to audience, understand what composer want? In the old time when music had no musical term, music could be understand through the lyric of each songs. When instrumental music became more prominent, composers started to put words on the score as a mean for composer to communicate (or to tell) performer what to do. Once the music started to spread to other countries, those words on the music where most European can understand became more difficult to understand to foreigner. Since then, it became what we called today 'musical term'.

As musical term come from mainly European languages (Italian, French or German etc.), it can be translated or interpreted in many different ways based on each person's knowledge which can become the best communication or the worst limitation to the performer. This research will trace the history of musical term, its original meaning, what have become today, and the best way to use this musical term in order to achieve the highest performance. This research will focus mainly on repertoires from Classical music era composers where terms were mostly Italian.

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## Teaching Music via Children's Game Poetry

Jeerarat Eiamcharoen

*Music Department, Humanities Faculty, Naresuan University, Thailand*

Children's music learning is important for their physical and mental development and will promote their learning behaviors such as remembrance, expertness and relationship building like leadership, followship, reliability and discipline. Learners, especially in their childhood, do not learn music only for music, but for establishing musical experiences to understand what music is through thinking procedure in their daily life.

Orff Schulwerk is a kind of music teaching that let children's learning procedure meet their own nature. Speeches, poems, games, tales, and toys are all potential tools to be used as instructional medias that lead to practice of singing, moving, dancing or playing musical instrument.

Kodaly is another kind of music teaching that let the learners access to music via singing before playing musical instrument. Kodaly believes that everyone can comprehend music and everyone can sing any time, any where with no instrument at all. Moreover, Kodaly emphasizes on collecting folk songs of different countries.

Musical activities are created for both direct and indirect music comprehension. Mostly, the teacher teaches from easy lessons to the harder ones and repeat them again and again until the learners understand it before starting the new lesson. The learning procedure, which includes the 6 skills of listening, singing, moving, playing, reading and creating, are the basis of music education knowledge to choose songs, medias and activities for learners to achieve the learning objectives of music lessons.

"Kankai Khai Phamai  
Khai Nueng Bai Song Baht Hahsib  
Hahsib Song Baht Nueng Bai  
Khai Phamai Khai Kankai"

"Scissors, egg, silk.  
An egg costs two baths fifty.  
Fifty with two baths an egg.  
Egg and silk, Egg and scissors."

"Scissors, egg, silk" is a poem used for a common Thai children's game that is similar to "Rock Paper Scissors". Children get used to this poem as it is short and easy to remember with hand signals. Analyzing this, the writer found that this poem could be developed into a variety of musical learning activities such as singing, playing musical instrument, moving, and inventing creative activities to integrate it with art and others. For instance;

Activity 1: With the objective to use the poem “Scissors, egg, silk” as the media to learn steady beat, rhythm of the words, and body percussion. Besides, the learners could also join a percussion band, trying Ostinato and Form.

Activity 2: With the objective to integrate the poem with choreography, movement, and other art works by watching, repeating, memorizing, and seeing the symmetric sentences.

Activity 3: With the objective to use the symmetry of the poem as the music for singing in chorus with the principle of Canon, Retrograde, and Inverse using only 4 tonality levels.

From the music teaching activity using the poem of Thai children’s game “Scissors, Egg, Silk” that the writer has developed, the principal of Kodaly (using poems or local games that children get used to as the beginning of their singing learning) and the principal of Orff (teaching from easy lessons to hard lessons) are adopted. The lessons run from short poems to more advanced music learning, moving the body along with the rhythm and inventing activities to integrate the play with things around.

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## Sareerasamphan: Methodological Approach to Enhance Musicianship Through Body Movement-Related Music

**Dr. Nillawanna Eungamporn**

*Dalcroze Eurhythmics Center, Thailand*

Sareerasamphan is a methodological approach to enhance musicianship through body movement rhythmically coordinated to music. The goal of this method is to develop musicianship skills in the areas of hearing perception, rhythmic sense, and musical expression. Rhythmic sense is one of the most important skills necessary for good musicianship which is unfortunately an area of weakness for many musicians. The collection of Sareerasamphan was created from the researcher’s own teaching experiences based on the philosophy of Emile Jaques Dalcroze (Eurhythmics) together with contemporary music teaching philosophy and kinesiology. This includes research on the natural rhythm of certain movements such as walking, running, jumping, skipping, arm swinging, etc. The collection consists of 30 exercises composed for piano with notation of movements, aiming to develop musicianship skills. The exercises can be divided into three levels: elementary, intermediate, and advanced. Sareerasamphan is designed for both musicians and the general populace who seek to enhance their musicianship.

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## J. S. Bach Inventions: Something We Should Know

Dott. Alberto Firrincieli

*Department of Music Performance, Assumption University, Thailand*

The author wishes to highlight some neglected aspects in the study of J. S. Bach Inventions. Still in the present day, these little gems represent a treasure for young and older pianists. But only with the proper approach they can be fully discovered and admired. In this article different points will be discussed: starting with the meaning of the word “Inventio”, and discussing about the choice of a good and reliable music edition and a proper keyboard instrument; ending with some considerations about counterpoint, technique, historical treatises and ornaments.

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## Classical Guitar, Romantic Guitar and the Romantic Repertoire: An Historical Perspective for An Accurate Interpretation

Jacopo Gianninoto

*Department of Music Performance, Assumption University, Thailand*

This paper will present a brief analysis of the basic differences between the “romantic guitar” and the modern “classical guitar”, the technical approach on these instruments, differences in the strings, standard reference pitch, historical perspective with references to the main guitar performers and composers from the late classical and early romantic period. The objective is to spread relevant information on the Classical Guitar performance practices with the hope to promote a historically informed approach to the interpretation of the repertoire, as it is standard in the “classical” music world nowadays.

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## Reimagining Tradition

Kaiyin Huang

Many classical composers find inspiration by looking deeper into their roots and reimagining what has long existed. Innovations and creativities are sparked when the old traditions are put into a new context. Therefore, one of Myanmar Music Festival’s main focuses is to bring a diversity of cultures together and to explore new musical possibilities through mutual learning and collaboration. After having published her first book, *The Boiling Frog*, which is an exploration of current social and economic crises that promotes corporate social responsibility, Kaiyin Huang, the executive director of Myanmar Music Festival and pianist from Taiwan, also started her journey to go into the rural parts of Taiwan where she has also found new musical inspirations.



## The Soul Must Go On. . .

Kittiphan Janbuala

*Silpakorn University, Thailand*

Presentation on different composition methods that were applied to series of pieces. How multidisciplinary arts, electronic and computer-based method influence the creation of new work?, ranging from new composition to installation, together with the demonstration of improvisation for acoustic instrument and live signal processing.

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## Factors Affecting the Developmental Processes of Music Instruction of Youth Orchestras In Thailand

Sethapong Janyarayachon

*Chulalongkorn University, Thailand*

This research aims to: 1 ) explore history and development of youth orchestras in Thailand; and 2 ) analyse factors affecting the developmental processes of music instruction of youth orchestras in Thailand. The samples include: 1 ) four youth orchestras, namely Thai Youth Orchestra, Siam Sinfonietta, Princess Galyani Vadhana Institute of Music Youth Orchestra, and Silpakorn Summer Music School Orchestra; and 2 ) sixteen experts, four from each orchestra, holding major roles, including orchestral managers, conductors, artist faculties and former members of the orchestras. Research instruments were comprised of: 1 ) data collecting and analysis forms; and 2) interview forms for the orchestra experts. Methods of analysis were conducted in accordance with data specifications: 1 ) frequency distribution and descriptive interpretation were employed for quantitative data; and 2 ) content analysis (data category, comparison, interpretation and induction) and grounded theory were employed for qualitative data. Data analysis revealed factors affecting the developmental processes of music instruction of youth orchestras in Thailand.

### Results indicated as follows:

1. History and development of youth orchestras in Thailand were explored in three main points, namely foundation of the orchestras, their objectives, and categories. The study showed that although youth orchestras in Thailand were founded on different context, all of them shared their aims at developing musical skills of their member. However, their musical instructions may be varied depending on the expected levels of musical excellence of their member.

2. There were four principal factors affecting the developmental processes of music instruction of youth orchestras in Thailand, specifically: 1) Teachers - each orchestra possessed similar qualifications and professional experience of their teachers, however it was the conductors who had prominent roles

in orchestras' activities and music instructions, teachers tended to work under the conductors to facilitate rehearsals; 2) Students - discrepancies in students' musical skills between orchestras had a major role in determining the direction of musical instruction and contents; 3) Contents - musical contents had direct relationships with the level of students' musical skills and teachers' method of instructions; 4) Context for Learning (comprising of management, budget, environment, and learning assessments) among them the budget element was found indispensable to keep youth orchestras running.

The achievement of musical instructions of the youth orchestras was related to these four factors, which in turn varied on their context and strategies of student development.

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## Case Study on Music and Youth Development

**Pongthep Jitduangprem**

*College of Interdisciplinary Studies, Thammasat University, Thailand*

Music also has an aspect that can be utilised for social development, for example, group singing or ensemble playing leads to the understanding of unity, which can then be extended to the awareness of society and people within. However, equal opportunity in music education is still controversial, children with less- opportunity might not have the same access to music education as the children from upper or middle class families, especially in western classical music.

Recently, many projects in Thailand, supported by private charity, local authorities or universities, start to recognise this controversy and proceed in developing music education program which extend their boundaries to the broader groups of children. This paper aims to analyze their philosophy, strategy and method in which they utilise music in their social development program, and how could these knowledge be further developed.

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## Nuances of Nationalism in the Context of the New K-12 Curriculum in the Philippines

**Jhames F. Labrador**

*Miriam College Middle School, Philippines*

The Music Education philosophy according to the new Philippine K-12 Curriculum should be geared a spiral, multi-cultural, and integrative approach. In this study, I examines the different, as well as the strategies and teaching materials in the Music subject, particularly that of Miriam College Middle School which is non-profit, non-stock academic organization. It analyses the topics of approach to promotion of nationalism and love of country dictated by the new K-12 Music Curriculum. The finding

shows the attempt to inculcate concepts of nationalism in selected topics according to the minimum learning competency of the Department of Education which is geared towards promotion of artistic expression and cultural literacy. In conclusion, it was observed that there are pitfalls and conceptualizations in the integration of nationalism in the context of Music subject taught at Miriam College Middle School.

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## Capture the Sound Within

**Dr. Anothai Nitibhon**

*Princess Galyani Vadhana Institute of Music, Thailand*

In common, composing involves methods of determining and constructing materials, which is often related to 'musical materials' as we know of as pitch, rhythm, texture, form and etc.. How can composers extend their vocabularies beyond their realm of musical creation and make dialogue with performers who take parts, not only as an interpreter, but generating materials themselves?

Through experiment on 6 different pieces: Lalen 1 (Ensemble Music Makers), Lalen 2 (AKTE-ASEAN KOREAN Traditional Ensemble), Artist (Paopun Amnatham), Rusiedutton (Mix-Media Performance), Sax 12 (Ensemble Sax 12) and Rossignols en Cage (Children's Opera), where methods of filming, interviewing, discussion on the ensemble/artist's musical experiences or ideas and collective improvisation were applied, in order to regulate materials and shape of the piece. Hence, the construction of the piece can be related directly to the musicians who perform them, and thus create an experience of music making that is personal and meaningful.

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## Interpretation and Aesthetic Judgement in Postmodern Music

**Onusa Nongtrud**

*Suratthani Rajabhat University, Thailand*

The musical creativity idea develops to a significant change from the modern idea, which is strictly defined the creativity idea by theories, to the extending free idea, which is encouraged the positive and various creative areas. Consequently, this incident affects the interpretation and value judgement of musical aesthetic in terms of the performing methods and composition techniques. Listeners can become the important factors which take part as both 'consumers' and 'creator' at the same time with the composer. This led to the interaction between musicians and listeners in the specific context. Postmodern music is not focusing on finding perspectives by neglect the older ones. However, it is focusing on finding different point of view which will lead to sharing and admitting the different thoughts. This will also lead to a better interpretation and value judgement of musical aesthetic which considers the values in creativity of processes and methods. How the judgement of creativity based on this idea should process? Which rules would take part in the aesthetic evaluation?

## 12356

**Isabella Pek**

*ASWARA Malaysia, Malaysia*

In a particular Chinese music notation system, numbers are used to represent the steps in the diatonic scale, and my use of '1', '2', '3', '5', and '6' are used point to five pitches, do re mi so la, commonly called pentatonic set out my composition principles in this string quartet piece. I have composed and recorded four movements for this piece: 12356 MDX, 12356 Adagio, 12356 Fugal, and 12356 Morph, each based on the use of pentatonic scales as the generative agent. Pentatonicism is arguably a musical universal as it appears ubiquitously in the tradition of jazz music, Scottish music, British Isles, Ameridian America, Chinese music, Japanese music, and notable 19<sup>th</sup> century works. Against this pervasive pentatonicism, I aim to create a space for a popular turn – one that is informed by Malaysian popular music traditions. I draw from Barthe's 'grain' and Josef Albers' colour theory to reflect on my composition concept.

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## "Mahaburutranodam" the Symphonic Poem of Somdet Chaopraya's Honor

**Ekachai Phuhirun**

*Bansomdej Chaopraya Rajabhat University, Thailand*

The main objective of this music composition is to honor Somdej Chaopraya Borommaharajavidyalaya in the form of Orchestra, Chamber and Symphonic band's music. Its structure is composed of classical Thai music's scales, applying the concept of classical music with characteristics of Thai music, Eastern music, Western music, and the technique of 20th century classical music. This composition is based on the theories of Mixed scales between classical Thai music and Western music, Mixed meter, Polyrhythm, Polytonality which was found in the 20th century, Quotation, composition and ideas of classical composers in the 20th century. This composition is designed for a standard Orchestra size, composed of 3 sections in the form of around 20-minute long Symphonic poems narrating its content. It is mainly based on the melody of classical Thai music named 'Pra-atit Ching Duang' which is developed by combining Thai and Western music and adjusting composition techniques. The 'Mahaburutranodam' is the combination between 20th century techniques and characteristics of classical Thai music, utilizing several modes, which are composed of classical Thai music and Western music, and connecting a whole composition with pedal notes and Ostinato. However, this study also has tried creating a new composition form called 'Hexagonal form', which contains 6 balance sections and is mixed of rondo form, variation form and section form as well as a method of playing backwards. The 'Mahaburutranodam' was performed in the Concert in Honor of 'the 150th anniversary of Srisuriyawongse, a Regent of the King' at auditorium, 16th floor of Sriharajdechochai Building, Bansomdejchaopraya Rajabhat University on January 16th, 2015 and in Wind Symphonic 'The Spirit of ASEAN' at Dr. Thaworn Phornprapha Auditorium, 5th floor of Siam Motors Building on February 28th, 2015.

## Music Competitions Past and Present: Still Important for Musicians and Society?

Dr. Frank Reich

*Princess Galyani Vadhana Institute of Music, Thailand*

Today Music Competitions are often perceived as being something for a small “elite”, focusing solely on highest achievement and so being relevant only for some few highly specialised and privileged “super-musicians”.

1. A look into history reveals that music competitions have a long tradition. After the model of “sports” music competitions occur in practically all cultures and epoques. Examples from Ancient Greece, ca. 800 BC until today.

2. Competition of competitions: How we orientate in the big diversity of today?

- At present: more than 1000 international competitions worldwide
- Competitions can be grouped by:

Target group

Organizers

Content

Competition to obtain a post

3. Are Music Competitions helpful for young musicians?

- Pedagogical aspects during Preparation, during the competition, after the competition
- Responsibility of teachers and parents/families

4. Are Music Competitions meaningful for society?

- Social aspects
- Aspects of Music Policy
- Aspects of General Policy

5. Networks for competitions

- Responsibility of competition organisers
- Organisations for competition

6. Conclusion Seeing the long history and the diversity of music-competitions today, saying that these are all “elite-events” for some (un)happy few, is far from the truth. Competitions can be helpful for young musicians and also be meaningful for music life and society in general.

## Concert Programming in the 21st Century: Curate to Connect

Thanapol Setabrahmana

*College of Music, Mahidol University, Thailand*

We are in the 21st century and the classical music scene has changed dramatically. The audience changes, and the musical artists sit on the trove of musical treasures that is larger than ever before. In the era of infinite genres, quantities, and possibilities of music, how will we present our arts in the way that can bring out the works' best aesthetic values, and at the same time efficiently connect with our audience? The modern concert hall is like a museum, where musical works are presented in the exhibition like manner. Concert programming is thus like curating. Concert programming is more than selecting pieces one desires to perform or making an order of works to display. A successful programming can answer the aforementioned questions regarding how to bring out the work's value and to connect with audience. In terms of practicality, nevertheless, concert programming involves several complicated matters that will make such "curating" more difficult. This presentation will propose some ideas regarding concert programming for this epoch. It will also discuss the curatorial strategies, how to develop concert programming philosophy, and the practical issues found in both professional and educational music institutions.

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## Confronting the Limits: the Making of Even Cathy Berberian

Dr. Jiradej and Prinda Setabundhu

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

Even Cathy Berberian is a multimedia, performance piece incorporating video, pre-recorded sound, live sound, and a performer. The piece as a whole is set up as a chance encounter between an unsuspecting member of the audience, selected by picking a lot before the concert began, and a know-it-all artificial intelligence. The conversation between the two is interspersed with the A.I.'s talk about Steely Dan, generic information on electronic music, books by J. G. Ballard and Mark Z. Danielewski, as well as snippets of seemingly unrelated music excerpts, and lastly an instruction for the performer to patch an analog modular synthesizer live. This paper describes the idea behind the creative process and the construction procedure of the work, as well as a discussion on how the work functions as a live performance piece. The paper begins by questioning the concept of performing art itself. Firstly, people are used to highly acrobatic, expressive and virtuosic performances and treating them as a matter of fact. Performers are expected to be good. The ears and the eyes become desensitized to the values of live performance. Secondly, the act of performing art has become a ritual where everyone knows his/her role in the concert/theater environment. Every step and every process has become stylized and therefore predictable. Together these two facts create a rather frozen, sterile, and lifeless



type of live performance. The creative process of Even Cathy Berberian is an attempt to come to terms with the two observations above and to find a way to realize a live performance that is still fresh, not following a predictable ritualistic path. A live performer is introduced in a way that his performing skill is not utilized, relegating him to the status of a layman. Once the audience expectation is destroyed due to the lack of familiarity, the creative process and response becomes possible. Next, to destroy the ritualistic aspect of performance, the dividing lines between music, acting, and the real world are blurred so that everything seems real and the element of the unknown is possible again. The paper provides a description of how various parts of the work were created. The sound elements include two dance music pieces, NYC and Beatbox, as well as three granular synthesis pieces, the live synthesizer music, and the A.I. voice. The visual aspects of the work cover the A.I. base image and its animation, the introduction and coda animation sequences, and the role of the live performer. Lastly, the paper provides perspectives on the live performance and why the piece worked by focusing on the low-end technology instead of the high-tech effect, as well as the emphasis on the dynamic between the performer, the set and the audience that drives the piece and sets it apart from the recording.

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## Schubert Wanderer Fantasy: Cyclicism, Interpretation, and Piano Technique

**Dr. Ramasoon Sitalayan**

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

Wanderer Fantasy is a composition for solo piano by Franz Schubert. Unlike Schubert's other piano works that usually demonstrate lyrical, subtle, and introspective qualities, the Wanderer Fantasy is a true virtuoso piece. Besides the technical demands, it is one of the earliest examples of Cyclicism, which is a technique that uses a similar motive throughout an entire composition. The main motive of the Wanderer Fantasy was taken from "Der Wanderer," a song by Schubert.

The researcher also studied several recordings by pianists from different schools and made a comparison of their interpretations, thus creating a practical guideline for pianists who would like to study or perform this unique piece. Tone development for wind students would need to understand breathing techniques and embouchure especially for student since brass players need to reduce lips pressure and improve air blowing. Focusing of embouchure and good tone recognition would help them to produce a better quality of sound. There are many available resources such as CDs, Youtube or live concerts that would be a great sample of sound and help students to understand and able to produce a good as well.

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## Graduate Oboe Recital

**Pattama Sudjai**

*Faculty of Music, Silpakorn University, Thailand*

The researcher has presented the significance of learning and focusing upon specific knowledges of music performance and songs compositions. And also the biography of the world famous oboists and their technics of playing music instruments were supportive sources of solution to unqualified oboe performances. And their beautiful pieces of music works were the best paradigms for how could it be possible to be a successful oboist.

Furthermore, the researcher has paid attention particularly to studying some difficulties occurring while practicing playing oboe among the oboist and others musicians then sorted out the practical technics in order to seek for development of suitable approach to apply to support learners the possible way to success.

The method of research, the researcher has started studies elaborately through hymns and poetries composed by oboists in three major eras' styles namely Classical, Romantic and 20th century. And also to include the studying biography of some composers and musicians belonged to the same period as songs and poetries that earlier mentioned.

Some hymns and poetries and later songs have been selected as texts' contents used by researcher in both undergraduate and graduate studies therefore, they became so supportive resources of knowledge for future references. Besides those mentioned texts, there were also the interviews of the performed oboists and other musicians so as to enable researcher to consolidate essential information to progress the research successfully and they were the most part of this research.

The researcher has gone thoroughly and theoretically studied for oboe playing. And finally was to conclude the subject of studies with the comprehensive oboe recital. The researcher have selected four songs for music performance and played pieces of music consecutively for 75 minutes. And those 4 songs were namely: 1) Sonata for Oboe and Piano composed by Francis Poulenc 2) Concerto for Oboe and Small Orchestra composed by Richard Strauss 3) L'horloge de Flore composed by Jean Françaix 4) Oboe Quartet in F Major K.370 (368b) composed by Wolfgang Amadeus Mozart

Finally, this academic achievement of songs and music studies could be more beneficial and useful for those who interest in carrying out into music fields in future, in Thailand. To the last fulfilling the knowledge of oboe playing technics in order to be the qualified musicians or song composers. This research would allow learning options for scholars to reach the success and to extend for future researches for the best development of music performance.

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## Biography of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra: Interests and Royal Activities to Support Classical Music Education in Thailand

Pongpob Sukittiwong

*Chandrasem Rajabhat University, Thailand*

Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra was the eminent supporter for the development of classical music education in Thailand. This paper aims to explore her activities in supporting classical music in 4 aspects consisting of 1) attending and supporting concerts of classical music in Thailand 2) granting her support for Thai orchestras 3) providing an endowment for the establishment of the “Fund for Classical Music Promotion under the Royal Patronage of H.R.H. Princess Galyani Vadhana” and 4) bestowing the name of Princess Galyani Vadhana Institute of Music, the conservatory of music that follows her royal vision to educate new audiences as well as develop an international standard for Thai musicians.

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## The Invention of Thailand Wind Band’s Repertoires by Using Thai Folksongs

Pusit Suwanmanee

*Faculty of Music, Silpakorn University, Thailand*

This research aimed to study the invention of Thailand wind band’s repertoires by using Thai folksongs as the main material for new arrangements and applied cultural performances. Rationale was finding the new way to preserve an ancient Thai music heritage through a modern wind band work which played a strong role in present Thai music education. The processes of studies were carried by Ethnomusicological thoughts and experimental composition knowledge which resulted in a new music piece entitled Thai Folksong Fantasia. This unique piece is 08.22 minutes length which contain quotations of selected folksongs from 4 geographical regions, the North (saomai), Northeast (noksabinkhamthoong), Central (choi) and South (tanyong). Each folksong was threatened by different compositional technique approaches. Major concerns in the arrangement process include cultural identity, a clear song structure, applicable rhythm, suitable harmony and counterpoint. Thai Folksong Fantasia has been used for wind band rehearsals, cultural learning as well as for successful public concerts. The evaluations by music experts and participants in the wind band were mainly positive.

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## Sound Aspect Interpretation of Hmong Music on Viola

Suppabhorn Suwanpakdee

*Princess Galyani Vadhana Institute of Music, Thailand*

From the old melody of Hmong, leads to the analysis of musical structure and the creation of new interpretation based on original sound. From the sound of Khaen (Hmong's reed mouth organ made from Bamboo) to Viola, the performer will analyze and experiment on original melody in the aspect of 1) tone colour - how to maintain original tone color with changes of pitches? 2) melodic contour - how to apply changes in tone colour while keeping the contour of original melody and 3) motivic development - how to keep the identity of the piece/melody while experimenting on fragmentation of the melody. Through the method of improvisation, new pieces will be constructed base on the character of the original melody, thus maintaining the identity of the Hmong's culture.

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## Arrangements of Thai Folk Music for Basic to Intermediate Piano Lessons

Mintra Thuntawech

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

The purposes of the study were 1) to study characters of Thai folk music and its arrangement for in piano lessons and 2) to present examples of piano arrangement lessons from Thai folk music from elementary to intermediate levels. The research samples were 1) 128 solo piano pieces from elementary to intermediate levels selected from international examination boards including ABRSM, Trinity College of London, and Yamaha 2) 121 piano arrangements of folk music from Bartók's Mikrokosmos volumes 1 – 4 and 3) 35 selections of Thai folk music representing four areas of Thailand consisting of the Northern area, the Northeastern area, the Central area, and the Southern area. The research tools used in the study were 1) analysis forms of musical and performance technics of the piano examination pieces 2) analysis forms of Mikrokosmos and 3) data collection and analysis forms of Thai folk music.

The results were presented into three parts. The first part showed characteristics of Thai folk songs which can separate their categories from purposes of the songs such as songs for religion ceremonies, working song, love songs, playing songs, telling-story songs, etc. The folk songs transmit to next generations by oral transmission. Their lyrics can reflect to Thais' life styles and their social cultures. Thai folk music also separates into 3 groups by performance methods; duet or group singing, vocal solo, and instrumental music. The musical elements of Thai folk music are similar. The study found that more than 50 percent using pentatonic scale, simple time with anacrusis rhythmic style in the beginning. The music can be adapted or improvised melodies and lyrics by the performers while performing.

The second part provided guidelines for selecting and arranging of Thai folk music on piano from elementary to intermediate levels. This part was divided into three sections comprising 1) analysis of musical contents and performance technics of piano pieces of three examination boards 2) analysis of Bartók's styles of arranging folk music in Mikrokosmos and 3) analysis of musical contents and contexts of Thai folk music from four areas of the country.

The third part introduced examples of Thai folk music arrangements for piano from elementary to intermediate levels, featuring analytical reports on methods of composing, harmonizing and accompanying of Thai folk music in accordance with the suggested guidelines. In total, 12 examples of piano pieces were introduced, 7 pieces for elementary level and 5 pieces for intermediate level.

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## Five Decades of Royal Compositions by H. M. King Bhumibol Adulyadej in Vienna

**Dr. Chanyapong Thongsawang**

*Princess Galyani Vadhana Institute of Music, Thailand*

In 1964, during a state visit to the Republic of Austria, His Majesty King Bhumibol Adulyadej encountered many an opportunity to stamp his musical abilities diplomatically. There he proceeded to a concert where the Tonkünstler-Orchester Niederösterreich honored His Majesty by playing several of his songs at the Concert Hall of the Musikverein in Vienna. The program included; the collection of melodies from the Manohra Ballet, Falling Rain (Sai Fon), Love at Sundown (Yam Yen), Royal Marine March (March Raja Nawikayothin) and Royal Guards March (March Raja Wanlop). On this occasion, a long standing ovation followed at the end of the concert, along with broadcasting of the concert nation wide through the radio and news media.

Later on at the Royal Thai Embassy in Vienna, His Majesty had great fun on the saxophone in a Jam Session with Austria's renowned jazz musicians, including Friedrich Gulda (pianist), Hans Salomon (saxophonist), Erich Kleinschuster (trombonist), Robert Pulitzer (trumpeter), Rudolph Hansen (bassist), and Viktor Plasil (drummer). The session went on till two am the next morning, Solomon expressed his acclamation towards His Majesty's passion for music — "His Majesty is a superior saxophonist, an outstanding Jazz musician who can perform and improvise as a professional artist. He must have practiced immensely to be able to achieve such brilliant techniques".

The royal compositions, having won widespread acceptance and appreciation in international circles, are due, in no small measure, to His Majesty's innate talent and passion for music. The world is aware of His Majesty's contributions and duly accords him recognition and honor as a musical monarch. It was on this occasion, on 5th October 1964, Austria's leading conservatoire in Vienna, the Akademie für Musik und darstellende Kunst Wien (current name: Universität für Musik und darstellende

Kunst Wien) presented His Majesty with the Certificate of Bestowal of Honorary Membership. In commemoration of His Majesty's honorary membership in the Academy, the 23rd person to be ever so honored, the royal cypher was inscribed on the marble plaque at the Academy along with other renowned honorary members, making him the first Asian ever to receive such an honor. Until now, there has been only 33 people (majority musicians and artists) presented with this recognition.

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## Cebuano Church Music as Presented in Msgr. Rodolfo 'Rudy' Villanueva Compositions at the Turn of Vatican II

Sol Maris T. Trinidad

*UP Center for Ethnomusicology, University of the Philippines, Philippines*

In the 1960s after Vatican II was commenced, the Philippines, the only predominantly Catholic country in Asia, applied the changes required during the eucharistic celebration. The use of the vernacular or local language during the mass needed a musical counterpart. From the use of Latin in the songs of the mass, composers, both school in universities and conservatories, started composing music using the local language. In Cebu City, the central part of the Philippines, Fr. Rodolfo Villanueva recently returned from studying Literature, Piano and Composition in the USA., saw the need for church music, Fr. Rudy started composing liturgical music in the local language, Cebuano. Applying his studies of western hymn and madrigal styles in his music, he enriched the repertory of Cebuano church music.

This paper presents Cebuano church music that is Filipino and composed within the classical western style as a result of the need during the changes required by Vatican II. Using music theory structural analysis and a phenomenology framework, the author looks at "Wa'y Sukod Man ang Pagmahal", one of Fr. Villanueva's best-known compositions.

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## Roles and Functions of Congregational Singing from the Perspective of the New Testament of the Bible and Its Application in Thai Protestant Church

Santiphap Viriyothai

*McGilvary College of Divinity, Payap University, Thailand*

Music has been a part of a group of people who are Christian or "the church" since the beginning. As a powerful tool, it has been used to achieve the purpose of gathered worship of the church. However, the tradition of church music has been changed from time to time. Sometimes, the

form of those traditions, either so-called conservative or contemporary traditions, makes the church focus on musical style and instruments or liturgy instead of the genuine roles and functions of church music. To understand the genuine roles and functions of church music, it is necessary to study how the early church used music in the church. Because the church was started in the New Testament time in the Bible, the most important evidence is the scriptures that talks about music in the New Testament church which occurs in Ephesians 5:18-19 and Colossians 3:16.

The only musical activity in the church that is stated in the New Testament is congregational singing. Paul, the writer of Ephesians and Colossians, implies that congregational singing is a result of the spiritual life of Christians as being filled with the Spirit (in Ephesians) and indwelling of the word of God (in Colossians) in a Christian's life. Therefore, church music is a spiritual activity. Church is not a venue to perform sacred music, but music is used for spiritual reasons. Paul also indicates its functions and types of congregational songs in these two passages.

There are two functions indicated in these passages. Firstly, congregational singing is used as a prayer. It is indicated that the main purpose of gathered worship in the church is to give praise and thanksgiving to God. As it is directed and addressed to God, therefore, it is a type of prayer. It is also confirmed by another scripture, in Corinthians 14:15 that singing is paralleled to praying, and by other theologians such as Martin Luther and John Calvin. In the Thai protestant church, the musical phrase "Amen" is added at the end of the songs as Christians use the word "Amen" at the end of prayer.

Secondly, congregational singing is also a type of creed. It is used in gathered worship to edify and admonish one another in the church. To edify and admonish, Christian theology and belief is taught through congregational songs. For this reason, congregational singing is a beautiful example of diverse people unified in the affirmation of shared belief. As a result, different denominations sing different texts to fit their theology and the belief of their own group. It also occurs in Thai protestant churches as appears in the alteration of the text "This is my father's world" in the hymnal that is mostly used by Baptist churches in Thailand.

In addition, three types of congregational songs are indicated in the scriptures, psalms, hymns, and spiritual songs. Unquestionably, psalms refer to divine inspired texts in Hebrew, a part of the Old Testament in the bible. Though, it has been a discussion about the meaning of hymns and spiritual songs, Hymns refer to texts written by a person about God, and spiritual songs refer to texts written by a person about the application of the Bible truths into his life, his experience.

To conclude, the congregational singing in the church is a spiritual activity not a performance. It is the only church music that is used in the early church. Therefore, it is the essential part to achieve the purpose of the church, to glorify God and to edify congregations as a tool for prayer and their creeds. Psalms, hymns, and spiritual songs can be used to accomplish the church's purpose.

## From Jazz to Sound-Visual Improvisation: Communication between Sound and Visual Artists during an Improvisatory Performance

Chow Jun Yan & Lonce Wyse

*Department of Communications and New Media, National University of Singapore, Singapore*

This paper proposes methods used by seminal researchers in jazz improvisation which are applicable to be used for the investigation in sound visual cross modal improvisation, followed by sharing a research study which will be conducted for investigating the modes of communication between sound and visual artists during an improvisatory performance. In the past, extensive investigations have been focused on single modal art improvisations. Even though the performing platform has been extended into multiple modalities, the similarities in the technical support and social mindsets for jazz improvisation and sound-visual improvisation (SV improvisation) manage to suggest that the methods in jazz improvisation are relevant to be employed in SV improvisation. On the other hand, the differences in SV improvisation provide significant reasons to have deeper investigations in understanding the process of communication and the organizational structures for supporting the collaboration in SV improvisations.

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### INVITED PAPERS

#### BEYOND MUSIC - AS((EAR))N Exhibition

Kusra Mukdawijitra

*National Discovery Museum Institute, Thailand*

Whenever referring to ASEAN, the ASEAN Economic Community (AEC) seems predominant as if AEC was the representation of ASEAN and hence conceals socio-cultural dimension—another key element of people’s connectivity. Although economy inevitably ties people together, Southeast Asia’s long history and other dimensions deserve attention as well. This exhibition asserts that:

1. Understanding the soundscape and sonic environment is crucial to understanding the societies and cultures of ASEAN since sounds are a central element of human life and culture.
2. Listening is a critical path to cohabitation since listening opens one to others and differences.
3. Ears play as important a role as other sensory organs in enabling people to experience the world around them. Ears are thus an important tool that deserve to be used in order to lead people to experience sounds from different societies.

This exhibition doesn't try to assert what ASEAN is. Its aim is not to construct a "sonic representation" of ASEAN. ASEAN is full of sounds. Its long history has been punctuated by natural sounds, the multiplicity of sacred sounds, the sounds of languages and dialects and the more recent urban sounds that are now almost dominating people's lives. Rather than representing the entire region, this exhibition introduces minute elements of the entire environments, which are parts of cultural and ecological lives of Southeast Asia.

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## BEYOND MUSIC - Y/OUR Music

**Waraluck Hiransrettawat Every**

*Film Director*

Y/OUR MUSIC immerses itself in Thai musical expression, from the traditional to labor songs, and from classical pop to urban indie, spanning generations and locales. From the noisy streets of Bangkok to the arid fields of Isan, nine musicians reveal the juxtaposing environments that influence their sounds: the hands that play traditional instruments amid red dust clouds; the work songs hummed among rice awaiting harvest; and the indie music born of concrete basements -all create a melodious ecosystem that we enjoy a sensory journey through. Yet while inhabiting very different worlds, the musicians are linked by the same passion to bring their artistic aspirations to the fore and survive outside the mainstream.

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## BEYOND MUSIC - Sound to Sound Art

**Pichaya Suphavanij**

*Head of Exhibitions, Bangkok Art and Culture Centre, Thailand*

Only few decades ago, a new interconnected territory of Visual Arts and Music brings us a new realm where 'Sound / Space / Arts' mingle. Among these millions possibilities where space, sound, physicality and abstraction meet, the essence lies in how we bring to life the formless sound into domain of physical realm.

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## Lanna Blessing Suite

**Wasunshine Imote**

*Duriyasilp College of Music, Payap University, Thailand*



People in today's society prefer short sound bites. Their attention span is relatively short, so modern composers who wish to be popular must write short works or works divided into short movements. The composer of "Lanna Blessing Suite." has chosen short motifs for appealing to today's audience. When we composed the melody and it derives its unity from motivic repetition and development rather than from phrase repetition. Motivic manipulation is the key to success in a modern composition tune. We need a short melodic fragment: an interval, a rhythmic figure, a melodic gesture. That motif can be repeated, sequenced, inverted, played backward, transformed pitch-wise or rhythmically, and by the way, the principal motif is altered rhythmically and intervallically to produce the variation such as: motivic repetition, motivic sequence, motivic displacement, motivic transformation, motivic embellishment, tonal inversion, exact inversion, pitch axis, retrograde, augmentation, diminution, truncation and extension, these are as compositional devices. Extended jazz works have become commonplace in recent years and are now accepted as a legitimate mode of expression by jazz listeners. I have used the extended works form in jazz style for composing "Lanna Blessing Suite." Hope this makes people turn to enjoying music.

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## "How to Improve Tone Quality of A School Band?"

Natsarun Tissadikun

*Bansomdej Chaopraya Rajabhat University, Thailand*

There are many important factors for creating a good band sound. Tone quality achievement of a school symphonic band is one important factor. As most of schools in Thailand band as one of their schools' activity. They need skillful instructors or teachers who who fully understand how to improve their bands tone quality and music performance techniques. Understanding of effective rehearsal technique and interpretation would help the band to improve their tone quality and music performance.

The Article "How to improve tone quality of a school band?" will mainly emphasize techniques for development of students who play wind instruments such as Brass and Woodwind. Effective individual practice methods for tone production, understanding of good sound and band rehearsal techniques will be discussed. Teachers, music instructors and band conductors are the key persons to conduct an effective rehearsal for students. All fundamental basic such as Balance and Blend would be including in the training until the band can produce a good tone quality and music interpretation. Tone development for wind students would need to understand breathing techniques and embouchure especially for brass student. As brass player need to reduce lips pressure and improve air blowing, focusing on embouchure and good tone recognition would help them to produce a better quality of sound. There are many available resources such as CDs, Youtube or live concerts that would be a great sample of sound and help students to understand and able to produce a good sound as well.

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## AYE MUSIC EXPERTS

### Philippine Symphonic Folk Songs

Prof. Dr. Herminigildo G. Ranera, Philippines

Dedicated to the Orchestra Nipponica Tokyo, was commissioned by the Cultural Center of the Philippines for the 2013 Japan-Philippines Contemporary Music Festival.

A kaleidoscope of popular folk songs from the 3 main Islands of the Philippines namely Luzon, Visayas and Mindanao, the work is a suite in 3 short movements with folk song materials. Freely developed and treated in the modern idiom.

The first movement is played by wind instruments and percussion, the second movement by strings, and third movement by the whole orchestra.

The second movement which include "ILI-ILI TULOG ANAY" will be discussed in details during the symposium.

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### Adaptation Of Bongai Music In Classical Musical Language

Ramlan Bin Mohd Imam, Malaysia

Music in society has long been practiced since the beginning of humanity. Migration, cross exchange of music from different culture also have an impact on the global music. The global flow of music today affects the identity of traditional and folk music. The identity of a mixed musical culture increasingly significant in recent years and feared the future of traditional and folk music will be marginalized. Among the challenges and strategies to be implemented in order to avoid marginalization is to recompose the traditional and folk songs with new ideas. This paper describes some elements of music and style taken from a traditional song elaborated in a classical musical language. This song is held to have its roots in an old traditional folk song known as Bongai in Negeri Sembilan, Malaysia. The main theme have been adduced in a violin solo, repetitions and variations restated in orchestra sections and excerpts from the orchestral sections describes the different aspects of motif, tonality and approach.

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## Myanmar Music in Various Genres

### Maung Maung Zaw Htet, Myanmar

... since around 1910, myanmar traditional music meets jazz, oldies classical of western music and composers tried to combine and composers tried to combine in many unique ways. Not only in music styles, also produced myanmar traditional style instrumental playing on western musical instruments such as piano and violin. Later, myanmar music created in many different styles and most myanmar people are fun of myanmar traditional music.

...My presentation will be based on the flowing of myanmar music in various types throughout the centuries.

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## ASEAN Music and Dance Connectivity 2015

### Anant Narkkong and Dr. Paphutsorn Wongratanapitak, Thailand

Funded by Department of ASEAN Affairs Ministry of Foreign Affairs of the Kingdom of Thailand, ASEAN Music and Dance Connectivity 2015 was organised from 14th August until 23rd August 2015 at the 2 universities; Mahasarakham University in the northeast and Songkhla Rajabhat University in the south of Thailand. Because Thailand Music Educators Association (TMEA); the main organiser realised the lack of opportunities in the regional areas, it is their attempt to support the needs of these 2 regions.

The project was originally initiated by Anant Narkkong who foresees the necessity of understanding in ASEAN diversity in order to make people live together harmoniously. Through hands on learning, the knowledge of ASEAN performing arts is the best tool to allow young generation to experience and to understand the differences and similarities of all ASEAN countries. 20 music and dance instructors from 10 ASEAN countries were invited to conduct workshops as part of this event.

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# COMMITTEE OF REVIEWERS

Professor Jacques Moreau	<i>Director, Cefedem Rhône-Alpes – Lyon, France</i>
Professor Dieter Mack	<i>Musikhochschule Lübeck, Germany</i>
Professor Sngkn Kim	<i>Seoul National University, Korea</i>
Professor Dr. Narongrit Dhamabutra	<i>Faculty of Fine and Applied Arts, Chulalongkorn University</i>
Assistant Professor Dr. Rangsiphan Khangkhan	<i>Faculty of Education, Chulalongkorn University</i>
Assistant Professor Dr. Den Euprasert	<i>Conservatory of Music, Rangsit University</i>
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Mr. Anant Nakkong	<i>Faculty of Music, Silpakorn University</i>
Mr. Komsun Dilokkunanant	<i>Princess Galyani Vadhana Institute of Music</i>



# SYMPOSIUM PERFORMANCES

## ASEAN YOUTH ENSEMBLE (AYE)

*Wednesday 9<sup>th</sup> September 2015, 18.30 hrs*

*Sangita Vadhana Hall*

The ASEAN Youth Ensemble (AYE) project is a partnership project between Ministry of Culture, Thailand and the Princess Galyani Vadhana Institute of Music. Initiated in parallel to the International Symposium 'Classical Music in ASEAN Context' in 2014, AYE aims to promote a mutual collaboration between young musicians in South East Asia through a joint performances of young musicians, and also to advocates music experts from each country for their researches in combining traditional music of their context to the classical music of an international level.

For this year performance of the AYE at the Princess Galyani Vadhana Institute of Music's International Symposium 'Classical Music of ASEAN on Global Stage' 2015, we would like to invite music experts and young musicians from each country, to participate in the second year performance of AYE, with the music of ASEAN tradition. Together with the joint performance with our unique Princess Galyani Vadhana Institute of Music Youth orchestra (PYO) which has just completed their the second concert season with eight concerts under the baton of professional conductors from all over the world.

### Participants

*One Music Expert* from each country

- *Submit a score of traditional music melody\** of 3 minutes in length
- *Give a 20 minutes presentation on the submitted piece*, on the topic of history, interpretation, instruments, performing approaches etc.,

*Two Young Musicians* (Age under 22) from each country.

(1 string and 1 wind player with orchestral experiences)

- Perform in the AYE's concert on the 9<sup>th</sup> and 12<sup>th</sup> September 2014

### Repertoires

ASEAN's traditional music arrangements for orchestra  
Romanian Folk Dances,- Béla Bartók



## Conductor

Komsun Dilokkhunanant

## AYE Music Experts

Mr. Keo Sophy	Cambodia
Ms. Esther Luseria Siagian	Indonesia
Mr. Ramlan Moho Imam	Malaysia
Prof. Dr. Herminigildo G. Ranera	Philippines
Mr. Maung Maung Zaw Htet	Myanmar
Mr. Phang Kok Jun	Singapore
Mr. Anant Narkkong and Dr. Paphutsorn Wongratanapitak	Thailand
Mr. Nguyen Trong Binh	Vietnam

## Youth Musicians

Mr. Raksa Som	Double Bass	Cambodia
Ms. Idam Lawolo	Clarinet	Indonesia
Ms. Dini Pratiwi	Violin	Indonesia
Mr. Tong Hyei San	Violin	Malaysia
Mr. Muhammad Zaid Azzim	Flute	Malaysia
Mr. Gabriel Art Mendoza	Violin	Philippines
Mr. Andrew Constantino	Clarinet	Philippines
Mr. Aye Min Soe	Flute	Myanmar
Mr. Htei Kd Ko Linn	Violin	Myanmar
Mr. Wu Fan	Cello	Singapore
Ms. Lai Yi Xuan	Violin	Singapore
Mr. Phan Thanh Binh	Trumpet	Vietnam
Ms. Pham Thi Hong Ngoc	Violin	Vietnam

Student of Princess Galyani Vadhana Institute of Music

Members of Princess Galyani Vadhana Institute of Music Youth Orchestra



## La Conférence des Oiseaux (The Conference of the Birds)

Curated by Dr. Jean-David Caillouët

*Thursday 10<sup>th</sup> September 2015, 18.30 hrs.*

*Sangita Vadhana Hall*

This year's symposium aims at exploring the complex perceptual and aesthetic boundaries between various modes of musical expression. The questions asked are:

What is new?

What is authentic?

What is classic?

It is clear that there can be no absolute answers to any of those interrogations but that we can rather consider all forms of human expression as being inherently tied to the temporal and cultural contexts they evolve in. What was considered 'popular' yesterday is labelled 'classical' tomorrow and what is new in Singapore might already be out of fashion in St. Petersburg. One musician might try to achieve 'authenticity' within a musical context that belongs to a time and geographical location that is totally foreign to theirs while ignoring other musical styles that are rooted deeply within the soil of their native land.

In the current globalised context, everyone of us can choose to explore our own local cultures as well as that of other parts of the world. We can decide to investigate the musical past as well as the music of today. We are all, indeed, migrating birds singing in the middle of a very large forest of possible futures.

Combining acoustic and electronic music, visuals and rituals, notations and improvisations, this eclectic evening of sound making will feature contributions by Dieter Mack and the PGVIM students, Peter Edwards & Max Riefer as the duet Zero Crossing, Kim Gnoc Tran, Anant Narkkong, Damrih Banawitayakit, Supreeti Ansvananda, Saowakhon Muangkruan, Watchara Pluemart and Jean-David Caillouët.



# SCHEDULE

Wednesday 9<sup>th</sup> September 2015

Time	Room	Presenters	Topic
08.00 - 09.00	Foyer	Registration	
09.00 - 09.30	SVH	Opening Ceremony	
09.30 - 10.30	SVH	Professor Peter Dejans Director, Orpheus Institute, Belgium	"Questioning and Renewing Our Own Artistic Practices"
10.30 - 11.00	CF	Coffee Break	
11.00 - 12.00	SVH	Kit Young Gitameit Music Centre, Myanmar	Sound Bored? Soundboard! Sounding Cultural Nuance at the Piano.
12.00 - 13.00	Gourmet Quarter	Lunch	
13.00 - 14.00	G201	Dr. Shahanum Mohd Shah Deputy Dean, Faculty of Music, Universiti Teknologi MARA, Malaysia	Classical Music: Its Meaning in the Southeast Asian Context
	L100	Kimball Gallagher, pianist, USA	Myanmar Music Festival
	Exhibition Room	Santi Lawrachawee Director, PRACTICAL Design Studio, Designer of the Year Awards 2015	Mix Me Mixed Media
14.00 - 15.00	G201, 203, 204 / L 100, 101, 103	Paper Sessions	Selected papers and AYE Music Experts
15.00 - 15.30	CF	Coffee Break	
15.30 - 17.00	G201, 203, 204 / L 100, 101, 103	Paper Sessions	Selected papers and AYE Music Experts
17.00 - 18.30	Gourmet Quarter	Dinner	
18.30 - 20.00	SVH	Opening Concert	AYE (ASEAN Youth Ensemble) Supported by the Ministry of Culture, Thailand

## Thursday 10<sup>th</sup> September 2015

Time	Room	Presenters	Topic
08.00 - 09.00	Foyer	Registration	
09.00 - 10.00	G201	Professor Dieter Mack Vice President, Musikhochschule Lübeck, Germany	Remarks on "Authenticity" in Music
10.00 - 11.00	G201	Professor Malcolm Gillies King's College, UK	"What Authenticity Can Mean for Musicians".
11.00 - 11.15	CF	Coffee Break	
11.15 - 12.00	G201	Kusra Mukdawijitra Museum Siam, AS((EAR))N Exhibition  Waraluck Hiransrettawat Every Film Director, Y/OUR Music  Pichaya Suphavanij Bangkok Art and Culture Centre	BEYOND MUSIC
12.00 - 13.00	Gourmet Quarter	Lunch	
13.00 - 14.00	G201	Dr. Verne de la Peña Department Chairman, UP College of Music, Philippines	Decolonizing the classical: the University of the Philippines College of Music and the (de) Construction of a National Art Music Imaginary
	G203	Assoc. Professor Chan Tze Law Associate Director, Yong Siew Toh Conservatory of Music, Singapore	Professional Integration at the Yong Siew Toh Conservatory of Music.
	L100	Professor Sngkn Kim Seoul National University, Korea	Work in Process: a Way to Explore Musical Perception
14.00 - 15.00	G201, 203, 204 / L100, 101, 103	Paper Sessions	Selected papers and AYE Music Experts
15.00 - 15.30	CF	Coffee Break	
15.30 - 17.00	G201, 203, 204 / L100, 101, 103	Paper Sessions	Selected papers and AYE Music Experts
17.00 - 18.30	Gourmet Quarter	Dinner	
18.30 - 20.00	SVH	La Conférence des Oiseaux (The Conference of the Birds)	Symposium's Performance Curated by Dr. Jean-David Caillouët, Faculty of Music, Silpakorn University, Thailand





## Friday 11<sup>th</sup> September 2015

Time	Room	Presenters	Topic
08.00 - 09.00	Foyer	Registration	
09.00 - 10.00	G201	Professor Yos Chandara Dean, Faculty of Music, Royal University of Fine Art, Cambodia	Khmer Traditional Influence Through Classical Music in Cambodia
	G203	Dr. Chung Shih Hoh Raffle Institution, Singapore	Western Liberal Arts + ASEAN Classical Music = ???
	L101	Dr. Dneya Udtaisuk Faculty of Education, Chulalongkorn University, Thailand	Fusion Musical Roots for Young Hearts
10.00 - 11.00	L100	Asst. Prof. Dr. Joseph Bowman College of Music, Mahidol University, Thailand	The Southeast Asia Directors of Music Association (SEADOM) - Lighting the Fire
	G201	Dr. Marla Stukenberg, Director, Goethe Institut, Thailand	Musical Diversity
	G203	Dr. Ruth Rodriguez Raffle Institution, Royal Music Association (South East Asia Chapter), Singapore	Documenting Harmony: Musicology in South-East Asia
11.00 - 11.15	CF	Coffee Break	
11.15 - 12.15	SVH	Professor Bernard Lanskey Director, Yong Siew Toh Conservatory of Music, Singapore	Issues of Regionalisation: Sharing the fruits of twelve months reflecting on the opportunities and challenges for taking forward music in connection with ASEAN
12.15 - 13.00	SVH	PGVIM & Yong Siew Toh Conservatory's Students Performance and Closing Ceremony	
12.00 - 13.00	Gourmet Quarter	Lunch	

### Remarks:

SVH	= Sangita Vadhana Hall, Administration Building	FOYER	= Foyer of Sangita Vadhana Hall
EXB	= Exhibition Room at Gita Rajanagarindra Building	G 201/202/203	= Room 201/202/203, Gita Rajanagarindra Building
CF	= Cafeteria at Gita Rajanagarindra Building	L100,101,103	= PGVIM Learning Center



# BREAKOUT SESSION

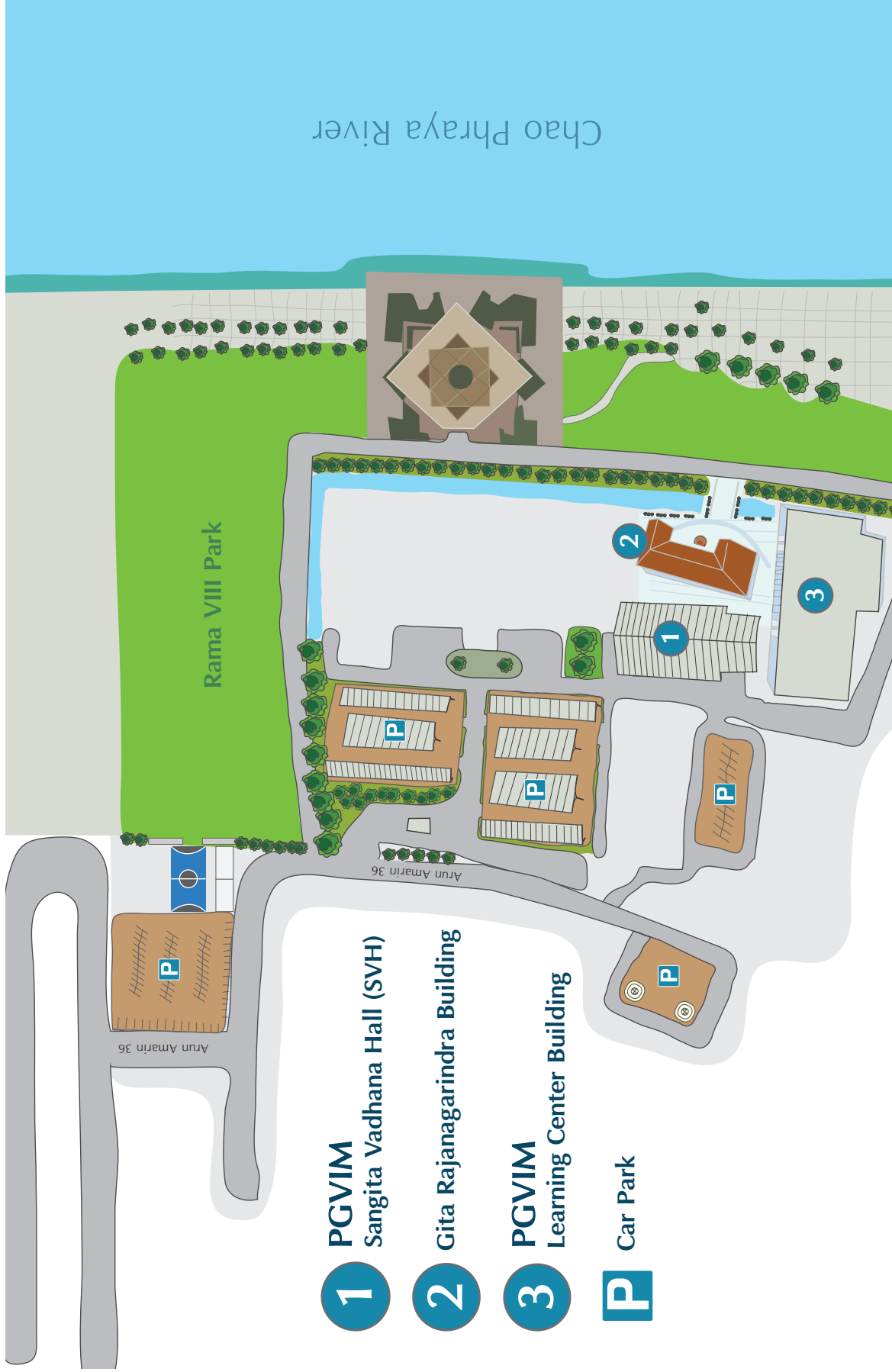
Wednesday 9<sup>th</sup> September 2015

Time	Moderator	1400 1430	1430 1500	1500 1530	1530 1600	1600 1630	1630 1700
G201	Anant Narkkong	AYE Music Experts					
G203	Dr. Dneya Udtaisuk	An Early Account of Mozart's Life in Thai	SAREERASAMPHAN: Methodological Approach To Enhance Musicianship Through Body Movement-Related Music		Nuances of Nationalism in the Context of the New K-12 Curriculum in the Philippines	Teaching Music from Children's Game Poetry	Arrangements of Thai Folk Music for Basic to Intermediate Piano Lessons.
L100	Dr. Chanyapong Thongsawang	Dr. Natthawut Boriboonviree	Dr. Nilawanna Eungamporn		James Labrador	Jeerarat Eiamcharoen	Mintra Thuntawech
		J.S.Bach Inventions: Something We Should Know	Classical Guitar, Romantic Guitar and the Romantic Repertoire: An Historical Perspective for an Accurate Interpretation		Cebuano Church Music as Presented in Msgr. Rodolfo 'Rudy' Villanueva Compositions at the Turn of Vatican II.	Roles and Functions of Congregational Singing from the Perspective of the New Testament of the Bible and Its Application in Thai Protestant Church	Reimagining Tradition
L101	Dr. Natthawut Boriboonviree/ Dr. Anothai Nitibhon	Dott. Alberto Firrincieli	Jacopo Giannino		SoI Maris T. Trinidad	Santiphap Viriyothai	Kaiyin Huang
			Case Study on Music and Youth Development		Sound Aspect Interpretation Of Hmong Music on Viola	Biography of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra: Interests and Royal Activities to Support Classical Music Education in Thailand	Graduate Oboe Recital
			Pongthep Jitduangprem		Suppabhorn Suwanpakdee	Pongpob Sukittiwong	Pattama Sudjai

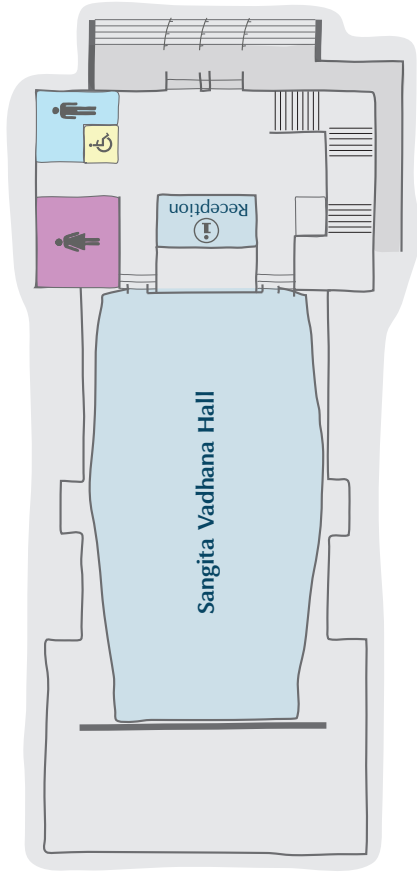
# BREAKOUT SESSION

Thursday 10<sup>th</sup> September 2015

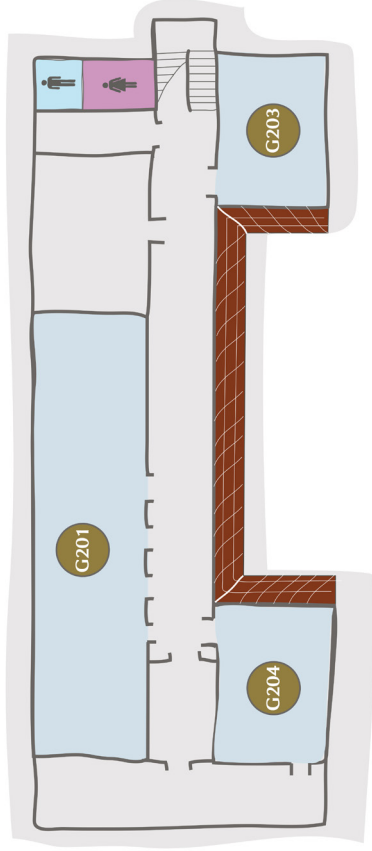
Time	Moderator	1400 1430	1430 1500	1500 1530	1530 1600	1600 1630	1630 1700	
G201	Dr. Paphutsorn Wongratanapitak	AYE Music Experts						AYE Music Experts
G203	Suppabhorn Suwanpakdee	Lanna Blessing Suite	"Mahaburutranodam" the Symphonic Poem of Somdet Chaopraya's Honor		Capture the Sound Within	And NO THAI.	"How to improve tone quality of a school band?"	
G204	Dr. Komsun Dilokkhanant	Wasunshine Imote	Ekachai Phuhirun		Dr. Anothai Nitibhon	Nutthapol Deekam	Natsarun Tissadikun	
L100	Dr. Natthawut Boriboonviree	Five Decades of Royal Compositions by H. M. King Bhumibol Adulyadej in Vienna	Music and Language: Communication or Limitation – A Case Study of Italian Musical Terms		Factors Affecting the Developmental Processes of Music Instruction of Youth Orchestras In Thailand	The Invention of Thailand wind band's Repertoires by Using Thai Folksongs	Interpretation and Aesthetic Judgement in Postmodern Music	
L101	Dr. Jiradej Setabundhu/ Dr. Anothai Nitibhon	Dr. Chanyapong Thongsawang	Komsun Dilokkhanant		Sethapong Janyarayachon	Pusit Suwanmanee	Onusa Nongtrua	
		Confronting The Limits: The Making Of Even Cathy Berberian	The Soul Must Go On . . .		Schubert Wanderer Fantasy: Cyclicism, Interpretation, and Piano Technique	Concert Programming in the 21st Century: Curate to Connect	Music Competitions Past and Present: Still Important for Musician and Society?	
		Dr. Jiradej Setabundhu & Prinda Setabundhu	Kittiphan Janbuala		Dr. Ramasoon Sitalayan	Dr. Thanapol Setabrahmana	Dr. Frank Reich	
					From Jazz to Sound-Visual Improvisation: Communication between Sound and Visual Artists during an Improvisatory Performance	"12356"	Multiphonic For Tenor Trombone: Piyawat Louilrappasert's Three Pieces For Three Instruments	
					Chow Jun Yan & Lonce Wyse	Isabella Pek	Thitinun Cheroensaloong	



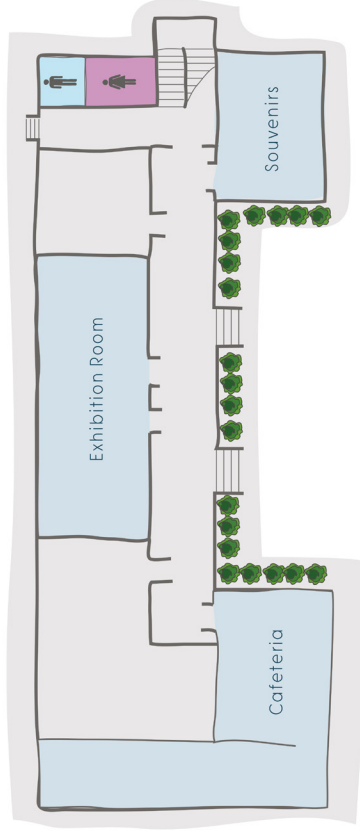
**1** PGVIM  
Sangita Vadhana Hall (SVH)



**2** 2<sup>nd</sup> Floor  
Gita Rajanagarindra Building



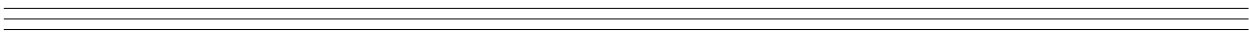
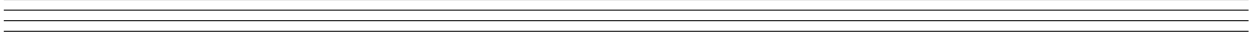
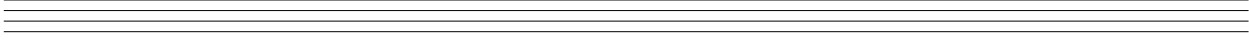
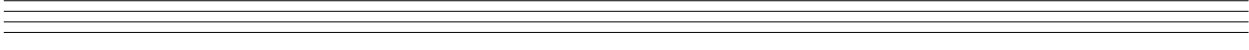
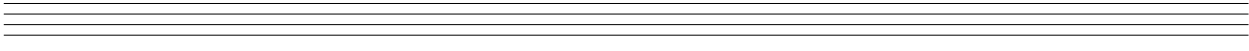
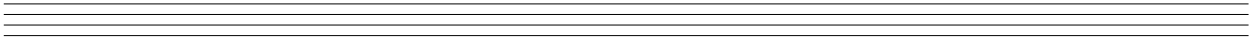
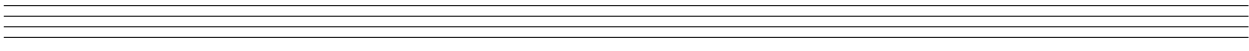
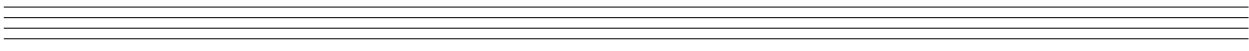
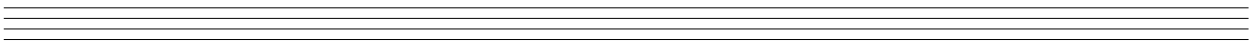
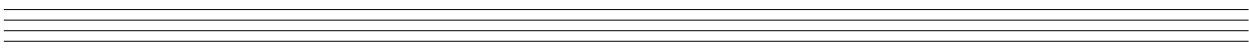
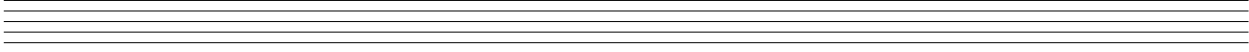
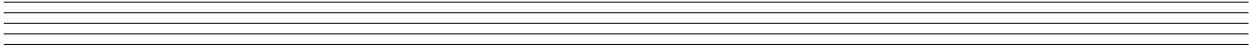
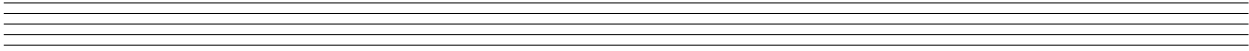
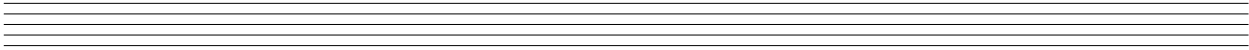
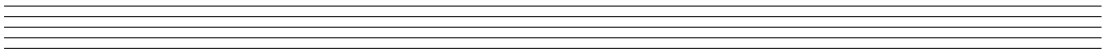
**2** 1<sup>st</sup> Floor  
Gita Rajanagarindra Building

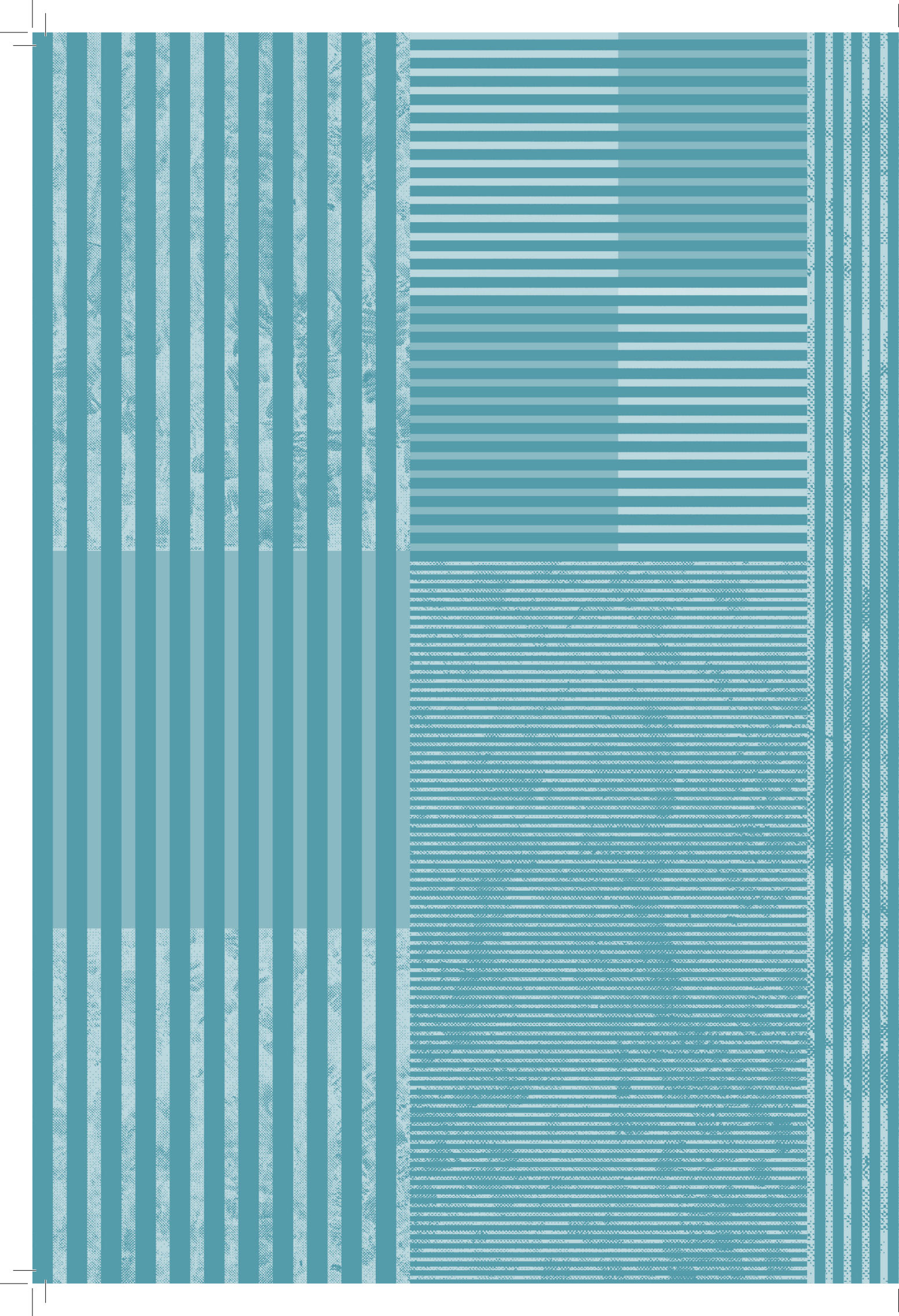


**3** PGVIM  
Learning Center Building



NOTE:





# PGVIM

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