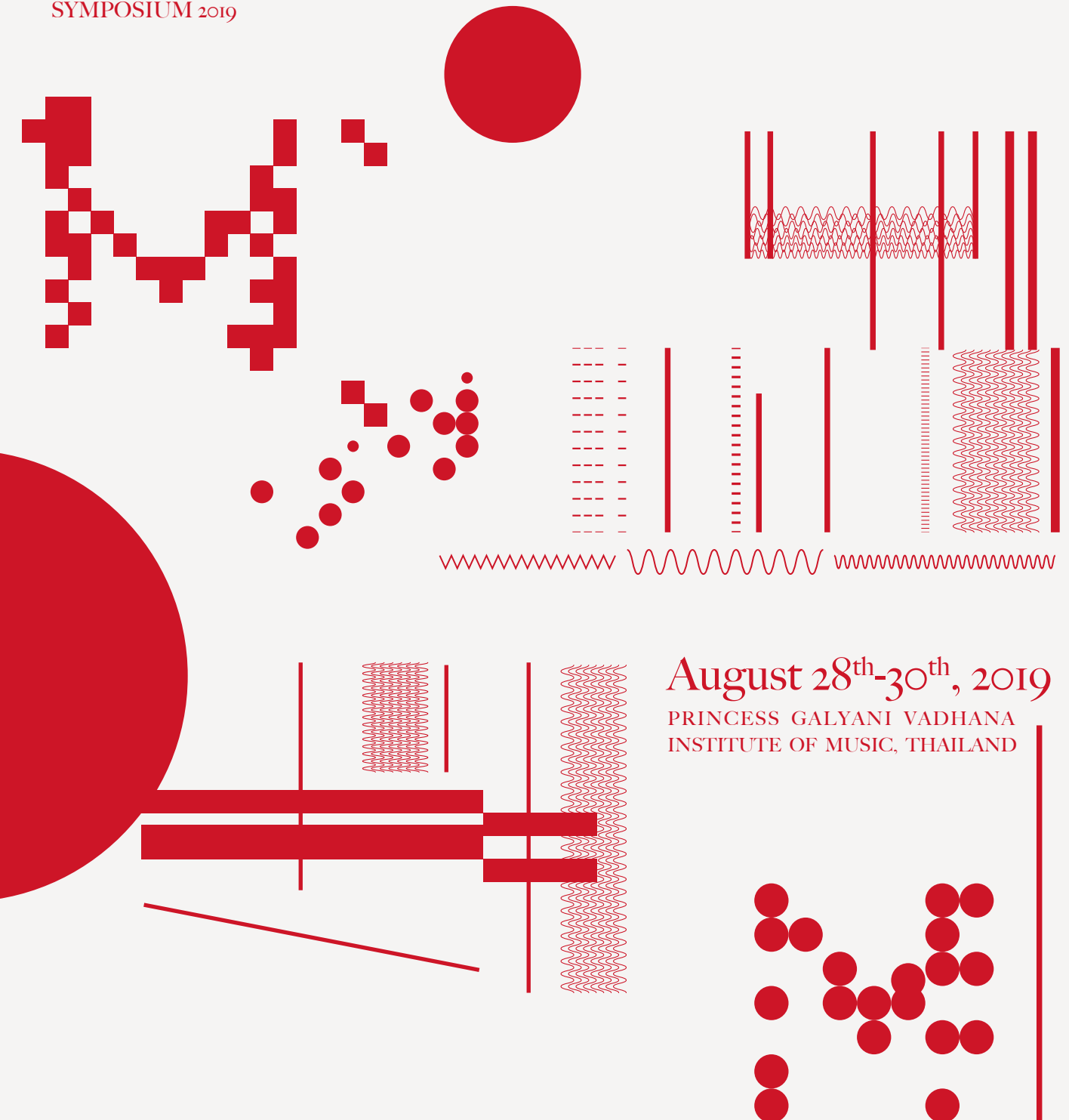




สถาบันดนตรีกัลยาณีวadhana  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

# MATTERS MUSIC MATTERS MU

PGVIM  
INTERNATIONAL  
SYMPOSIUM 2019



August 28<sup>th</sup>-30<sup>th</sup>, 2019

PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC, THAILAND





สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

## Princess Galyani Vadhana Institute of Music International Symposium 2019

การประชุมวิชาการนานาชาติ  
สถาบันดนตรีกัลยาณีวัฒนา

# MUSIC MATTERS

28<sup>th</sup> - 30<sup>th</sup> August 2019  
at Princess Galyani Vadhana Institute of Music

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ASEAN Youth Ensemble (AYE)  
ASEAN Young Composers  
Workshop & Performance 2019

การแสดงคอนเสิร์ตวงดนตรีเยาวชนอาเซียน  
และ การอบรมเชิงปฏิบัติการนักประพันธ์เพลงเยาวชนอาเซียน

24<sup>th</sup> - 30<sup>th</sup> August 2019  
at Princess Galyani Vadhana Institute of Music

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สถาบันดุริยางค์ศิลป์  
PRINCESS CALYANI TADHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

## Princess Galyani Vadhana Institute of Music

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

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

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



สถาบันดนตรีกษัตริย์วัฒนา  
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

## PGVIM International Symposium 2019

# MUSIC MATTERS

### A CELEBRATION OF THE SONIC EXPERIENCE

At the most elemental level, music is sound—sound that has been chosen or sculpted; sound that inevitably arouses our memories and instincts. Sonic waves have a powerful effect on our bodies. Thus, in cultures around the world, it is used as a form of medicine and conversely, as an instrument of war. Within religious traditions, music connects us to the realm of the spirits and God. At the same time, it serves as a perennial source of inspiration for scientific inquiry. From tuning systems to electronic instruments and software, the disciplines of physics and music have progressed hand in hand.

In a world that has become increasingly homogenized, the essential vibrational impact of music is all too often obscured by the restless noise of consumerist fervour. At the 2019 PGVIM International Symposium, we offer an opportunity to slow down; to examine and appreciate the myriad sonic expressions of musical “matter.” We invite contributions that reflect on all aspects of sonic experience, from the development of instruments and digital technologies to the design of acoustic spaces to the sounds of prayer. We hope that this celebration of music’s sonic dimension will help remind us all why music really matters.



Message from

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

The International Symposium at the Princess Galyani Vadhana Institute of Music was initiated in accordance with the goals and objectives of the establishment of the institute, which strives to fulfil Her Royal Highness Princess Galyani Vadhana's vision of bringing people together through music. The aim of this symposium is to foster communication and encourage new findings in the field of music. The last five years of activities have given us opportunities to establish constructive discussions between academics and music experts from all over Southeast Asia and many parts of the World. We have also created beautiful musical dialogues in performance. These powerful and innovative concert events attest to the unique power that music has to foster friendships that reach beyond geographical and political boundaries.

Beyond educating new audiences and developing an international standard for Thai musicians, we at the Princess Galyani Vadhana Institute also work to create common ground for music academics, artists, and students from around the world to exchange ideas and learn from one another. That is what this symposium is all about.

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

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



Message from

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

Welcome to the Princess Galyani Vadhana Institute of Music International Symposium 2019. This is our sixth year of hosting this vibrant and creative event. On an annual basis, this symposium brings together music practitioners, educators, and scholars to exchange ideas and work together towards a brighter musical future. We hope that this symposium will foster the creation of new and exciting scholarship and performance, and will help effect positive and lasting improvements in musical culture beyond academia, not only in Thailand but throughout the world.

Over the past five years, people with a passion for music have expressed great interest in and enthusiasm for sharing their passion with the world. In 2016, the symposium theme, "Music and Socio-Cultural Developments of the ASEAN," invited participants to reflect on the complex and reciprocal relationship between music and culture within an ASEAN context. In 2017, we studied the role of myth in musical cultures and, in 2018, the ways in which musical styles and meanings evolve over time. This year, the theme of "Music Matters" encourages us to examine and appreciate the myriad sonic expressions of musical "matter." We hope that this celebration of music's sonic dimension will help remind us all why music really matters.

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

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





Message from

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

During the three days of The Princess Galyani Vadhana Institute of Music's International Symposium 2019, we will engage in meaningful discussions that will help us better understand music and the vital role it plays in our well-being. Such conversations are essential to establishing a solid foundation for new and innovative work in music education, outreach, and performance.

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

I would also like to express my deepest gratitude to the young ASEAN musicians and composers who will be sharing their music with us. We feel privileged and honoured to have all of you here.

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

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

# Symposium Information

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## Symposium Location

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

## Registration

- The Opening Ceremony of the symposium will be at 09:30 hrs. on Wednesday 28<sup>th</sup> August 2019 at PGVIM. You can register at the main foyer of the PGVIM building between 08:00 - 09:30 hrs.
- If you are joining us only on subsequent days, registration will be possible each morning from 09:00 - 10:00 hrs.
- All symposium participants are welcome to join our evening performance without any ticket required.

## Keynote Sessions

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

## Paper Presentation

- There are three breakout group sessions in the afternoon of the 28<sup>th</sup>, 29<sup>th</sup> and 30<sup>th</sup> August 2019. Presenters are each given 30 minutes for each session (20 minutes for presentations and 5 minutes for Questions and Answers and 5 minutes set up.) Each session will be followed by a panel discussion with all presenters.

## Presentation Requirements

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

## Lunch and Dinner

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

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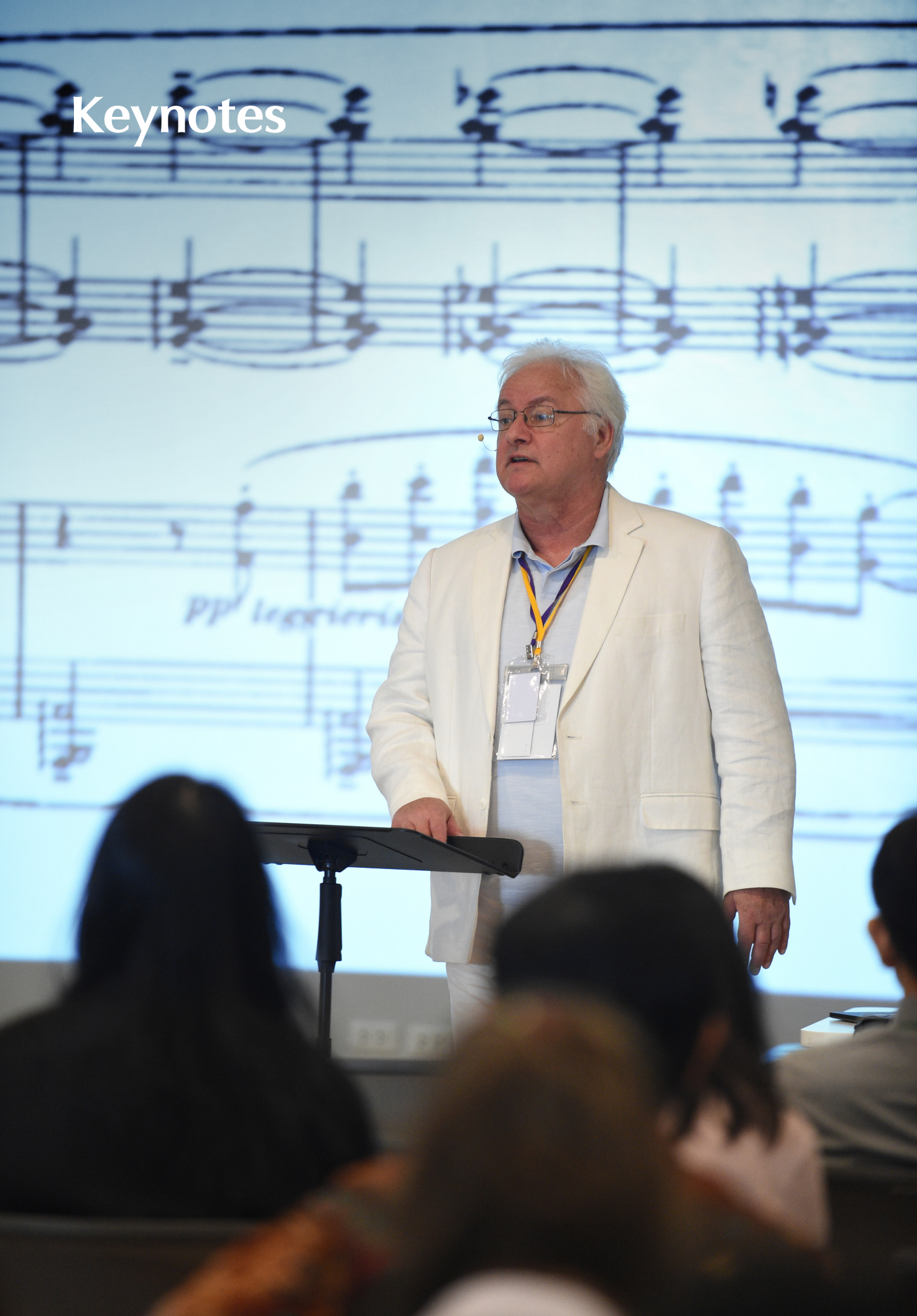
## Hotels

- **Royal Princess Larn Luang Hotel**  
269 Larn Luang Road, Pomprab,  
Bangkok, 10100, Thailand  
  
T: +66 (0) 2281 3088  
F: +66 (0) 2280 1314  
<http://www.royalprincesslarnluang.com>
  
- **Nanda Heritage Hotel**  
632 Wisut Kasat Road, Ban Phan Thom, Phra Nakhon,  
Bangkok, 10200, Thailand  
  
T: +66 (0) 2282 2900  
<http://nandaheritage.com>
  
- **Hansa House Bangkok**  
1750 Arun Amarin Road, Bangkok Noi,  
Bangkok, 10700, Thailand  
  
T: +66 (0) 88924 4695  
<http://www.facebook.com/HansaBangkokHouse>

## Transportation between Royal Princess Larn Luang & Nanda Heritage Hotel & PGVIM

- A free shuttle service will be provided daily between Royal Princess Larn Luang Hotel, Nanda Heritage Hotel and the PGVIM. You can check out the timetable at the reception desk.
  
- If you are making your way to the PGVIM, please show the PGVIM name card (available at your request from the registration desk) to the taxi driver, or call (+66) 02 447 8597, ext. 1101 for direction.
  
- There will be no transportation between Huns House Bangkok and the PGVIM.

# Keynotes



# Keynotes

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## "A Matter of Music"

**Professor Anna Reid**

*Dean, Sydney Conservatorium of Music, Australia*

In the 21<sup>st</sup> century music has become a ubiquitous art form where popular consumption can drastically alter established traditions of music. This century offers people a consumption that moves beyond the music of specific areas, nations, peoples, genres, etc instead offering listeners, players and composers a smorgasbord of opportunity. In this talk we will explore – briefly – the materials that make music, the heritage of music making inside culture, sustainable development, embodiment, identity, family, politics, technology and desire. I hope that bringing these ideas to the front of our discussions at the conference that we will find space for discourse, critique, celebration, and fun. The matter of music is essential to human activity and here we will explore why and what we can do in our current era.

### Biography

Professor Anna Reid is the Dean of the Sydney Conservatorium of Music. A keen musician, she loves to play instruments that have strings - harps, cello, viola da gamba, keyboards, and charango all provide a catalyst for thinking about music. She has research outputs in creative thinking, composition, sociology, law, statistics, sustainable development, and leadership. Anna works closely with a team of research students and plays an active role in university governance and music activism.



## Music and Matter - Musical Matter – Music Matters, Remarks on a Multi – Related Term

**Professor Dieter Mack**

*Vice President, Musikhochschule Lübeck, Germany*

Music and Matter are seemingly self-evident concepts and yet they contain multitudes. In this keynote address, I will bring different approaches to these concepts to the surface within a broad context. While I will draw on examples that stem from my work in South-East Asia, my aim is to take a global perspective.

In the first part of my talk, I will speak about the fact at hand—namely that "music matters" in the sense that it plays essential roles in our lives. In the second part, I will draw on examples from the music of Debussy and

Schnittke, Balinese music and national anthems to question whether musical matter is infused with special meaning and if so, how.

To what extent are such meanings due to culturally immanent criteria? To what extent are they transcultural, or even global? While a comprehensive answer to this question may ultimately not be possible, it is nevertheless fruitful to delve together into this rich and almost limitless topic.

### 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 was head of the DAAD music selection committee from 2007 – 2019 and also head of the music advisory board in the Goethe Institut from 2009 - 2016. He is vice-president of the university for international affairs. As a composer he writes mainly for ensembles and orchestra with a focus on percussion instruments. As an author, he publishes on intercultural issues.



## Return and Transfer: Music Intervention Initiatives at the UP Center for Ethnomusicology

**Professor Dr. Verne de la Peña,**

*Dean, College of Music, University of the Philippines*

*and Director of the UP Center for Ethnomusicology, Philippines*

Established in 1997, the University of the Philippines (UP) Center for Ethnomusicology is a center for music research with material collections on the music cultures in the Philippines, Southeast Asia and representative areas from other continents. Its core holding, the Jose Maceda Collection is comprised of archival materials including sound recordings, field notes, video, film, photographs and musical instruments put together by Dr. Maceda and his associates since 1953. Recognizing the precious value of these materials, UNESCO inscribed it in its Memory of the World Register in the year 2007. In this presentation I discuss the new endeavour towards community engagement and empowerment that the leadership of the center has decided to pursue as illustrated in two projects – an ongoing music repatriation initiative and a proposed community-based documentation venture.

The music repatriation program dubbed ReCollection aims to reintroduce recordings from the collection back to the communities where they were collected from,

some as far back as the 1950s, by distributing special limited edition CDs to various sectors in the community. The project allows the communities to reconnect with voices, sounds and memories, at the same time giving opportunities for present-day researchers collect new data, thus ReCollection. The project has so far been successfully implemented in the municipalities of Sagada and Bontoc in the Mountain Province and in Kabayan, Benguet.

The proposed Adimayku Music Documentation Center intends to train and assist a local cultural organization in Hingyon, Ifugao to conduct music research and archiving in their own locality. The Adimayku Association is actively involved in the preservation of Ifugao music, dance and narratives through training and performance. The venture aims to transfer skills and resources from academic experts and national cultural agencies, thus empowering the cultural community towards self-determination and ownership.

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## Biography

Verne de la Peña is the Dean of the College of Music at the University of the Philippines and the Director of the UP Center for Ethnomusicology. He obtained his Ph.D. in Ethnomusicology from the University of Hawaii. Research areas include Benguet Kankana-ey, Tagalog, and Filipino hip-hop. He has presented papers and lectures on burial rites and prestige feasts in Buguias Benguet as well as repartee singing and drinking events in Sariaya Quezon.

Received Bachelor's and Master's degree in composition from the University of the Philippines. Has written for various media, including chamber, choral, dance and theatre. His works have been published and performed

in parts of Asia and America. His most recent work is Putri Anak a theatre piece premiered at the Cultural Center of the Philippines in April of 2017. The work fuses the Philippine Spanish colonial genre called komedya with Southeast Asian stylistic elements.

As a member of the faculty in the University of the Philippines College of Music, he handles graduate and undergraduate courses in World Music, Philippine Music and Musicology. Has given lectures and seminars on the same areas all over the country and internationally. He is also music director of Tugma (Tugtugang Musika Asyatika), a student ensemble specializing in Philippine and Asian music.



## Traewong: The Changing of Colonial Aesthetics to Urban Noise Pollution

Anant Narkkong

*Faculty of Music, Silpakorn University, Thailand*

“Traewong” is a Thai term used for labelling a fusion marching band that consists of a combination of Western wind and brass instruments in combination with Thai rhythmic percussion. This unique music is one of the socio-cultural phenomena that developed during the modernization Thailand. The history of Traewong extends back to the reign of King Rama IV, when his younger brother, King Prabatsomdejphrapinklao, made an effort to develop his royal army unit through European-style training. Early on, the music played consisted of European and American marching tunes. Later, the Thai military music unit developed their own music by utilizing Thai traditional songs and adapting them as Western marching pieces. Later on, a hybridized sound of Thai brass bands became incredibly popular not only among the Thai military corporations but also among the Thai people, similar to the common traditional Piphat, Krungsai and

Mahoree. The musical language found in Traewong music, in terms of orchestration and harmony, is very different from that of Western music. Whereas the typical Western Brass Band emphasises homophonic and polyphonic/contrapuntal textures, the Thai Traewong rather enjoy playing heterophonic music, or even free-improvisation, like that of the traditional Piphat. Even though a more systematic approach to harmony was introduced to standardize the Tarewong by H.R.H. Prince Paripatra, the majority of common Traewong still make their music by ear and by whatever skills they can develop through self-learning. Traewong serve Thai society in the context of community activities such as ordination ceremonies, temple fairs, wedding ceremonies, funerals, and Ramwong dances. Original songs from Thai traditional Piphat and Mahoree ensembles develop unique colours when played by Traewong performers. The exciting sounds of Traewong

always stimulate the community's spirit. People can easily enjoy Traewong by simply listening, watching and even freely dancing along to its energetic rhythm. However, within the rapidly changing world, where live music is replaced by new technologies and where community spirit is disappearing, the aged breath of Traewong is becoming weaker and weaker.

In modern Thai society, the vigorously sounds of the Traewong have somehow become "noise pollution", an unwanted sound of urban habitats. Many urban dwellers, communities and religious organisations now have negative associations with the activity of Traewong. This paper examines the existence and future of Traewong in Thailand.

### Biography

Born in 1965, Anant Narkkong grew up in several places before settling down in a quiet Bangyikun district along Chaopraya river where he enjoys art and music environment there. After earning his B.F.A. in Thai Music from Chulalongkorn University in 1989, Anant went to SOAS, University of London, for his M.Phil study in Ethnomusicology. His comprehensive journeys in Southeast Asia countries, both mainland and islands, made his acquaintance into Musical Cultures of this area. In 1983, he found a fusion music group, *Korphai* (means a bunch of Bamboo), an internationally renowned ensemble for its excellent rendition of Thai Classical Music as well as Thai Contemporary Music. Throughout the past 30 years, *Korphai* has released a number of albums and has performed in numerous public concerts in Thailand and abroad. The group also extensively involved in making background music for Thai films, documentaries, theatres, plays, and festival presentations.

In 2004, his group worked on an original music for a successful Thai film, "Homrong (the Overture)", which was inspired by his socio-music historical book - *A life story of the greatest Thai xylophonist and composer Luang Pradithphairoh*. The film and its music received high acclaims by international media critics and the general public. His other interests in music are improvisational performance, soundscape, fieldwork recordings, sound installations, and theatre works. He often collaborates with Theatre and Dance companies. Recently, he has worked with Pattravadi Theatre at Vic HuaHin as Music Director where he produced many challenging contemporary theatre projects such as PraLor (2008-11), Wiwah Prasamut (2012) and Rocking Rama (2013). He hosts three weekly radio programs in Thai music and World music at the Parliament Radio Broadcasting Station as well as Khonmuang Radio online. Anant writes and publishes a large number of articles in Musicology and Cultural Anthropology area for newspaper, and monthly magazines. Since 2008, Anant represents the Ministry of Culture Thailand as a specialist in Thai music and is a working committee member of *Asia Traditional Orchestra* (ATO) and *Asia Traditional Ensemble* (ATE) which produced a number of new ASEAN-Korea compositions and concerts every year. Furthermore, he established and serves, since 2015, as Music Director of a highly unique *C-ASEAN Consonant* youth ensemble under the initiative and supported by Thai Beverage Company Ltd. Currently, he works at the Faculty of Music, Silpakorn University as a full-time lecturer in ethnomusicology, world music, and composition.

Anant is the recipient of 2019 Silpathorn Award in the fields of Music. The award is given annually by the Office of Contemporary Art and Culture, Ministry of Culture of Thailand, for Thai contemporary artists who made notable contributions to Thai Fine Arts and Culture.





## Intercultural Compositional Techniques and Approaches: Ethnomusicology as Avant-Garde

Dr. Alex Dea

*"My compositions intertwine old classical and new avant-garde imagined histories and futures from the lush flower-bed of harmonic overtones. This is what I write about my music—both traditional and modern."*

I will look at the nexus between what seems like two far ends of a continuum of musical understanding. How does ethnomusicology, with its scholarship and academics, partner with avant-garde (for want of a better term to describe the post-post-modern 21<sup>st</sup> century where all types of music and approaches are readily available and easily used).

I will look at how vertical structures of tuning, sustained tones, overtones and clusters are used as a basis for meeting the horizontal traditional Javanese and Hindustani structures of raga alap, buka, mérong, minggah, pathetan and irama. The tuning systems and approaches of Javanese slendro and pelog, and Hindustani raga system can be an argument between tonality, polytonality, and finally, micro-polytonality. And where does serialism and atonality and noise fit?

With examples of my compositions, I will show an underlying understanding of my study and work with La Monte Young's *Dream House* and *Well-Tuned Piano*; with Terry Riley's modal looping, and Robert Ashley's open-mindedness composition. These minimalist pioneers are positioned with luxurious and opulent sound spaces from my studies with Pandit Pran Nath, who uses Indian concept of sruti to great illustration of rasa (feeling) and ethnomusicologic research with Cokro Wasitodiningrat, the late gamelan master of Central Java, and Bu Bei Mardusari, diva singer of the Mangkunegaran Palace in Solo.

### Biography

American-born Chinese Alex Dea trained in Western music, received Ethnomusicology Ph.D at Wesleyan University specializing in Javanese gamelan music, and studied composition with avant-garde minimalist "Bad Boys" La Monte Young, Terry Riley, and Robert Ashley. He learned voice culture in 1971 to 1975 with Pandit Pran Nath, master Hindustani singer. He was a member of Young's Theatre of Eternal Music, and was the first tuning assistant for his masterpiece "The Well-Tuned Piano".

Dedicated to full-time ethnography and research living in Surakarta and Yogyakarta, Java Indonesia since 1992, he has studied with many of the last remaining masters of music, dance, and theatre of the pre-Independence. These include Cokro Wasitodiningrat, Bu Bei Mardusari, Sastrotugiyo, Sri Hartono, Bu Yudonegoro, Mloyowidodo, and Suhardi.

As ethnographer-performer, he has documented over 1,000 hours of video, had permission to record in YogyakartaPalace, and is the only non-Javanese to sing regularly in Surakarta Palace with title K.R.A.T Candradiningrat.

He performs and composes with both traditional classical and avant-garde approaches of inter-cultural musical work.

He makes new works with Asia's Didik Nini Thowok, the late Ben Suharto, Ramli Ibrahim, and others. In 2014, Maya Dance Theatre expanded his Angst Angel: Returns. He intertwines old classical and new avant-garde imagined histories and futures from the lush flower-bed of harmonic overtones.



## How to Integrate Artistic Research in a Master Curriculum for Music Performance Majors—a Proposition from the Royal Conservatoire the Hague

**Professor Martin Prchal**

*Vice-Principal, The Royal Conservatoire in The Hague, Netherlands*

The Royal Conservatoire in The Hague has a long history of actively engaging with artistic research through its longstanding cooperation with Leiden University and its ambition to integrate artistic research in all of its programmes. During a 2017 external review of its research activities by MusiQuE, an international evaluation organisation for higher music education institutions, the Royal Conservatoire was mentioned to be an international leader in this field. Despite this history, it is constantly seeking to improve the integration of instrumental/vocal and composition training with artistic research activities.

In September 2019, the Royal Conservatoire will start a new experimental curriculum in its Master of Music programme, which seeks to further integrate the various elements of the curriculum. The educational philosophy of the programme is dedicated to developing the student's individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and their instrumental and technical skills at a high qualitative level. We want our alumni to be excellent performers and composers, but also professionals who can reflect on their role in society and navigate the complex realities of today's music profession. To guide their development, the curriculum is designed in three domains: artistic development – research – professional preparation. The main goal of the Master of Music programme is for students to develop and complete their own master's project that will integrate these three domains.

The programme is aimed at helping students to find their place in the professional practice. Therefore, they are constantly encouraged to make their own choices and develop and carry out their own ideas and plans. We

challenge them to connect all three domains in a way that is meaningful and relevant to them, so that they can find their 'niche' and prepare themselves for the professional practice after they have finished your studies. Acquiring research skills is an essential part of this objective. To support the students, they will receive intensive individual guidance from instrumental/vocal teachers, master research supervisors and professional integration coaches.

In this presentation, the rationale of the programme will be explained in view of the European higher education context, details will be provided about the curriculum of the programme with regards to its schedule, content and assessment methods with a focus on the artistic research domain, and input will be asked by the audience for further development and reflection.

### **Biography**

Martin Prchal is vice-principal at the Royal Conservatoire in The Hague since 2011. Trained as a musician of Czech origin in the US, the Netherlands, the Czech Republic and the UK, he holds teaching and performance diplomas (violoncello) and a MA degree in musicology. Following a career as a performing musician and various assignments in the fields of international relations and pre-college training at the conservatoires of Utrecht, Groningen and The Hague, he became Chief Executive of the European Association of Conservatoires (AEC) in 2001, a post he held until 2010. During his time with the AEC, Martin developed expertise on issues related to professional music training in Europe, and the development of the

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European Higher Education Area and its implications for higher music education that is internationally acknowledged. His current post at the Royal Conservatoire in The Hague, one of the finest institutions for higher music

education in the Netherlands, includes responsibilities for curriculum development and innovation, research, quality assurance and international relations.



## What Would the Matter Be? Some Reflections on Recent Reflections

**Professor Bernard Lanskey**

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

The world is changing quickly with the changes themselves offering ample resource for reflection on how we might share music from past times in contexts that are in some ways quite removed from that past. Drawing on recent experiences and projects including Kit Young's SEADOM presentation "Listening with a Borderless Mind", ConNext's "The Rep Dilemma" project, Emmerson & Lanskey's "Three with Two" and from previous symposia at PGVIM, this presentation will explore some well established European works which all sound middle C as a foundational opening pitch with a view to questioning whether it is possible to move the focus of the listener towards experiencing the "matter" as part of their listening to the "work". The presentation will also reflect on the cognitive processes being triggered, on transformational evolutions in technology which might be helpful, and on possibilities which these considerations might open for reconsidering production values in performance.

### Biography

Active internationally for over 25 years as an administrator, collaborative pianist, scholar, recording producer and festival director, Professor Bernard Lanskey is Dean of the Yong Siew Toh Conservatory of Music, National University of Singapore. Before moving to Singapore in 2006, he was a member of the Guildhall School of Music

& Drama's Directorate, as Assistant Director of Music (Ensembles & Postgraduate Studies) from 1994. He is currently President of the Southeast Asian Directors of Music Association (SEADOM), and also a co-opted Council member of the European Association of Conservatoires (AEC).

As a pianist, he has performed throughout Australia, Southeast Asia, China, Great Britain and in most European countries, working principally with string players and singers in chamber music, mixed recital and lecture-recital combinations. Since 2005, he has been an Artist-in-Residence at La Loingtaine, France. He performs regularly with violinists Aki Saulière and Qian Zhou, German soprano Felicitas Fuchs, and Australian pianist Stephen Emmerson, with whom he also engages in artistic research experiments.

Over the past decade, he has performed also with violinists Siow Lee-Chin, Joshua Bell, Kam Ning, Zuo Jun and Renaud Capuçon, soprano Katherine Broderick, cellists Qin Li-Wei, Pierre Doumenge, Michael Kannen and Francois Salque, and pianists Daniel Tong and Jeffrey Sharkey, as well as in a range of other chamber music combinations. From 1996-2006, he worked regularly for British television journalist John Suchet in his theatrical presentation, Beethoven, the Last Master. He is also active as a speaker in multiple contexts with recent keynote

## Keynotes

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or plenary presentations in Singapore, Australia, China, Malaysia, Norway and Thailand.

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

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach, focusing particularly on the vital role of metaphor and gesture in the pedagogical process or in performance and performance preparation. Recent publications include

*From Audacious Vision to Impactful Reality: An Extraordinary Journey Worthy of Orpheus* in *Artistic Research in Music: Discipline and Resistance* (Leuven, 2017), *Playing with Variables: Anticipating One Particular Performance of Bach's Goldberg Variations* (with Stephen Emmerson) in *Mathemusical Conversations: Mathematics and Computation in Music Performance and Composition* (World Scientific, 2016), and *Educating Musicians in a Southeast Asian Context: The Next New World* in *Musik 2015-16* (Lucerne Music Academy, 2016). Most recently, he has been drawing from fields such as cognition, microbiology, mathematics and literature, seeing in them potential to be contemporary metaphorical interpretative catalysts.

As a recording producer, he has produced for Decca, Centaur and Cello Classics.



## Music Technology on the Move

Professor Otto Sidharta

How should we react to the growth of technology? Throughout history, every civilization has used available materials and tools to make music. These available materials and tools are developed according to the technological achievements of the time. Music is always in line with contemporaneous technological advancements, and knowledge plays a major role in broadening the boundaries of what we call music.

Yet, at the same time, some also have thought that technology destroys the delicacy of music. Mobile devices, ringing cell phones and texting create significant disruptions to music. While we are split in our opinions as to whether technology has negatively impacted music, we should all

recognize that it has enriched music by making possible new perceptions of what music can be.

### Biography

Otto Sidharta finished his post-graduate study in composition and electronic music composition at Sweelinck Conservatorium in Amsterdam under the guidance of Professor Ton de Leeuw, and later on, he gained his doctoral degree at Institut Seni Indonesia Surakarta.

Sidharta's interest in using environmental sounds to express his musical ideas developed when he was a student at the

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Jakarta Institute of Arts (Institut Kesenian Jakarta). He performed his first electronic music piece, *Kemelut*, based on water sounds in the First Indonesian Young Composer Festival (Pekan Komponis Muda) in 1979. In 1979 he collected some nature and animal sounds on Nias, in the Borneo (Kalimantan) jungle, Riau islands, and some other remote places. These sounds were used as material for some of his works such as *Ngendau*, *Hutan Plastik* and *East wind*. And some others.

Beside being a composer, Sidharta used to be a chairman of both the Music Committee of Jakarta Art Council (Komite Musik Dewan Kesenian Jakarta) and Indonesian Composers

Association (Asosiasi Komponis Indonesia). He teaches at Jakarta Institute of Arts (Institut Kesenian Jakarta), Sekolah Pascasarjana IKJ ( IKJ Graduate School) and in Cantus (Music Education and Information Center, Jakarta). Furthermore, he used to be the Music Director for the Nusantara Symphony Orchestra (Orkes Symphony Nusantara) for several years.

For Supplement/Upstream, Sidharta created *Wind of trade*, a soundscape based on the sounds and voices associated with old Dutch and Indonesian culture, such as sounds from nature, markets, street vendors, trains, ships and children playing.



## Ur Sound: Instruments, Physics, Philosophy and the Future of the Universe

**Associate Professor Dr. Jonathan Day**

*Associate Professor of Transmedia Arts & Co Director of the Performance Research Cluster, Faculty of the Arts, Design and Media, Birmingham City University, United Kingdom*

My life has mostly been a search for transcendence—trying to intuit, to imagine, to realise – reach for that half-heard, enchanting mystery—what the poet Wordsworth called ‘intimations of immortality’. I didn't know what I was doing most of the time, only that I had a soft sense of something just beyond reach, just behind the horizon, so enchanting, so wonderful and so exciting that I couldn't help but give all I had in following it.

My path has taken me from China to Bali, the frozen north of the Americas to Egypt, India to Russia to Africa. Accompanying me always on that path is what in Zen would be called my ‘practice’—music. Travelling resulted in an extensive and in-depth engagement with instruments. Cobbled together, concocted out of wood, wire and skin, they are so delicate, so easily broken, so difficult to preserve. But when they sound, our desires, our intentions shudder through them and find fulfilment. We pick up an instrument and, if playing goes well, create something

peri-transcendent—profundity floating, flashing and then fading through the air. Instruments are an interface between dirt, dust and the ‘something else’.

One thing that very quickly struck me is that the sounds of most of the instruments I experienced across the planet fit into quite a small number of groups: plucked and bowed strings, end and cross blown tubes, reed instruments, things to hit and a few others. We often use many different technologies to arrive at similar sounds—pan flute, hole flute, bone flute, water flute, or bullroarer, bronze age horn and didgeridoo, or erhu, cello, crwth, gusle, morin khuur. There are wonderful and exciting exceptions, and even occasionally something almost unique (and where in the world better than PGVIM to experience that?). Mostly, however, we use quite similar sounds. Why is this? For many years I believed it was because of our limited and similar access to materials and the limits of our imagination.

Recently, I was sitting on top of a mountain on a dark day thinking about sound and about something Schopenhauer said. He thinks music is not like other arts. Most art, he says, describe, mirror, critique and comment on existence. Music instead embodies it—embodies the generative ‘Will’ that is behind all the things we see and experience. Music is an aspect of the force, the ‘thing’, the unimaginable that sits behind, around and within, and results in the universe we experience. If we take that seriously for a moment, what can it mean for us?

What is the arcane and mysterious link between music and the deepest universe that he is suggesting? Can this tell us, perhaps, why instruments are so similar?

We will listen to the sound of many instruments, weave these together in works drawing as closely as they can to the transcendent, and then through String Theory, the future of the Universe, Steven Hawking, more from Schopenhauer and just a little Zukerkandl, see how music draws on the very essence of all things to challenge, lift and inspire. Finally, we’ll consider the search for ‘Ur’ sound in the making of instruments.

### Biography

Jonathan Day works as a musician, writer and image-maker. He has released a series of musical works and has published four books, one of which has been translated into Chinese, numerous articles and has been anthologised on a number of occasions. He released *A Spirit Library* (NiiMiiKa), earlier this year, which has been called “Utterly Beautiful” (Folk Radio UK), “Beautiful music” BBC, “Will help you dream” Northern Sky magazine. He performs internationally – so far this year in Jamaica, Hong Kong, Italy, Austria and the UK, and has recorded performances for the BBC and Channel 4 television. Other works include *Postcards from the Road* (University of Chicago Press), *Art and Terror* (Routledge), *Atlantic Drifter* (Proper Records), *The Politics of Navigation* (VDM), *Carved in Bone* (Proper Records) and *The Stain of Time* (Aalto University). These have been described as “Seductive, complex and poetic” ARTnews magazine, New York, “Scratching at the transcendent” the Independent, London, “Expansive, intelligent and eloquent” South China Morning Post, “Breathtakingly beautiful, Jonathan’s voice floats like an ancestral spirit” Folk Radio UK, “Visionary” fRoots magazine, “a voice like Scott Walker and Jim Morrison – dark as chocolate on a still night” Stirrings Magazine.

# Artists and Performers



# Artists and Performers

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## ASEAN Youth Ensemble (AYE)

The ASEAN Youth Ensemble (AYE) project initiated as a partnership project between the Ministry of Culture, Thailand and the Princess Galyani Vadhana Institute of Music, in parallel to the International Symposium 'Classical Music in ASEAN Context' in 2014. AYE aims at

promoting collaborations between young musicians in South East Asia through joint performances and also to encourage music experts and composers from each country to research ways in which to combine their respective musical traditions.

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### Program

|                        |                                       |
|------------------------|---------------------------------------|
| Candra Bangun Setyawan | <i>Ngerumpy</i>                       |
| Chie Tsang Lee         | <i>The Guest House (2019)</i>         |
| Chow Jun Yan           | <i>Tribe's Dance</i>                  |
| Dwi Cahyo Septian      | <i>ASEAN Voice?</i>                   |
| Hilmi Ridha Mahardika  | <i>Labyrinth Trap</i>                 |
| Joenic France Juanite  | <i>Confusion: Risk</i>                |
| John Kenaz Moreño      | <i>Kumbis</i>                         |
| Lawrence Galve Parcon  | <i>Sa Baníg na Áming</i>              |
|                        | <i>Pinápanaginípan</i>                |
| Mahakit Mahaniranon    | <i>Tyoy</i>                           |
| Ryle Nicole Custodio   | <i>At Kung Maging sa Panaginip</i>    |
|                        | <i>Mo'y Hindi rin naman Totoo</i>     |
| Tanapon Chiwinpiti     | <i>...Au blanc</i>                    |
| Thuy My Nguyen         | <i>Welcome Dawn</i>                   |
| Zhe Qi Joey Yeo        | <i>If Flowers Were to Bloom Again</i> |

### Musicians

|                       |              |
|-----------------------|--------------|
| Peter Veale           | Conductor    |
| Daniel Roi Calingasan | Bandurria    |
| Dini Pratiwi          | Saron Barung |
| Htet Arkar            | Pat Waing    |
| Kathleen Nicole Cahis | Kulintang    |
| My Nguyen             | Dan Tranh    |
| Somnuek Saengarun     | Pi Mon       |
| War War San           | Saung Gauk   |

& Musicians from Princess Galyani Vadhana Institute of Music



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# Ensemble Musikfabrik & Studio Musikfabrik

## Program

|                     |                                     |
|---------------------|-------------------------------------|
| Dieter Mack         | <i>Wantilan (1988/2008)</i>         |
| Georges Aperghis    | <i>Retrouvailles (2010)</i>         |
| Christian Wolff     | <i>Tuba Song (1992)</i>             |
| Toshio Hosokawa     | <i>Neben dem Fluss (1982)</i>       |
| Elliott Carter      | <i>Hiyoku (2001)</i>                |
| Harrison Birtwistle | <i>Duets for Storab (selection)</i> |

## Ensemble Musikfabrik

### Musicians

|              |           |
|--------------|-----------|
| Peter Veale  | Conductor |
| Sara Cubarsi | Violin    |
| Carl Rosman  | Clarinet  |



Ever since its formation, Ensemble Musikfabrik has had the reputation of being one of the leading ensembles for contemporary music. Following the literal meaning of its name, Ensemble Musikfabrik is particularly dedicated to artistic innovation. New, unknown, and often personally commissioned works in an unusual media are typical of their productions. The results of their extensive work, usually taking place in close collaboration with the composers, are presented by the Cologne-based international soloist ensemble in about 80 concerts a year in both Germany and abroad, at Festivals, in their own series "Musikfabrik in WDR" and in regular radio recordings and CD productions.

The musicians themselves take the responsibility for making all-important decisions. Exploring the capabilities of modern communication forms, and new possibilities

for expression in musical and theatrical areas, are a focal point. Interdisciplinary projects that can include live electronics, dance, theatre, film, literature and creative artists, along with chamber music, and the confrontation with works using open form and improvisation, extend the traditionally conducted ensemble concerts. Discussion concerts and the experimentation with alternative concert forms involving audience participation are also part of this. Thanks to extraordinary profile, and its superb artistic quality, the Ensemble Musikfabrik is sought after worldwide and is a trusted partner of renowned composers and conductors.

Ensemble Musikfabrik is supported by the state of North Rhine-Westphalia. The Kunststiftung NRW supports the series "Musikfabrik in WDR".

## Studio Musikfabrik

### Musicians

|                     |            |
|---------------------|------------|
| Julia Berg          | Clarinet   |
| Moritz Koch         | Percussion |
| Charlotte Ortolf    | Tuba       |
| Alejandro Sarriegui | Percussion |
| Käthe Luise Schmidt | Harp       |



In 2006 the State Music Council of North-Rhine Westphalia brought to life the State Youth Ensemble for New Music. In 2009, Ensemble Musikfabrik took over the artistic direction of the group, under the new name of "Studio Musikfabrik". The working position of the group side by side with a professional ensemble offers a plethora of opportunities in which they can grow: they are tutored in interpreting new music and its labyrinth of extended techniques, but also receive insight into the day to day life of an ensemble professionally engaged in new music.

Studio Musikfabrik sports a core of 15 musicians that can augment depending on the type of project at hand. This vibrant young group consists of talented musicians from 14 to 25 years of age that have been successful in the "Jugend musiziert" competition or have been able to gather experience in chamber music and perform at a high level with other youth ensembles.

Within the framework of RUHR.2012 and the Ruhrtriennale, Studio Musikfabrik enjoyed great success in presenting the world premiere of Hans Werner Henze's music theatre

work Gisela! Oder: Die merk- und denkwürdigen Wege des Glücks. Studio Musikfabrik was also the first youth ensemble to perform at the 2012 International Summer Courses for New Music in Darmstadt.

Concert tours and workshops take the Youth Ensemble for New Music through many parts of Europe and further. In 2013, Studio Musikfabrik toured through Southeast Asia and played in Singapore, Malaysia and Bangkok. In the fall of 2015, the ensemble travelled to the USA in order to cooperate with the DePaul University School of Music and the Youth Ensemble of Chicago Arts Initiative. These programs created long-lasting cooperations. In 2019, the ensemble will be a guest at the Festival de La Habana de Música Contemporánea in Kuba.

With classics of modernism and a lot more world premieres, Studio Musikfabrik continues playing at renowned festivals, international concert halls and well-known organisers.

ENSEMBLE  
MUSIKFABRIK

STUDIO  
MUSIKFABRIK



Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



LANDESMUSIKRAT.NRW

# Ensemble FOVE

Founded in 2016, Ensemble FOVE is a musician group of young leading Japanese players and composers. The members first gathered for the music of a Japanese Animation "Yuri!!! on ICE" in 2014, and since then they have produced several original spectacles such as "SONAR-FIELD" and "TRANS".

Their concept is to introduce new artistic performances and examinations by expanding the frames of genres, and to produce alternative listening experience.



## Program

|                          |   |
|--------------------------|---|
| Masao Endo               | <i>Interweave II Woodwind Quartet</i>                                     |
| Saksri Pang Vontaradon   | <i>In a Blink of an Eye</i>   |
| Yoshinao Kobayashi       | <i>"Sound Fluctuating"</i><br><i>for Clarinet, Horn, Violin and Cello</i> |
| Yos Vaneesorn            | <i>"Vedana" for Clarinet and Strings</i>                                  |
| Siraseth Puantura-umporn | <i>"Tri" for Ranard and Strings</i>                                       |
| Yoshihiro Kanno          | <i>Reflecting Sphere</i>  |

## Musicians

|                         |                      |
|-------------------------|----------------------|
| Ami Ito                 | Violin               |
| Keisuke Tsushima        | Viola                |
| Yukinori Kobatake       | Cello                |
| Kazuhiro Kajihara       | Flute and Alto Flute |
| Yos Vaneesorn           | Clarinet             |
| Supreeti Ansvananda     | French Horn          |
| Kammathep Theeralertrat | Ra-nard              |





Supported by Austrian Embassy Bangkok

## Kusimanten

Upon meeting for the first time in 2014, these three musicians immediately decided to make music together. However it must be said that, being sisters, two of them (Marie- Theres Härtel and deeLinde) had met previous to that, and in fact co-founded and spearhead the internationally acclaimed group Netnakisum. Tamara entered the picture through their mutual friend, the renowned German jazz trumpet player Matthias Schriefl. Marie- Theres had a fascination for combining Tamara's exceptional voice with the sister's powerfully, eloquent string double act (viola and cello) and thus, Kusimanten was born. They successfully debuted later in 2014 at the "Wiener Konzerthaus", which they followed up with their first recording in early 2015. In the same year they were honoured to close the prestigious Jazzwerkstatt Bern Festival in Bern, Switzerland, accompanied by legendary Swiss accordion player Hans Hassler.

### Musicians

|                     |       |
|---------------------|-------|
| Tamara Lukasheva    | Vocal |
| Marie-Theres Härtel | Viola |
| deeLinde            | Cello |



## TACET(i) Ensemble

With a strong intention to play a leading role in the new music scene in Thailand, Ensemble Tacet(i) was founded by a group of musicians under the leadership of Piyawat Louilarpprasert in 2013. The purpose of Ensemble Tacet(i) is to offer education and to introduce contemporary music to both Thai musicians and audiences through the performance of compositions by historical composers such as John Cage, Luciano Berio, Charles Ives, Iannis Xenakis, Anton Webern and in addition to work on collaborative projects with living composers, musicians, artists, and performers.

From 2013-2016, Ensemble Tacet(i) has produced a variety of works including concert music, music and arts, electronic music, and sound installation. Specific projects include "Tacet(i) First Step Concert" (College of Music Mahidol University, 2014), "CMC Experimental Sound



Project No.1: Hor" (Chiang Mai University, 2015), "Shuttling the Space," sponsor by Japan Foundation (See-Scape Chaingmai Gallery, 2015), "Thai Composer and Music" (broadcasted nationwide, 2015), and the Thailand International Composition Festival Call for Scores 2016.

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In July 2019, Tacet(i) hosted "Beyond the Boundaries", new music for the 21<sup>st</sup> century, Thailand New Music and Arts Symposium 2019 at the Bangkok Arts and Culture Center. The event aimed to promote an opportunity for local and international musicians and composers to participate in a workshop as well as discussions on contemporary classical music, electronic music, experimental music and sound installation.

## Program

JunYi Chow *Neon Nightfall*

## Musicians

Siravith Kongbandalsuk Trombone  
Rittichut Phetmunin Clarinet  
Thitipol Pisukul Saxophone

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## Ty Constant

with PGVIM Singers

Ty Constant began work at the Yong Siew Toh Conservatory of Music in 2005 and is currently an Associate Professor in Professional Integration. His work mainly involves training students to facilitate collaborative music making.

He began his musical journey as an oboist, moving to percussion so he could be in a marching band, and has been drumming ever since – he was a member of the World Championship Carolina Crown Drum and Bugle Corps. In 1996 he joined the United States Peace Corps where he served as the music curriculum specialist to the Malawi Institute of Education in Africa for over two years. While serving in this newly created position, he mainly developed primary school music textbooks for nation-wide use. His experiences in Africa had a profound impact on both his personal and professional life.

Before coming to Singapore, he taught ear training at Mahidol University in Bangkok, where he also worked with the percussion department, learnt to eat spicy food, and honed his pool skills. Since settling in Singapore, he has conducted percussion, world music, and collaborative composition workshops and performances for local schools and community groups, and has been involved with teacher-training projects and programs sponsored by STAR and the NAC. He has also performed with many local ensembles ranging from the Philharmonic Winds to the NUS Thai Music Ensemble, the Singa Nglaras Javanese Gamelan Ensemble, the contemporary electro-acoustic ensemble Ang Mo Faux and the contemporary African group Shumba ye Moyo.





## PGVIM Singers

Following the philosophy of ‘Musique de la Vie et de la Terre’, The Princess Galyani Vadhana Institute of Music nurtured the wish of the Princess in sharing her love of music with the people by leading three main projects over the few years since it was established. Starting in 2013, the Institute initiated the Bang Yi Khan Children’s Chorus project to foster young children from Bang Yi Khan area with the joy of music making. This led to the production of Children’s Opera ‘Rossignols en Cage’ in 2015 celebrating the Auspicious Occasion of Her Royal Highness Princess Maha Chakri Sirindhorn’s 5<sup>th</sup> Cycle Birthday Anniversary. Aiming to explore the communication possibilities brought forward by music and also to realise the full potential music has to reflect positive changes on society, this community choir directly illustrates the philosophy of the institute.

In 2019, PGVIM Singers showcases the new interdisciplinary performance integrating visual arts, set design, costume design and songwriting. During the two months workshop, PGVIM Singers participated in the art and music, before presenting the five mini-musical plays based on various countries fables. The performance combined new compositions, folk music, classical repertoires such as Stravinsky’s Pulcinella Suite, Ravel’s Ma mère l’Oye, Ligeti’s Musica Ricercata with theatrical performances co-created by the participants.

Pauline Oliveros                      *Sonic Meditations*

Ty Constant                              Animateur  
Anothai Nitibhon  
Kajornsak Kittimathaveenan  
Apinporn Chaiwanichsiri

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## PGVIS Big Band Project

PGVIS Big Band Project was founded in 2018 with the aim of exploring cross-cultural repertoires in different musical genres beyond classical and contemporary Western music as well as encouraging collaborations between students from different universities in Thailand who are interested in Jazz. The performers get an opportunity to experiment and work with big band

repertoire, exploring standards, arrangements and new composition with various musical influences.

Dieter Mack                              Conductor  
Siravith Kongbandalsuk              Director  
Teerapoj Plitakul                        Mentor  
Sakchai Charoensuksanan



## With performers from

Bunditpatanasilpa Institute  
 Burapha University  
 Buriram Rajabhat University  
 Chandrakasem Rajabhat University  
 Chulalongkorn University  
 College of Music Bansomdejchaopraya Rajabhat University  
 Darasamutr Stella Maris Siracha School

Kasetsart University  
 Khon Kaen University  
 Mahidol University  
 Princess Galyani Vadhana Institute of Music  
 Rajamangala University of Technology Thunyaburi

## Invited Performers

### for Symposium Concerts

Elissa Miller-Kay      Piano  
 Margaret Hayne Kim    Violin  
 Andrew Healey        Cello

Khetsin Chuchan        Piano  
 Phataporn Preechanon   Flute

Gloria Yehilevski      Percussion  
 Shiyi Li                 Animator

Weerapong Donlakorn    Choreographer & Dancer  
 Yutthana Amrarong

# Symposium Performances & Installations





# Symposium Performances & Installations

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This year's series of Symposium Concerts, PGVIM carry on its tradition. Proposing an eclectic mix of musical expressions to establish dialogues between diverse musical languages to create a unique experience. Those evenings of music are designed to illustrate through some of the themes discussed during the daily presentations. The performances this year include the outcome of workshops between composers and performers from the AYE (ASEAN Youth Ensemble) led by Maestros Peter Veale and Dieter Mack as well as collaborations with Ensemble Musikfabrik, together with the student of the Princess Galyani Vadhana Institute of Music.

## Crossroads

Wednesday 28<sup>th</sup> August 2019  
19:00 hrs.

This first concert takes the listeners at the crossroads between different geographies and time-spaces, reminding us of the rich diversity that characterises the musical paths that divide and unite us.

**Ty Constant** with **PGVIM Singers**, will lead us to the inner world of hearing with **Pauline Oliveros's 'Sonic Meditations'**. In line with the concept of dreams and dreaming, **'At Kung Maging sa Panaginip Mo'y Hindi rin naman Totoo'** (And If Even in Your Dreams, They Are Still Not True) by **Ryle Nicole Custodio** deploys a filmmaking technique called "Dream Sequence" which is primarily utilized to provide a short departure from the main story. Dream sequences are often presented as brief flashbacks, flashforwards, and visions. In **Zhe Qi Joey Yeo's 'If Flowers Were to Bloom Again'**, 'Flowers' are used as a metaphor for positivity. The piece acknowledges that even if darkness emerges victory in the end, we can always savour the fact that at some point a taste of merriment was achieved and maybe sometimes that is enough.

The percussionist **Gloria Yehilevsky** interacts with the live and prepared animation of **Shiyi Li** in the **'Minister of Loneliness'**, a piece depicting the hardships involved with moving and integrating with a new culture. It is a musical depiction of real personal stories and general emotional challenges.

**Beethoven's 'Largo assai ed espressivo'** of the **'Trio Op. 70 no.1'** is probably the slowest movement in the composer's oeuvre. Its mysterious tremolos, chromaticism, and extreme contrasts in dynamics evoking a ghostly atmosphere reminiscent of Shakespeare. We know that at the time the composer had sketched ideas for an adaptation of Macbeth...

**Dutilleux's 'D'ombres et Silence'** for solo piano is a careful exploration of the spaces between sounds and their shadows.

**Toshio Hosokawa's 'Neben dem Fluss'** ("By the River") is inspired by Hermann Hesse's "Siddhartha" and takes the harp on a journey through the river of life where the words of Fährmann's poetry reminds us to "listen!" and "listen more carefully!"

Cuban-born composer **Tania León's 'Alma'** describes air moving through wind chimes, engages the players and listeners into a playful dialogue through its dancing rhythms providing earthiness to the harmonic language.

**Elliott Carter's** clarinet duet **'Hiyoku'** derives its title from an old poetic word (for Haiku) meaning two wings, with the connotation of two birds flying together in the wind. It also has the connotation of two people travelling through life together.

## Sonic Explorations

Thursday 29<sup>th</sup> August 2019  
19:00 hrs.

This evening explores a more elemental aspect of music and focuses on the sonic experience. The most fundamental element of music is sound: the vibrational matter that transmits the invisible messages music consists of.

The performance showcases new works by young Southeast Asian composers extending the possibilities of local instruments through playing techniques, innovative and unusual combinations or through the use of electronic treatments.

*'Labyrinth Trap'* by **Hilmi Ridha Mahardika** is inspired by the difference between the well-tempered system from Western music and laras system from Sundanese/Javanese traditional music. *'The Guest House (2019)'* by **Chie Tsang Lee** was inspired by a poem of Rūmī. The composer explores the boundaries between stability and instability; determinacy and indeterminacy. **Chow Jun Yan's** *'Tribe's Dance'* evokes a tribal dancing environment experienced during a ceremony. Combining electronics and two instruments, one from the East and one from the West to achieve a new fusion of musical colours. The musical idea behind **Candra Bangun Setyawan's** *'Ngerumpy'* lies in the composer's extra-musical experience, which is about the culture of ngerumpi, an integral part of Javanese society. *'Sa Baníg na Áming Pinápanaginípan'* by **Lawrence Galve Parcon** is a piece scored for Southeast Asian musical instruments that celebrates unity amidst differences. The instruments used in the piece, tuned in different tonal systems such as Pentatonic, Pelog and the Western Scales, struggle and work together to seek harmony within the ensemble. *'ASEAN voice?'* by **Dwi Cahyo Septian** visits the theme of the cultural boundaries broken down by communication;

"Now, we meet each other online and enrich each other's lives at the speed of our internet connection. Even though I use ASEAN instruments, do I still speak with and ASEAN voice?"

The pioneer of electronic music in Indonesia, **Otto Sidharta** invites us into a realm of textural and timbral exploration that explores the spatial dimension of musical expression.

In **Alex Dea's** *'Angst Angel'*, the dancer is the musical expression of a musical process. Music and movement are equals in this exploration of the sound- mind space paradigm questioning the shifting behaviours of the Javanese way of life in the current Westernised context.

*'Noa Noa'* by the Finnish composer **Kaija Saariaho** derives its title from a woodcut by Gauguin as well as the painter's own travel diary during his visit to Tahiti in the last decade of the 19<sup>th</sup> century. It is a piece for solo flute and electronics using word fragments from Gauguin's text.

**Harrison Birtwistle's** *'Duets for Storab'* evokes a Viking prince shipwrecked and chased by hostile islanders.

**Dieter Mack's** *'Wantilan'* for Alto flute and percussion is an anecdotal piece based on the principles of a gong cycle while referring to the experience of Balinese open-air performances. Rhythms providing earthiness to the harmonic language.

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# Music Matters

Friday 30<sup>th</sup> August 2019  
19:00 hrs.

Music is an ever-evolving language that carries the cultures that unite us. This final evening of music focuses on the theme of communication and celebration through theatre, songs, and swing...

## "Hollarei duljo" - How to Yodel?

Back in the distant past, yodeling was used in the Central Alps by herders calling their stock or to communicate between Alpine villages. Today yodelling has become important again it provides the simplest form of communication for which a Wi-Fi connection is not necessary.

**Georges Aperghis's 'Retrouvailles'** for 2 percussionists combines music-making with theatrical comedy elements where syllables and phonemes are understood by the performers but not the audience. This collection of situations appears real but in fact belong to a surreal universe constructed around onomatopoeias and gestures.

**Jonathan Day's 'Rainstorm Discotheque'** is a shifting and experimental collective of musicians and artists. Jonathan is "an artist who, whether through the experience of travel or through deep contemplation of his surroundings, has come to terms with his place in the world, and it is utterly beautiful." His work has been described as "Seductive, complex and poetic" and "Scratching at the transcendent."

**Kusimanten**, a trio from Austria brings Alpine folk music into the new century. From chamber music to jazz and various folklore, fusing the musical traditions of Western and Eastern Europe and throwing a little funk and pop here and there for good measures.

In the second part of the evening, **Dieter Mack** will conclude the festivities by conducting the energetic and enthusiastic **PGVIS Big Band** with a series of unique pieces exploring various cultural identities from different countries such as '**Brazil**', '**Night in Tunisia**', '**Jersey Bounce**', '**Ngotek**' by **Dieter Mack** and '**Amnesia**', a new composition for Big Band by **Chudalux Pinan**.



## My Bedoyo Dream

By Alex Dea

28<sup>th</sup> - 30<sup>th</sup> August 2019

C 303, 10:00 - 18:00 hrs.

One of the most ethereal and mystical dances in the world is the sacred bedoyo of Java. Bedoyo embodies the Javanese qualities of Stillness, Meditation, and Indirectness. The dances are a unique mix of mysticism, religion and art—lasting more than one hour. The bedoyo is danced by nine young women representing the Queen of the South Sea, the most revered—and feared—Ratu Kidul. The dance of the Queen’s watery underworld kingdom complements the heavenly music of the sacred gamelan orchestra of the king’s earthly realm, embodied by the gongs forged in mystic fires.

Until recently, the bedoyo could only be danced within the palace. The most sacred, the Bedoyo Ketawang and the Bedoyo Semang, are danced only for the coronation and anniversary of the king.

I have incorporated my ethnographic research of music, dance, and theater in several ways. Music, singing, text, and movement are a fluid interaction. The music focuses on minute changes of overtones, harmonics—invoking psychological states. The elements of sung poetry and spoken text summons memories and references to personal and Javanese mythology, which create my imagined bedoyo underwater world which embodies the *rasa* (the feeling) of ethereal dance bedoyo.

“My Bedoyo Dream” is a visual and sound poem, pulling the eye to the center of the dancers’ meditative essence, while devolution of the sung poem to pure sound cannot but attract the inner sense.

Although the images are edited and manipulated, the speed and tempo of the dancers have NOT been changed.

## rau lau le:n rə: Same Same, but Different

PGVIM Student Showcase

Friday 30<sup>th</sup> August 2019

C 300, 14:30 - 15:30 hrs.

Nichanan Valanaraya  
Piyatida Pocharasang  
Pornnatcha Koonkaew  
Wadtawan Ketbunthorn

Khetsin Chuchan     Curator

*Rau / We are*  
Women, musicians, and fans of K-pop Idol

*Lau / We tell*  
Digging into, arguing, sharing, and learning

*Len / We play*  
For life, for love, for flavour, and for nature

*Ror? / And?*  
What next...?

Individuals have different perspectives, interests, and commitments. Often does this dissimilarity create conflict; however, if contemplate on that matter we will realize that we share some similarities.

In this showcase, four students of Princess Galyani Vadhana Institute of Music will demonstrate how their individuality can be conveyed through music and other arts, and how it, at the same time, reflects the artistic similarities of the presenters. They will also discuss life through the eyes of students, how music matters to themselves, and “what next?”

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# Grid & Sound

Friday 30<sup>th</sup> August 2019

TAMC, 16:00 - 17:30 hrs.

Santi Lawrachawee

Curator

For Graphic designer, "Grid" is an invisible yet essential structural framework that use to organize and create graphical elements.

Nonetheless, these structures can be hindrances, restraining the creator from their path of freedom. Many artists have attempted to deconstruct and reconstruct the form, in hope of breaking through the barrier of lines and suppression of grids.

The grid, might not appear as a series of intersecting lines, but often, we are limited only by our belief, background and attitude. The experiment today aims to inspire participants of the various approaches we can capture our familiar sounds onto an unconventional set of musical staves. What is lost and obtain from these new approaches is yet to be defined. But if we believe that when two lines crossed, it will always create an intersection: a starting point for the new line(s).

# Paper Presentations

INTERSECTION BEYOND TIME AND SPACE EXAMINER  
QUARTET FOR THE END OF TIME

AUGMENTATION BY 1/4 VALUE, MVT 6

The screen displays two musical staves. The top staff is labeled 'original' and the bottom staff is labeled 'augmented'. Both staves show the lyrics 'bronze, cuivre' and musical notation with notes and rests. A hand is pointing to the first note in the original staff. The augmented staff shows the same notes but with a longer duration, indicating an augmentation by 1/4 value.



NING OLIVIER MESSIAEN S

## REHEARSAL I-J



# Paper Presentations

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Wednesday 28<sup>th</sup> August 2019

14:30 - 17:30 hrs.

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**ROOM : TAMC**

## **Anant Narkkong: His Life and Works as an Applied Ethnomusicologist**

**Chamamas Keawbuadee, Kawirat Saimek and Wathusiri Karawapong**

*Princess Galyani Vadhana Institute of Music, Thailand*

Anant Narkkong (b. 1965), an ethnomusicologist, composer, writer, music communicator and traveller, has transferred his musical knowledge from generation to generation in a multi-disciplinary way. His students demonstrate how effective music education can be when taught in an open-minded way, inside and outside of the classroom. He illustrates that an ethnomusicologist should not be an observer, and that collaboration is essential to understanding, preserving and developing musical cultures. Anant always pushes his works beyond ethnomusicology. Besides academic work and stage performance, his achievements can be found in films, documentaries, radio, online articles and theatre. We, the researchers, have been inspired by him both directly and indirectly in many cases when adapting musical experiences to surrounding contexts.

This research examines Anant's biography and his work in depth. Our study uses qualitative research techniques, namely the examination of documents and conducting interviews, to explore his life and works. In the study, we found a large number of Anant's works and grouped them into three categories: 1) creative works and performances, 2) academic works, and 3) works that promote the arts and cultures. Within these categories, Anant has demonstrated that it is possible to conserve traditions by applying and modifying existing musical arts along with cultures. His life and works portray him as a strong applied ethnomusicologist.

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## **How Happy Birthday Song Meets Ram-Wong: The Link between Western Music and Thai Traditional Performing Art in Today's Multi-Purpose Classroom Sessions**

**Assist. Prof. Onnucha Attawatchara, Music Teacher**

**Natnapa Treeubon, Performing Art Teacher**

**Thanunya Jaturanont, Student-Teacher**

*Chulalongkorn University Demonstration School, Thailand*



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Among the eight core subjects being taught in school setting in Thailand, music was grouped under the arts subject area, in conjunction with visual art and traditional Thai performing art. While many schools divide the three subjects into three sessions corresponding to each teacher's expertise, Chulalongkorn University Demonstration School had implemented a model that accommodates the link between Western music and Thai traditional performing art in one 50-minute integrated session taught by teachers of expertise in both areas. The

class is designed for compact and efficient learning activities. This study reflects how East meets West even though Western melodies carry music concepts that are diverse from Eastern ones. The selection demonstrates how Western music material such as Happy Birthday serves multi-purpose classroom objectives such as music theory, music skills, folk dance, and traditional performing arts as well while also conveying a spectrum of music from a multicultural perspective.

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**ROOM : C 200**

## The Singing Horn: How Vocal Technique Can Benefit Brass Players

**Dr. Daren Robbins**

*College of Music, Mahidol University, Thailand*

Brass playing is often thought of as aggressive and powerful. Words like "attack" and "tonguing" and "athletic" are used in describing technique and sometimes these overly-physical concepts can lead students to unhealthy ways of playing. Some of the world's leading brass teachers have advocated for more relaxed concepts borrowed from vocal technique. One of the most noted is Arnold Jacob's concept of "song and wind", but there have been numerous others. Perhaps it is time for brass teachers to take a more holistic approach, thinking of their bodies and instruments as one, just as singers naturally think of their bodies and instruments as one.

This thirty-minute lecture recital for horn and piano will explore how voice technique can be applied to brass playing to encourage healthier and more organic practice and performance habits.

**Program:**

Johannes Brahms: An die Nachtigall, Op. 46, No. 4  
(arr. Hackleman)

George Gershwin: Prelude No. 2 (arr. Robbins)

Franz Strauss: Nocturne

Mozart: Rondo from Horn Concerto K. 495

Daren Robbins, horn

Korak Lertpibulchai, piano



## A Study of Instructional Content in Piano Accompanying for Trombone Courses for Undergraduate Piano Performance Students in a Thai Context

Phatkamon Watthanaphanit

*College of Music, Mahidol University, Thailand*

This was a qualitative research project. The research aims were as follows: 1) to investigate content in piano accompanying for trombone, and 2) to present content in piano accompanying for a trombone course for undergraduate piano performance students in a Thai context. The researcher gathered data by semi-structured interviews and documentary research. To achieve the objectives of the research, the informants were selected using purposeful sampling. A total of 11 collaborative pianists were interviewed. The researcher interpreted, analyzed and synthesized the data from the interviews based on the perspective, concept and experiences of the informants and documentary research.

Results indicated that essential instructional content in piano accompanying for trombone courses for undergraduate piano performance students in Thailand consist of 1) theoretical content including knowledge of

the trombone, knowledge of trombone solo repertoire, the study and analysis of trombone repertoire, preparation and practicing strategies, knowledge of teamwork and good management, and the qualifications of a good collaborative pianist, and 2) practical contents including piano accompanying skills for trombone, the role of piano accompanist as an actor and adviser. This content can be presented in through various instructional modes such as 1) theoretical section or lecture 2) group discussion 3) practical section and 4) performance practice. However, when teaching this content in a Thai context, teachers should consider factors and conditions such as the attitudes and perspectives on piano accompanying held by the music personnel, the existence of group instruction, the proficiency of the learners, and the time constraints. Teachers will need to develop an instructional plan for presenting content.

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## The Implementation of Augmented Reality in Harmony with Storybooks to Motivate 21<sup>st</sup> Century Students' Learning of Musical Instruments Along with Classical Repertoire

Ratima Pawaphuchakay

Teaching and introducing musical instruments to 21<sup>st</sup> century student needs to be adapted to fit their learning style. While many music lessons aim to introduce various categories of instruments in the orchestra—namely strings, woodwinds, brass, percussions and keyboards—teachers have challenges as follows: first, the instrument have their own unique names, timbres, and well-known repertoire which most students are not familiar with; second, the inconvenience of presenting

real instruments in class requires high resources and budget. These problems present some difficulties in learning, especially for young students who perceived most information from seeing and doing. The researcher has developed AR Musical Instruments Story Tale to help students learn about musical instruments, showing 3D instruments with excerpts from repertoire and stories to motivate students to learn effectively with joy and excitement.

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## Deep Blue Sea: Creating a Multi-Sensory Musical Experience for Children with Special Needs

Elicia Neo Xuan Lingand Rachel Wong Yong En

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

What was it like to curate and present a production for children with sensory difficulties? In a Classical music industry often unfriendly to people with special needs, a team of eight students from the National University of Singapore sought to make a difference by creating a performance for children with Autism Spectrum Disorder (ASD), Down's Syndrome, and cerebral palsy. From

scriptwriting and arranging music, to consulting special needs educators and art practitioners, Yong Siew Toh Conservatory of Music students Wong Yong En and Elicia Neo share on the journey of making Classical music accessible in a fun and imaginative way for special needs children and their families.

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**ROOM : C 210**

## Roles and Significance of Thai Music Teaching in International School Curriculums

**Pattarawadee Suwannasorn**

*Faculty of Education, Chulalongkorn University, Thailand*

The roles of Thai music teaching in international schools in Thailand depends upon how the content has been integrated into broader subjects of study. Therefore, the two objectives of this study were as follows: 1) to study Thai music content in the music subject in the music curriculum stated by the national curriculum in England. 2) to study Thai music content as written in Thai curriculum in international schools. The data was analyzed by content analysis.

The results were as follows: 1) with regards to the national curriculum in England, Thai music content can be applied in Key stage 1-3 in the areas of singing skill, playing skills, listening skills, and improvising skills. 2) with regards to

the Thai curriculum in international school, Thai music content plays different roles for Thai and Non-Thai students. For Non-Thai students, Thai music content was taught in Thai culture and students' cultures subject. While for Thai students, music subject was taught in Thai culture and Thai history subject areas.

The researcher suggests that selected content should be suitable and appropriate. Teachers must consider task difficulty and the levels of the students. On one hand, Thai social and cultural context should be integrated into any study of Thai music in international schools. On the other hand, each individual international student's cultural identity should be considered carefully in the integration.

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## Guidelines for Applying Positive Psychology in Music Studio Teaching for Teaching Beginners

**Sasipa Nuntasomboon**

*Faculty of Education, Chulalongkorn University, Thailand*

The purposes of this research was to 1) study guidelines for applying positive psychology to music studio teaching of beginners, 2) develop a book of guidelines for applying positive psychology to music studio teaching of beginners using research and development research methods.

Research tools included 1) semi-structured interviews with key informants who were positive music studio teachers, music education specialists and psychological specialists, 2) teaching observation form, 3) book evaluation form.

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The results were as follows: 1) the guidelines for applying positive psychology in music studio teaching for beginners can be simplified into three elements; 1.1) value and meaning elements: encouraging the value of learning music for students, providing opportunities for students to plan music lessons with the instructor, considering the learner's needs. 1.2) music teaching activities elements: considering the character strengths of the learners, organizing teaching and learning activities, teaching musical skills that match the learner's

skill level, building positive relationships between teachers and learners 1.3) Positive assessment elements: using constructive criticism, emphasizing the assessment of the learner's activities, giving opportunities to the learners to take part in designing activities and learning assessment according to appropriate needs. 2) The content of the guidelines book was divided into five parts: Introduction, Character strengths, Happiness and well-being theory (PERMA), Positive thinking music teachers, and Positive music teaching.

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## **A Conceptual Model of Metta (Loving-Kindness) Engagement in Thai Classical Music Teaching of Assistant Professor Sangobseuk Thamviharn**

**Pornpawee Junpong**

*Faculty of Education, Chulalongkorn University, Thailand*

The purpose of this research project was to create a conceptual model of Metta (Loving-kindness) in the Thai classical music teaching of Assistant Professor Sangobseuk Thamviharn. This qualitative research applied grounded theory methodology. Literature in many areas was reviewed to map the conceptual framework. The data collected included biographical information and descriptions of Assistant Professor Sangobseuk Thamviharn's style and objectives in the transmission of Thai classical music. Moreover, resources related to the meaning, characteristics and roles of Metta (Loving-kindness) were reviewed. The data was gathered through in-depth interviews and participative observation. The content was analyzed through inductive method, then synthesized as a conceptual model.

The result indicated that a conceptual model of Metta (Loving-kindness) engagement in the Thai classical music

teaching and transmission of Assistant Professor Sangobseuk Thamviharn can be divided into five aspects: 1) Kindness with a positive psychological mindset: he infused the learning atmosphere with his sense of humor along with his love and support. 2) Kindness with understanding of the individual differences between learners: he adapted his lessons to fit well with each different learner. 3) Kindness to provide valid and reliable subject matters: he dedicated his time and effort with a high commitment. 4) Kindness to provide resourceful subject materials: he was willing to give all knowledge that he had collected to his students at anytime needed. As a result of his excellence in teaching, Assistant Professor Sangobseuk Thamviharn was named "The moving encyclopedia of Thai classical music" 5) The kindness to provide real life music experiences, where he gave not only advise but also opportunities in variety as well as in quality.



## An Analysis of a Thai Classical Music Teacher's Identity: Kru Samran Kerdphol, National Artist

Saowapak Udomvichaiwat

*Faculty of Education, Chulalongkorn University, Thailand*

The objective of this study is to analyze the identity of Thai classical music teacher Kru Samran Kerdphol, national artist. This study was conducted using the qualitative research method. The research instruments consisted of interviews with Kru Samran Kerdphol, his relatives and his close students, and questionnaires to collect data from Kru Samran Kerdphol's relatives and close students. The data were collected through a documentary research, followed by in-depth interviews. Data was analyzed, interpreted, then summarized through the inductive method. The research findings are presented in the form of an essay and tables.

It was found that there are three major aspects of Kru Samran Kerdphol's Thai music teaching. The first aspect is personality. Kru Samran Kerdphol has placed great importance on proper attire to suit the occasion, taking care of his physical and mental health, being polite, teaching his students through metaphor, controlling his emotions, being friendly, listening to others, being strict

and punctual, performing his duty up to his best, being respect and honor others whether they are older or younger, being humble, always monitoring, reflecting on himself and accepting the truth, being persistent to obstacles, modeling life-long learning and good leadership characteristics. The second aspect is morality. This includes being grateful for the royal institution as well as for all the organizations he has worked with, being a true giver without expecting things in return, and holding on to the Brahmavihara 4 Principle as a guideline for living with others, and the Trisikka Principle for living his own life. The third aspect was music teaching. Kru Samran Kerdphol has focused on having true knowledge about what he teaches, having all relevant knowledge about Thai music, analyzing his learners in order to plan and set goals for each individual learner, and holding on to the teaching principle that promotes learners to have musical skills, musicianship and also cultivation of morality. Authentic Assessment was implemented throughout the learning process.

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ROOM : TAMC

## Music and Virtual World Experience: Understand the Psychological Effect of Music in Multimedia

**Pulaporn Sreewichian**

*The University of Sheffield, United Kingdom*

Music has shown to have a psychological impact on our perception of the surrounding environment. Today, music is widely used to enhance our perception and experience of virtual environments on multimedia platforms such as, for instance, films and video games. Evidence suggests that music can influence the interpretation of the visual elements in films by affecting structures and meanings. The impact of music is related to how humans perceive natural sounds and how humans produce sound to express emotions. The effect of the musical element is depends on the way the music is presented in the media: whether it is diegetic or non-diegetic. The impact of music in interactive video games seems to share some similarities to film. However, because of the required interaction between players and the virtual world, the influence of music in this type of media is more than the audio-visual sensory experience and involves more cognitive processes. Hence, the framework used to understand the

psychological impact of musical elements in these media has to be different.

Understanding the relationship between music and an individuals' perception in the context of these multimedia formats provides the groundwork for a fundamental knowledge for the media creators, sound designers, and composers to create the most effective musical content for their fictional worlds. This aim of this presentation is to discuss the psychological effects of music on the experience of the virtual environment in films and interactive video games. By analysing evidence from pieces of literature and a recent psychological experiment, the presentation will also suggest a framework that can be used to understand the influence of music on the virtual environment experience in films and interactive video games, factors that should be considered when applying the framework, and suggestions for future research.

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## Avoiding a Void: An Attempt to Study Space-Time Nothingness

**Dhorn Taksinwarajan**

*Princess Galyani Vadhana Institute of Music, Thailand*

Henri Dutilleux was a French composer of the post-Second World War generation, who notably avoided the influence of serialist compositional processes. In the year of 1973, Dutilleux, in his late 50s, composed the first of his Three Preludes, titled 'D'ombre et de silence' ('In shadow and silence'). The use of Silence in Dutilleux's works often imply a specific type of void; a space of negation as opposed to simply empty space (i.e. an absence of sound). But then this begs the question: what exactly is a void?

During this talk, I would like to explore beliefs and understandings of this so-called 'void' as well as discuss

and rediscover its meaning and its purpose of existing. Further, I will delve into the topic of the entanglement between void and the universe around us. Dutilleux wrote quite beautifully on this matter: "...I cannot believe in a total void, and if I think of all the manifestations of sacred art, in music, in painting, in architecture, in so many fields and so many religions, they seem to me to be a confirmation of the permanence of the spirit." I fully agree with this statement. We as humans can't possibly perceive nothingness with our mortal senses. This brings us back to and beyond the original question: what exactly is a void and what can we do to feel it?

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## The Different Shades of Claude Bolling

**Dr. Apichai Chantanakajornfung**

*Princess Galyani Vadhana Institute of Music, Thailand*

Claude Bolling, a French jazz pianist, arranger, composer and conductor, has contributed tremendously not only to jazz but also to the classical music scene. Apart from his film score, he is renowned for his unique Crossover Music that marries jazz with classical. Though many composers before him had already blended both genres into one, Claude Bolling's version has been noted for the strong mark it left in music history. His use of

classical elements in jazz is authentic, stylish and memorable. This analysis will reveal some magical materials Bolling used to create his Crossover compositions that attracted so many notable classical musicians to record and perform. The pieces chosen to be presented are mostly from "Picnic Suite", a composition written for flute, guitar and jazz piano trio.



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## Classical Musicians in the Context of Thailand

**Dr. Suppabhorn Suwanpakdee**

*Princess Galyani Vadhana Institute of Music, Thailand*

Music culture and education in Western countries are different from those of Thailand in that state-funded music education from the primary to the university level is available in the West, which facilitates the appreciation of music in the community as a whole. Thailand, meanwhile, has no public policy to support classical music education in primary schools and some secondary schools. Yet, there are hundreds of music programmes and curriculums found in Thai universities. Each year, there is a multitude of Thai graduates with degrees in classical music performance, including those who studied abroad. This has led to an oversupply in the Thai music market. Moreover, the limited positions available in classical musical careers make it highly competitive to get a job as a soloist or as an orchestral player.

This paper focuses on the life of performing classical musicians in Thailand to survey the possibility of working in the field of music as a performer as well as to examine

the skill levels required. The method employed was to interview a representative sample of musicians separated into three categories: 1) emerging artists, 2) established performers and 3) renowned performers. The interviews provided observations of the participants' musical life. The conclusion of the study was made through analysing and synthesising the given information.

The results indicated that classical performers should keep an open mind towards other fields and genres of music and should not focus only on classical music. Performers need to develop their careers by engaging in other disciplines or areas outside of their comfort zone. Classical performers in Thai society should become aware not only of their musical skill but other crucial skills in communication, organisation, and business. Lastly, performers should use their musical instruments as tools for music-making and expression to broaden the perspectives of music in Thai society.

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**ROOM : C 200**

### Devised Voice:

## From Theatrical Method to Solo Operatic Performance

**Sarupong Sutprasert, Faculty Member**

**Kittipon Boonleechai, Bachelor in Drama**

*Faculty of Fine and Applied Arts, Thammasat University, Thailand*

Devised theatre is a method used to create a theatre performance. The creator or performer can use tangible or intangible things as the materials of devised theatre.

These materials will be developed through creative workshops until they become the elements of the performance, including the plot, the script, and the action.



The materials for this creative research project were the arias from several selected operas. Vocal techniques were employed as the devising tools. The different dynamics and colours in vocal production created big changes in the moods expressed in each aria. New meanings were constructed on the original script. From the devised workshops, the researcher was able to create a new theatre performance with solo operatic singing which was detached from the original stories.

This particular solo performance was about the betrayal of love, and it was spoken in Thai and sung in Italian. Subtitles or explanations of the Italian lyrics were not provided in any form. After the performance, five audience members from a total of almost 20 were randomly selected for an interview. Results show that the interview subjects had been concerned about the Italian language but that it did not affect their understanding of the character's feelings, actions, and even their thoughts.

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## The Influence of the Fortepiano on Modern Piano Performance Using Mozart's Fantasie in D Minor as a Demonstration Piece

Dr. Chen Zhang

*School of Music, Central China Normal University, China*

An exceptional performance requires the knowledge of three factors: the instrument, the composer, and the performer. Since the 20<sup>th</sup> century, professionals have devoted a lot of attention to the performance practice of classical compositions and performers' psychological state of mind and health. However, only a small number of scholars have directed their interest to the instrument itself for other research purposes. Many fundamental mistakes in students' performances of classical compositions can be attributed to the inadequate understanding of the fortepiano. Thus, this lecture recital examines the influence of the fortepiano in relation to the performing practice and techniques of piano playing of compositions in the Classical Era on the modern piano.

In this lecture recital, I explore the fortepiano's influence on the development of keyboard playing technique which led to the birth of piano pedagogic methods as well as various types of fortepianos that influenced composers' writing in the Classical Era. The fortepiano and the modern piano are compared in order to explain adjustments needed to play classical piano repertoire on a modern piano. The presentation concludes with a demonstration of a thorough performance analysis of Mozart's Fantasy in D minor, K.397/385g, showing the traits of the fortepiano's influence, the interpretation of the composer's writing, a comparison of editions, and the adjustments that a performer should make to play the work on a modern piano.

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## Liszt's Piano Sonata in B Minor: Thematic Transformation and Psychological Aspects of Melodic Treatment

Assistant Professor Dr. Ramasoon Sitalayan

*Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand*

The Piano Sonata in B minor is arguably the most significant piano work by the great Hungarian pianist-composer Franz Liszt. The B minor Sonata was not well received when it first appeared. Gradually, however, it came to be regarded as one of the greatest piano compositions of the Romantic period.

Liszt composed the B minor Sonata in 1853, after he had already retired from the life of a concert artist and had settled in Weimar. The piece was subsequently published the following year. It was, however, never performed in public until January of 1857 when Hans von Bülow premiered it in Berlin. One of the reasons the work was not appreciated by colleagues such as Clara Schumann and Johannes Brahms, and by critics and audiences in general, was that it is extremely complex. This lecture recital presents an examination of the formal design of the B minor Sonata, which can be viewed both as a single unified movement or a 4-movement work.

This presentation also reveals the ways in which Liszt was influenced by earlier works. The architectural

design of the B minor Sonata was clearly influenced by the Wanderer Fantasy of Franz Schubert, for example. Liszt's fascination with Schubert's works is evidenced by the numerous transcriptions he made of Schubert songs, and particularly by his arrangement of the Wanderer Fantasy.

Another very important aspect of the B minor Sonata is the treatment of thematic materials. The author's interpretation of the piece is based on the relationship between the music and the Faust legend. Liszt created several themes related to the main characters from Faust. Over the course of the sonata, thematic material is transformed and becomes something totally different—not only in terms of musical features but also in terms of psychological meaning. This lecture-recital, therefore, will examine the B minor Sonata from a compositional viewpoint as well as a psychological one. The author will reveal and analyze the hidden meaning of the musical materials in this masterpiece.

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## Composer-Pianist' Fascination with Niccolò Paganini Liszt, Rachmaninoff, Lutoslawski, and Say

Dr. Xing Zhang

*Michigan State University, The United States of America*

Theme and variations is one of the most popular forms used when composers wish to emulate their predecessors'

compositions. They are often based on preexisting musical themes. By engaging in musical borrowing,



composers show their appreciation and respect to what their predecessors have contributed to the music world. The theme from Niccolò Paganini's twenty-fourth caprice from *Twenty-Four Caprices for Solo Violin* is perhaps the most famous and influential one. Many prominent composers, especially composer-pianists from the nineteenth century to present, have been inspired by the tune and transcribed it for use in their own theme and variations for piano. According to a list of variations on a theme by other composers, there are over 50 composers who have written a theme and variations on

Paganini's theme from the twenty-fourth caprice. Interestingly, nearly half of them are composed for piano solo, two pianos, or piano and orchestra. Therefore, it is worth exploring the reasons that this theme has remained highly popularity among the composer-pianists. Additionally, it is also essential to understand the influence of Paganini as a virtuoso violinist and a composer in the nineteenth century and the significance of Paganini's theme in contributing to the form of theme and variations for piano in piano literature, even beyond those variation sets that quote the theme directly.

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**ROOM : C 210**

## Composition Method Based on Scientific Phenomenon?

**John Hwang**

*Mozarteum University Salzburg, Austria*

In the history of composition, a variety of systems have been developed over long periods of time through ever new discoveries and investigations in the field of sound. Together with the simultaneous development of a variety of instruments, a variety of musical styles have been created to this day. The music of the present, known as contemporary music, relies on even more radical changes. Further, the development of science and technology has had various influences on music today, as I will discuss in relation to my piece, which was inspired by scientific phenomena.

This piece was inspired by the Doppler effect and the related scientific phenomena. In particular, it was heavily influenced by the Doppler effect of light. The dual nature of light, being particles and waves at the same time; the Doppler effect, as revealed in red and blue shifts; and the variable of time, which is closely connected to light are all phenomena that I have a great interest in. Through these scientific phenomena I created an idea of the overall form of the piece, its rhythm and its harmony.

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## The Inspiration of “Neon Nightfall”

JunYi Chow

In this presentation, Chow will introduce his creative process and unfold the musical elements of his work, including the choice of structure, timbre, melody, counterpoint, and others. He shall then explain how neon lighting scenery inspires him in creating these musical materials. Chow will also investigate how the sound in his piece provides an opportunity for the audience to imagine and travel through their stream of consciousness at a deeper emotional level. He will conclude his presentation by sharing thoughts on the idea of his musical approach in “Neon Nightfall”.

Below is a description of “Neon Nightfall” (written for Saxophone, Clarinet, and Trombone):

Inspired by the neon lights in the city. Neon lighting witnesses the growth of modern development. It is a significant symbol of the urbanscape in the twentieth century. However, because of the cost and the lack of craftsmen, LED has now replaced neon lights.

The trace of the neon lighting, though most are gone at the present, becomes the bridge to connect people from a different era. “Neon Nightfall” portrays a nostalgic moment when one is walking through the city and he or she seems to travel to the past. The neon light becomes a medium to transform oneself; to start a conversation with the city.

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## A Study on the Development of Contemporary Korean Music from the Perspective of the Inflow and Settlement of Foreign Music in the History of Korean Music

Jiwon Kim

*Graduate school, Seoul National University, South Korea*

This report has a purpose of exploring a phenomenon of Korean contemporary music and examines the history of Korean music diachronically. In particular, it investigates the phenomenon of diversity in contemporary Korean music circles; the vast and varied genres of music that coexist now compared to any earlier period. The report can be summarized in three ways.

Firstly, the acceptance stratum has been changed from nation to individual. Foreign music of the past, especially the middle period called Goryeo, was seen as being connected with the main cause of politics and society

at that period. The nation was the main medium. However, foreign music in contemporary Korean society is inflow in a way such that that individual is the main medium. Partly, this is because the influence of foreign music at present is decreased compared to the past.

Secondly, Korean traditional music has been changed to western music. Contemporary Korean music is similar to the inflow aspects of foreign music of Choseon in the sense that it was developed upon the western music model. Both the foreign music of Contemporary and Choseon has been developed on a foreign music model

and reflects the distinct character of each period on the basis of succeeding from the past period. However, in the Choseon Dynasty, the foreign music succeeding from the past period lost its original character by being

naturalized, like Choseon's music. In comparison, Korean music of contemporary times is different in that a traditional music succeeding from the past has been changed to match western music.

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## On the Orchestration of Sacred Sound by the Flows of Capital

John T. Giordano

*Assumption University, Thailand*

In many traditional cultures there are sophisticated rituals which make possible the expression of the sacred through music and sound. These traditional rituals and sacred ceremonies have their own discipline, local control and economies of organization. But increasingly this local control is being eclipsed by the control of the global media, the internet and the music industry.

The French philosopher Guy Debord called our age "The Society of the Spectacle." He understood that the images we experience in contemporary society are animated by the flows of capital. He even defines the spectacle as "capital accumulated to the point where it becomes image." We can apply this same insight to music and sacred sound. Just as the image is an intensification of the flows of capital, the global flows of capital also orchestrate our access to, and experience of sounds. Now various forms of sacred music and the chanting of Buddhist mantras can be disseminated through audio and video clips through the internet to destinations far from the traditional performance venues and sacred spaces. This expands the access to the sacred sounds from many cultural traditions, but at the same time, it often engages the listener at a merely

individual level, isolating them from the deeper religious discipline and the wider religious community.

I will approach this problem by a reading of Nietzsche's early work *The Birth of Tragedy*. The question he asked there is still valid—that is, can modern humanity experience a re-birth of the Dionysian, the recovery of older myths and sacred experiences through music? The question for us is slightly different—that is, can the recovered aspects of the Dionysian within modern humanity still function in the same way as they did in traditional cultures? I will connect this reading with the insights of Alain Daniélou concerning the changes in sacred music in the modern world. I wish to show that humanity in the information age exists in a space of disconnection between older experiences of the sacred orchestrated by cultural traditions and new experiences of the sacred orchestrated by the flows of capital. And while the older sacred cultural experiences are increasingly displaced, we need to ask whether our place opens new possibilities. And whether our fragmented consumption of myths and sacred experiences can lead to new insights and reflections.

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**ROOM : C 200**

## Interpreting Rhythmic Assimilation of the Dotted Rhythms to the Triplets

Assistant Professor Dr. Yew Choong Cheong

*UCSI University Institute of Music, Malaysia*

The meaning of dotted rhythm (a pair of two notes where the first is longer) is universally accepted today to be the following: the dot written after the first note lengthens its value precisely by half, and the following note is precisely equal to the value of the dot. However, the performance practice of the seventeenth and eighteenth centuries involved flexible alterations to notated dotted rhythms. Among the various forms of rhythmic alteration are: "overdotting," which involves extending the value of a dotted note by more than half; "underdotting" which involves reducing the value of a dotted note to less than half; and "triplet assimilation" which involves aligning dotted rhythm with triplet, i.e. a dotted eighth and sixteenth lined up with the first and third notes of an eighth-note triplet group. Considering the staggering discrepancies and inconsistencies of

rhythmic notations in the music manuscripts of the seventeenth and eighteenth centuries, the dotted rhythms are imprecise and incomplete. Since the decades of the 1960s and 1970s, the question of how to perform dotted rhythms has remained one of the most controversial issues among performers and musicologists.

This lecture recital begins with a general inquiry into the Baroque performance practice of assimilating a dotted rhythm to a triplet through the analysis of manuscript sources and historical treatises. Next, several interpretative possibilities of triplet assimilation will be discussed and illustrated through performance of excerpts and comparisons of audio recordings. Musical examples include selected piano compositions, ranging from J.S. Bach to Claude Debussy.

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## Tempo, Quantified: The Use of Historic Metronome Markings in Interpreting Beethoven's Piano Sonatas

Dr. Elissa Miller-Kay

*Princess Galyani Vadhana Institute of Music, Thailand*

Mälzel's metronome, patented in 1815, gave the musical world its first reliable device for quantifying tempo. Beethoven, always eager to provide detailed performance instructions, enthusiastically embraced the invention.

In 1817, pamphlets were published listing Beethoven's metronome markings for his symphonies, septet, and string quartets. Of the piano sonatas, Beethoven only provided metronome markings for the "Hammerklavier"

sonata Op. 106. However, Carl Czerny, a musician who worked closely with Beethoven, recorded several sets of metronome markings for the complete cycle. The first of these sets appeared in Haslinger's edition of the sonatas published in the early 1830s. Over the course of the nineteenth century, tempo preferences became increasingly incompatible with Beethoven's and Czerny's markings. This is hard to square with a concurrent aesthetic trend: that of fidelity to the composer's intentions. Today, the meaning and proper use of historic metronome markings is a contentious issue. Are a

composer's metronome markings an integral element of the score, equivalent to notes and dynamics? Or, conversely, are they mere suggestions that performers can override based on the acoustical properties of modern instruments and venues or, more daringly, their own taste? This paper examines the history of metronomization as well as related trends in tempo aesthetics and Beethoven interpretation. The author also discusses the application of this research to her own artistic practice as she prepares Beethoven's "Appassionata" Op. 57 for performance.

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## Music in Cultural Contexts: The Reception of Beethoven's Late Style

Chanita Pholudom

*Princess Galyani Vadhana Institute of Music, Thailand*

"Music reception" is the study of what music has meant to people in different times and places. It describes how audiences, performers, critics, and scholars think and have thought about music. Studying music reception helps us to link the composer's world and ours and can inspire us to create meaningful performances by increasing our awareness of how music relates to social contexts and technology. Although it is possible to discuss general trends, music reception is actually very specific because it is dependent on each person's personal experience, culture, level of musical training, and familiarity with a certain musical style. For example, non-classical musicians may not agree that Beethoven's music gives them a sense of spirituality, freedom, and the sublime. Is Wagner really correct when he describes Beethoven's music as "the purest language of all people?" Is this meaning inherent in the music itself or does it come from Wagner's own interpretation as a German musician?

Although music is a sonic experience, it is understood by people in different ways based on their music experiences and culture. We can't expect other people to hear the music the same way we do. This paper examines the reception of Ludwig van Beethoven's late music. In part 1, I discuss the historical reception of Beethoven's late music in Europe, with a focus on the writings of critics such as V. Weiler, E.T.A. Hoffmann, Richard Wagner, and Stanley Sadie. In part 2, I discuss interviews I conducted with people in contemporary Bangkok who have varying levels of familiarity with Beethoven's late music. Based on this research, I concluded that we cannot experience music outside the framework of our own cultural context. The way that each person understands and interprets a musical work is just one way among many. We can hear and appreciate music as sonic expressions, but in many different ways.



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## What Are the Stylistic Elements That Poulenc Used in His Violin Sonata?

**Yada Ethisan**

*Conservatorium Maastricht, Netherlands*

My motivation for this project came from my desire to move beyond the notes in performance; to understand the music more deeply. I was also impressed by the melodic lines, smoky harmonies, and strange progressions that Poulenc uses in his violin sonata. I was excited to discover his influences, including a fragment from a poem by Federico García Lorca, to whose memory the sonata is dedicated.

This is the first and only violin sonata that Poulenc preserved. It was composed in 1942-1943 in memory of Spanish poet Federico Garcia Lorca and was first premiered by the violinist Ginette Neveu with Poulenc playing piano on 21 June 1943 in Paris, Salle Gaveau. As early as 1918 Poulenc made sketches for a violin sonata but he decided to destroy them. He made new sketches between 1925-1935 but, unfortunately, only this one sonatas has been preserved.

Poulenc did not compose many string pieces. He did compose a cello sonata, however, between 1940 and 1948. He drew inspiration for this work from the opera "Eugene Onegin" by Pyotr Ilyich Tchaikovsky and in fact quotes an oboe theme from the opera. You can also hear the influence of Sergei Rachmaninov's music in the work.

Poulenc points out that he didn't like the violin in the singular. In fact, his motivation for writing the sonata was a desire not to antagonize Ginette Neveu, who was very forceful in his requests that Poulenc write a violin sonata. Neveu gave Poulenc many tips for the violin part. Later, Poulenc noted that "the few delicious violinistic details of the score" were due to Neveu.

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**ROOM : C 210**

## Tilting at Windmills: An Improvisation Based on Don Quixote for Trombone & Percussions

**Siravith Kongbandalsuk**

*Princess Galyani Vadhana Institute of Music, Thailand*

One of the most well-known and classic literatures, "Don Quixote" was written by a Spanish author Miguel Cervantes. The story from this notable literature has been used as an inspiration by most artists since Baroque period til nowadays. Such composers , for instance,

George Philip Telemann, Jules Massenet, Richard Strauss, Maurice Ravel, Paul Morand, Gustave Doré, Pablo Picasso and Gordon Lightfoot, had created works inspired by Don Quixote.

Motivated by these artists who desirously expressed and conveyed their interpretation through the story, I chose one of the most famous scenes 'Attacking the Windmill' from the original version of 'Don Quixote' to convey and express my musical idea through 'improvisation' for trombone and percussion.

Referring to early considerations of John Cage's improvisation, the element of improvisation on the "Attacking Windmills" of Don Quixote scene would

refer on four main aspects of John Cage's conceptual of compositional processes including material, structure, method and form (Feisst, 2009). The process was to set up the form together with 3 divided scenes and to use material based on the trombone extended techniques together with mutes (Hammond or plunger) as well as percussion instruments (marimba, tam-tam and bass drum) in order to imitate the story and the windmills scene

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## Hindemith's Allegory? – War, Dances and Death. A Performance and Examination of Paul Hindemith's Trumpet Sonata

Assistant Professor Dr. Joseph Bowman

*College of Music, Mahidol University, Thailand*

Forced to abandon his home as the Nazi war machine ground artists into dust, Hindemith composed his trumpet sonata, his first piece composed in exile. He held this work in high regard and it has come to be regarded as the most important work for trumpet of the past century. Underneath the compositional layers, is there a programmatic meaning? Was Hindemith's music an allegorical depiction of war and loss? Was Hindemith grappling with his country's lost soul as he penned the

final haunting chorale movement, Trauermusik (music of mourning), which includes the hymn "Alle Menschen müssen sterben" ("All Men Must Die"), an old Lutheran melody used also by Bach in his Chorale BWV 643?. This lecture recital examines these ideas through a discussion of how the piece was created, its impact, and why it still matters today. A full performance of the work will be given in collaboration with Thai composer and pianist Morakot Cherdchoo-ngarm.

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## 'Horn of Siam' Composed for Horn Quintet

Natsarun Tissadikun

*College of Music, Bansomdejchaopraya Rajabhat University, Thailand*

Sakchai Charoensuksanan

*Faculty of Music and Performing Arts, Burapha University, Thailand*

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'Horn of Siam' is a composition for horn quintet. The music depicts people who live by the Chaopraya River. Specifically, it shows how the lifestyle of the people has changed from the past to the present. This piece combines Thai and Western musical cultures with the performance technique of horn playing.

The composition consists of three sections: 1) The presentation of an initial musical theme. In this theme a staccato technique is used to imitate the sound of the

pizzicato plucking on a string instrument. 2) The presentation of a contrasting second theme. Performing this theme on the horn requires the playing of sixteenth-note passages. 3) The last section contains dissonant chords within a fanfare compositional style.

This presentation aims to help the audience learn about conventional horn playing techniques and also about the concepts and images on which this composition is based.

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## The National Jazz Curriculum: Reservation of National Heritage Through Music Education

Tanid Sintaratana

*Faculty of Education, Chulalongkorn University, Thailand*

Jazz music is a valuable cultural heritage of the United States. The National Jazz Curriculum is a part of the Jazz In America project, supported by the Herbie Hancock Institute of Jazz, for the purpose of encouraging youth to appreciate the national culture through the basic education. The National Jazz Curriculum integrates the National Standards for United States History with National Standards for Music Education. The curriculum is designed to be a part of basic education in grade 5, grade 8 and grade 11, each level consists of 8 lesson plans with details covering topics, objectives, activities, content and teaching materials. Each lesson plan is designed to be consistent with national standards for history and music education.

National standards for history consist of standards for historical thinking (5 sub-elements) and standards for the historical content (10 eras). For historical thinking standard, the National Jazz Curriculum emphasizes on the 2<sup>nd</sup> standard, understanding the history, and the 3<sup>rd</sup> standard, analysis and interpretation of history. While In the historical content standard, it focuses on

the historical content of the 9<sup>th</sup> era, Postwar United States. For music education standards, consists of 9 content standards, the curriculum focuses on the 6<sup>th</sup> standard, listening to, analyzing and describing music, and 9<sup>th</sup> standard, understanding music in relation to history and culture.

The National Jazz Curriculum shows the intention to reserve national heritage by connecting music and history learning together through basic education. The result is a guideline for learning jazz history that is systematically linked jazz music with historical thinking processes. This paper aims to 1) study history of the National Jazz Program and 2) analyzing the connection between history and music education standards in the National Jazz Curriculum that reveals its intention to reserve jazz as a national heritage. Thus, studying and understanding the principles and concepts behind the development of National Jazz Curriculum can be especially useful in the development of music curriculum for the basic education in Thailand.

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| Nusamol Jongprakitpong<br>Benjamart Maiket   | ASEAN Youth Ensemble    |



สถาบันดนตรีกลายาณิวัฒนา

คำสั่งสถาบันดนตรีกลายาณิวัฒนา

ที่ 190 / ๒๕๖๒

เรื่อง แต่งตั้งคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย

โครงการการจัดประชุมวิชาการนานาชาติ ดนตรีกับการพัฒนาสังคม ๒๐๑๙

(International Symposium "Music and Socio-Cultural Development" 2019)

ประจำปีงบประมาณ พ.ศ. ๒๕๖๒

ด้วย สถาบันดนตรีกลายาณิวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ ดนตรีกับการพัฒนาสังคม 2019 (International Symposium "Music and Socio-Cultural Development" 2019) ภายใต้หัวข้อ Music Matter: A Celebration of the Sonic Experience ประจำปีงบประมาณ พ.ศ. ๒๕๖๒ ระหว่างวันที่ ๒๘ - ๓๐ สิงหาคม ๒๕๖๒ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกลายาณิวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับ มติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกลายาณิวัฒนา ครั้งที่ ๒/๒๕๖๒ วันพุธที่ ๖ กุมภาพันธ์ ๒๕๖๒ จึงเห็นสมควรให้มีคณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย สำหรับโครงการการจัดประชุมวิชาการนานาชาติ ดนตรีกับการพัฒนาสังคม ๒๐๑๙ (International Symposium "Music and Socio-Cultural Development" 2019) โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

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๑๖. อาจารย์ ดร.โอเฑทัย นิตินน  
สำนักวิชาดุริยางคศาสตร์ สถาบันดนตรีกัลยาณีวัฒนา

ทั้งนี้ ให้คณะกรรมการผู้ทรงคุณวุฒิพิจารณาบทความวิจัย ของโครงการการจัดประชุมวิชาการนานาชาติ ดนตรีกับการพัฒนาสังคม ๒๐๑๙ (International Symposium "Music and Socio-Cultural Development" 2019) โดยรับคำตอบแทนในการพิจารณาบทความวิจัย จากโครงการดังกล่าว อาศัยหลักเกณฑ์ตามข้อ ๖.๒.๑ ของข้อบังคับว่าด้วยอัตราคำตอบแทนและการจ่ายเงินคำตอบแทนแก่บุคคลภายนอกที่มาปฏิบัติงานให้แก่สถาบันดนตรีกัลยาณีวัฒนา พ.ศ. ๒๕๕๕

สั่ง ณ วันที่ ๑๗ มิถุนายน ๒๕๖๒



(รองศาสตราจารย์ คุณหญิงวงจันทร์ พินยนิติศาสตร์)  
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา



สถาบันดนตรีกาลวาณีวัฒนา  
THE GALVANI MAHANAK INSTITUTE OF MUSIC

คำสั่งสถาบันดนตรีกาลวาณีวัฒนา

ที่ ๒๑๔ / ๒๕๖๒

เรื่อง แต่งตั้งคณะกรรมการดำเนินงาน

โครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรม” ๒๕๖๒

International Symposium "Music and Socio-Cultural Development" ๒๐๑๙

ด้วย สถาบันดนตรีกาลวาณีวัฒนา กำหนดจัดโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรม” ๒๕๖๒ International Symposium "Music and Socio-Cultural Development" ๒๐๑๙ ภายใต้หัวข้อ Music Matters: A Celebration of the Sonic Experience ในระหว่างวันที่ ๒๘ – ๓๐ สิงหาคม พ.ศ. ๒๕๖๒ ดังนั้น เพื่อให้การดำเนินงานตามโครงการการจัดประชุมวิชาการนานาชาติดังกล่าวเป็นไปด้วยความเรียบร้อยและเหมาะสม

อาศัยอำนาจตามความในมาตรา ๓๐ (๘) แห่งพระราชบัญญัติสถาบันดนตรีกาลวาณีวัฒนา พ.ศ. ๒๕๕๕ ประกอบกับมติที่ประชุมคณะกรรมการบริหารสถาบันดนตรีกาลวาณีวัฒนา ครั้งที่ ๒/๒๕๖๒ วันพุธที่ ๖ กุมภาพันธ์ พ.ศ. ๒๕๖๒ โดยอนุมัติการดำเนินงานตามแผนการจัดกิจกรรม จึงเห็นสมควรให้มีคณะกรรมการดำเนินงานโครงการการจัดประชุมวิชาการนานาชาติ “ดนตรีกับการพัฒนาสังคมวัฒนธรรม” ๒๕๖๒ International Symposium "Music and Socio-Cultural Development" ๒๐๑๙ โดยประกอบด้วยผู้มีรายนามดังต่อไปนี้

**คณะกรรมการที่ปรึกษา**

รองศาสตราจารย์ คุณหญิงวงจันทร์ พิณยนิติศาสตร์  
นางสาวพรวิไล เดชอมรชัย  
นางสาววิไล บุญยามิน  
อาจารย์ดำรงห์ บรรณวิทย์กิจ  
อาจารย์สิทธิชัย เฟ็งเจริญ  
อาจารย์ ดร.จิรเดช เสตะพันธุ์

อธิการบดีสถาบันดนตรีกาลวาณีวัฒนา  
ที่ปรึกษาสถาบันดนตรีกาลวาณีวัฒนา  
ที่ปรึกษาสถาบันดนตรีกาลวาณีวัฒนา  
รองอธิการบดีฝ่ายบริหาร  
รองอธิการบดีฝ่ายกิจการพิเศษ  
รองอธิการบดีฝ่ายการศึกษา

**อนุกรรมการฝ่ายประสานงานทั่วไป**

๑. อาจารย์ ดร.อโณทัย นิตินพ  
๒. อาจารย์ ดร.อภิชัย จันทนขจรพูน  
๓. ว่าที่ร้อยตรีหญิงอภิญญาพร ชัยวานิชศิริ  
๔. นางธิตติมา สุขแสงจันทร์

ประธานอนุกรรมการ  
อนุกรรมการ  
อนุกรรมการ  
อนุกรรมการและเลขานุการ

**ให้ทำหน้าที่ ดังนี้**

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

### อนุกรรมการฝ่ายวิชาการ

|                                  |                        |
|----------------------------------|------------------------|
| ๑. อาจารย์ Dr. Elissa Miller-Key | ประธานอนุกรรมการ       |
| ๒. อาจารย์ ดร.อภิชัย จันทนขจรพิง | อนุกรรมการ             |
| ๓. อาจารย์ Hayne Kim             | อนุกรรมการ             |
| ๔. นายศักดิ์ระพี รักตประจิต      | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

- ดำเนินการประสานงานผู้ทรงคุณวุฒิเพื่อพิจารณาบทความวิจัยและสร้างสรรค์สาขาต่าง ๆ
- ดำเนินการจัดส่งบทความวิจัยแก่ผู้ทรงคุณวุฒิเพื่อพิจารณา กำหนดวันเวลาสำหรับรับและส่งคืน บทความวิจัย
- จัดทำสูจิบัตรการจัดงาน และประกาศนียบัตรสำหรับผู้นำเสนอผลงานวิชาการ
- จัดทำหนังสือรวบรวมบทความวิจัย (Proceedings) และสรุปโครงการ หลังเสร็จสิ้นการประชุม
- งานอื่นๆ ตามที่ได้รับมอบหมาย

### อนุกรรมการฝ่ายต้อนรับ

|                                    |                        |
|------------------------------------|------------------------|
| ๑. อาจารย์ ดร.คมสัน ดิลกคุณานันท์  | ประธานอนุกรรมการ       |
| ๒. นายณัฐวุฒิ เตียมสุวรรณ          | อนุกรรมการ             |
| ๓. อาจารย์ธนสิทธิ์ ศิริพานิชวัฒนา  | อนุกรรมการ             |
| ๔. อาจารย์พันธวิทย์ อัครเดชเมธากุล | อนุกรรมการ             |
| ๕. นางสาวพลอยไพลิน พงษ์ศิริแสน     | อนุกรรมการ             |
| ๖. นางสาวพิมพ์สิริ สกุลน้อย        | อนุกรรมการ             |
| ๗. นายกฤษณ พงษ์นรินทร์             | อนุกรรมการ             |
| ๘. นางสาวอัญชลี สากระแสน์          | อนุกรรมการ             |
| ๙. นางสาวสุธีรพร เลิศล้ำ           | อนุกรรมการ             |
| ๑๐. นางสาวกชพร บุญสม               | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

- ต้อนรับแขก VIP บุคคลทั่วไป พร้อมทั้งอำนวยความสะดวกในด้านต่าง ๆ แก่ผู้เข้าร่วมงาน
- งานอื่นๆ ตามที่ได้รับมอบหมาย

### อนุกรรมการฝ่ายเครือข่ายสถาบันการศึกษา

|                                 |                        |
|---------------------------------|------------------------|
| ๑. อาจารย์ ดร.ศุภพร สุวรรณภักดี | ประธานอนุกรรมการ       |
| ๒. นางสาวพิชาภรณ์ สุนทรพันธุ์   | อนุกรรมการ             |
| ๓. นายชมสวัสดิ์ นัยนารถ         | อนุกรรมการ             |
| ๔. นายสิริวิทย์ ธารไพฑูรย์      | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

- ประสานงานเชิญเครือข่ายการศึกษาเข้าร่วมงาน
- ประสานงานต้อนรับเครือข่ายการศึกษาในระหว่างงาน
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา
- ประสานงานการประชุม
- ประสานงานต้อนรับเครือข่ายการศึกษาในระหว่างงาน
- จัดทำฐานข้อมูลผู้ประสานงานเครือข่ายการศึกษา



### **อนุกรรมการฝ่ายประชาสัมพันธ์ และลงทะเบียนผู้เข้าร่วมงาน**

|                                    |                        |
|------------------------------------|------------------------|
| ๑. อาจารย์ ดร.ชัยพงศ์ ทองสว่าง     | ประธานอนุกรรมการ       |
| ๒. ว่าที่ร้อยตรีสุรพงษ์ เต็นลีเมาะ | อนุกรรมการ             |
| ๓. นางสาวคันสนีย์ อยู่เย็น         | อนุกรรมการ             |
| ๔. นางสาวพิมพ์สิริ สกุลน้อย        | อนุกรรมการ             |
| ๕. นางสาวปรียากร พรหมสถิต          | อนุกรรมการ             |
| ๖. นางสาวศิริวรรณ คุ่มไต้          | อนุกรรมการและเลขานุการ |

### **ให้มีหน้าที่ดังนี้**

- ประชาสัมพันธ์การจัดงาน รวบรวมและเผยแพร่ข่าวสารที่เกี่ยวข้องกับงานประชุมวิชาการนานาชาติฯ ให้แก่บุคลากรในสถานศึกษา และบุคคลทั่วไป
- เป็นศูนย์ข้อมูลประชาสัมพันธ์ และบริการข่าวสารของงานประชุมวิชาการนานาชาติ ประสานงานกับชุมชนท้องถิ่น ส่วนราชการ สถานศึกษาอื่น ๆ สื่อมวลชนและประชาชน
- จัดทำแฟ้มและเอกสารที่เกี่ยวข้อง สำหรับการลงทะเบียนสำหรับผู้เข้าร่วมงาน

### **อนุกรรมการฝ่ายการแสดง**

|                                    |                        |
|------------------------------------|------------------------|
| ๑. อาจารย์ Dr.Jean-David Caillouët | ประธานอนุกรรมการ       |
| ๒. อาจารย์ สิริวิชญ์ คงบันดาลสุข   | อนุกรรมการ             |
| ๓. นายศักดิ์ระพี รักตประจิด        | อนุกรรมการ             |
| ๔. นางสาวพิชญ์สินี ฉลาดดี          | อนุกรรมการ             |
| ๕. นายชัยมงคล วิริยะสัจจาภรณ์      | อนุกรรมการ             |
| ๖. นายพงษ์เทพ จิตดวงเปรม           | อนุกรรมการ             |
| ๗. นายฤทธิฉัตร เพชรมนินท์          | อนุกรรมการ             |
| ๘. นางสาวเบญจมาศ ไม้เกตุ           | อนุกรรมการ             |
| ๙. นายชัยมงคล วิริยะสัจจาภรณ์      | อนุกรรมการ             |
| ๑๐. นางสาวณัฐมล จงประกิจพงศ์       | อนุกรรมการและเลขานุการ |

### **ให้มีหน้าที่ ดังนี้**

- จัดทำตารางสำหรับการฝึกซ้อม
- ประสานงานด้านการฝึกซ้อม และจัดการแสดง
- ประสานงานพิธีกร ผู้แสดง เวที และผู้เกี่ยวข้องตลอดจนดำเนินงานด้านการแสดงทั้งหมด

### **อนุกรรมการฝ่ายจัดเลี้ยงและสวัสดิการ**

|                                |                        |
|--------------------------------|------------------------|
| ๑. นางสาวดิสรินทร์ สุขชมภักดิ์ | ประธานอนุกรรมการ       |
| ๒. นางเบญจวรรณ ชุ่มคุ้มสิน     | อนุกรรมการ             |
| ๓. นางพรนพวรรณ งาดเกาะ         | อนุกรรมการ             |
| ๔. นางสาวรวมพร ศรีภรณ์         | อนุกรรมการ             |
| ๕. นางณัฐรินีย์ เทียมเมือง     | อนุกรรมการ             |
| ๖. นางสาวกนกวรรณ วิลัยมาตย์    | อนุกรรมการและเลขานุการ |

### **ให้มีหน้าที่ ดังนี้**

- รับผิดชอบด้านการจัดเตรียมอาหารสำหรับวิทยากรกิตติมศักดิ์ / ผู้ทรงคุณวุฒิ
- จัดเตรียมอาหารสำหรับผู้ปฏิบัติงาน คณาจารย์ และนักศึกษาของสถาบันฯ
- ติดต่อและประสานงานร้านอาหาร เพื่อจำหน่ายแก่ผู้เข้าร่วมงานตลอดการจัดงาน
- ประสานงานกับบริษัท แบล็คแคนยอน (ประเทศไทย) จำกัด ในการจัดเลี้ยงแก่ผู้เข้าร่วมงาน

### อนุกรรมการฝ่ายสถานที่และยานพาหนะ

|                            |                        |
|----------------------------|------------------------|
| ๑. นายณัฐวุฒิ เลี่ยมสุวรรณ | ประธานอนุกรรมการ       |
| ๒. นางสาวเจนจิรา มั่นมณี   | อนุกรรมการ             |
| ๓. นายธเนศ รัตมี           | อนุกรรมการ             |
| ๔. นายเอกชัย คงคีน         | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

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

### อนุกรรมการฝ่ายการเงิน บัญชี และพัสดุ

|                                    |                        |
|------------------------------------|------------------------|
| ๑. นายณัฐวุฒิ เลี่ยมสุวรรณ         | ประธานอนุกรรมการ       |
| ๒. ว่าที่ร้อยตรีสุรพงษ์ เต็นลีเมาะ | อนุกรรมการ             |
| ๓. นางพรนพวรรณ งาดเกาะ             | อนุกรรมการ             |
| ๔. นางสาวอุบลวรรณ พุ่มข้าง         | อนุกรรมการ             |
| ๕. นางสาวเกตุมณี อินอ่อน           | อนุกรรมการ             |
| ๖. นางธิดิมา สุขแสงจันทร์          | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

- รับผิดชอบด้านการวางแผนงบประมาณ
- จัดทำการเอกสารการจัดซื้อ การจัดจ้าง
- จัดทำเอกสารการเบิกจ่ายเงิน
- สรุปค่าใช้จ่ายในการดำเนินงานโครงการฯ

### อนุกรรมการฝ่ายโสตทัศนอุปกรณ์และสารสนเทศ

|                             |                        |
|-----------------------------|------------------------|
| ๑. อาจารย์ ดร.อโณทัย นิตินพ | ประธานอนุกรรมการ       |
| ๒. นายพงศธร ศรีวิเศษ        | อนุกรรมการ             |
| ๓. นายพลภัฏฐ์ ปวรวิสันต์    | อนุกรรมการ             |
| ๔. นางสาวอรภา แก้วฟอง       | อนุกรรมการ             |
| ๕. นายธัชวงศ์ ศิริสวัสดิ์   | อนุกรรมการและเลขานุการ |

### ให้มีหน้าที่ ดังนี้

- บันทึกภาพการนำเสนอผลงานวิชาการ และเผยแพร่ลงโซเชียลมีเดีย ได้แก่ Youtube Facebook เป็นต้น
- จัดเตรียมอุปกรณ์เทคนิคและอำนวยความสะดวก ห้องต่าง ๆ ที่นำเสนอผลงานวิชาการ
- บันทึกเทปการแสดงในช่วงระหว่างกันจัดงาน

### อนุกรรมการฝ่ายประเมินผล

|                             |                        |
|-----------------------------|------------------------|
| ๑. อาจารย์ ดร.อโณทัย นิตินพ | ประธานอนุกรรมการ       |
| ๒. นายสมประสงค์ ยุนกระโทก   | อนุกรรมการ             |
| ๓. นายศักดิ์ระพี รัตประจิด  | อนุกรรมการ             |
| ๔. นายนพดล บุญเดช           | อนุกรรมการและเลขานุการ |

ให้มหน้าที่ ดังนี้

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

สั่ง ณ วันที่ ๑๙ สิงหาคม พ.ศ. ๒๕๖๒

*วราพงษ์ ภิระยงนงน*

(รองศาสตราจารย์ คุณหญิงวงจันทร์ ทัศนิตศาสตร์)  
อธิการบดีสถาบันดนตรีกัลยาณีวัฒนา

# Schedule

Wednesday 28<sup>th</sup> August 2019

| Time          | Room                   | Program  |   |
|---------------|------------------------|--|---|
| 08:00 - 09:30 | Foyer                  | Registration   |   |
| 09:30 - 10:00 | SVH                    | Opening Ceremony   |   |
| 10:00 - 11:00 |                        | <b>"A Matter of Music"</b><br>Professor Anna Reid  |   |
| 11:00 - 12:00 |                        | <b>"Music and Matter - Musical Matter – Music Matters,<br/>           Remarks on a Multi – Related Term"</b><br>Professor Dieter Mack              |   |
| 12:00 - 13:30 | FQ                     | Lunch  |   |
| 13:30 - 14:30 | TAMC                   | <b>"Return and Transfer:<br/>           Music Intervention Initiatives at the UP Center for Ethnomusicology"</b><br>Professor Dr. Verne de la Peña |   |
| 14:30 - 15:30 | TAMC<br>C 200<br>C 210 | <b>"Traewong:<br/>           The Changing of Colonial Aesthetics<br/>           to Urban Noise Pollution"</b><br>Anant Narkkong<br><br>TAMC        | <b>Paper Presentations</b><br><br>C 200 / 210 |
| 15:30 - 16:00 |                        | Coffee Break   |   |
| 16:00 - 17:30 |                        | <b>Paper Presentations<br/>           &amp; Panel Discussions</b>  |   |
| 17:30 - 19:00 | FQ                     | Dinner   |   |
| 19:00 - 20:30 | SVH                    | <b>Symposium Concert</b><br>ASEAN Youth Ensemble<br>Ensemble Musikfabrik & Studio Musikfabrik<br>PGVIM Singers & Ty Constant<br>Guest artists      |   |

Thursday 29<sup>th</sup> August 2019

| Time          | Room                   | Program  |
|---------------|------------------------|--|
| 09:00 - 10:00 | Foyer                  | Registration   |
| 10:00 - 11:00 | TAMC                   | <b>"Intercultural Compositional Techniques and Approaches: Ethnomusicology as Avant-Garde"</b><br>Dr. Alex Dea   |
| 11:00 - 12:00 |                        | <b>How to Integrate Artistic Research in a Master Curriculum for Music Performance Majors —a Proposition from the Royal Conservatoire the Hague</b><br>Professor Martin Prchal |
| 12:00 - 13:30 | FQ                     | Lunch  |
| 13:30 - 14:30 | TAMC                   | <b>"What Would the Matter Be? Some Reflections on Recent Reflections"</b><br>Professor Bernard Lanskey   |
| 14:30 - 15:30 | TAMC<br>C 200<br>C 210 | <b>Paper Presentations</b>   |
| 15:30 - 16:00 |                        | Coffee Break   |
| 16:00 - 17:30 |                        | <b>Paper Presentations &amp; Panel Discussions</b>   |
| 17:30 - 19:00 | FQ                     | Dinner   |
| 19:00 - 20:30 | SVH                    | <b>Symposium Concert</b><br>ASEAN Youth Ensemble<br>Ensemble Musikfabrik & Studio Musikfabrik<br>Guest artists   |

**Remark:**

- SVH = Sangita Vadhana Hall, Administration Building.
- Foyer = 1<sup>st</sup> floor Foyer, Administration Building
- C 200 and C 210 = Room 200 and 210, 2<sup>nd</sup> floor of Galyaningitakara (Conservatory) Building.
- C 300 = Room 300, 3<sup>rd</sup> floor of Galyaningitakara (Conservatory) Building.
- G 201 = Room 201, Gita Rajanagarindra Building
- A 209 = Room 209, Administration Building
- TAMC = Thai - Asian Music Center (Room 312), 3<sup>rd</sup> floor of Galyaningitakara (Conservatory) Building.
- FQ = Food Quarter

## Schedule

Friday 30<sup>th</sup> August 2019

| Time          | Room                            | Program  |   |  |
|---------------|---------------------------------|--|---|--|
| 09:00 - 10:00 | Foyer                           | Registration   |   |  |
| 10:00 - 11:00 | C 300<br>SVH                    | <b>"Music Technology on the Move"</b><br>Professor Otto Sidharta<br><br>C 300  | <b>ASEAN Youth Ensemble Workshop Concert</b><br><br>SVH               | <b>Thailand Higher Education Music Academic Network &amp; Thailand Higher Education Music Student Network Meeting</b><br><br>G 201 / A 209 |
| 11:00 - 12:00 | G 201<br>A 209                  | <b>"Ur Sound: Instruments, Physics, Philosophy and the Future of the Universe"</b><br>Assoc. Prof. Dr. Jonathan Day<br>C 300   |   |  |
| 12:00 - 13:30 | FQ                              | Lunch  |   |  |
| 13:30 - 14:30 | TAMC                            | Ensemble FOVE  |   |  |
| 14:30 - 15:30 | C 200<br>C 210<br>C 300<br>TAMC | <b>"rau lau le:n rɔ:</b><br><b>Same Same, but Different</b><br>PGMVIM Student Showcase<br><br>C 300                            | <b>Paper Presentations</b><br><br>C 200 / 210                         |  |
| 15:30 - 16:00 |                                 | Coffee Break   |   |  |
| 16:00 - 17:30 |                                 | <b>Grid &amp; Sound</b><br>Santi Lawrachawee<br><br>TAMC   | <b>Paper Presentations &amp; Panel Discussions</b><br><br>C 200 / 210 |  |
| 17:30 - 19:00 | FQ                              | Dinner   |   |  |
| 19:00 - 20:30 | SVH                             | <b>Symposium Concert</b><br>Ensemble Musikfabrik & Studio Musikfabrik<br>Kusimanten<br>PGVIS Big Band Project<br>Guest Artists |   |  |

# Paper Presentations & Panel Discussions

Wednesday 28<sup>th</sup> August 2019

14:30 - 17:30 hrs.

| Venue         | TAMC   | C 200   | C 210  |
|---------------|--|---|--|
| <b>Time</b>   | <b>Moderator</b><br>Dr. Suppabhorn Suwanpakdee   | <b>Moderator</b><br>Dr. Apichai Chantanakajornfung  | <b>Moderator</b><br>Asst. Prof. Dr. Dneya Udtaisuk   |
| 14:30 - 15:00 | <b>Traewong:</b><br><b>The Changing of Colonial Aesthetics to Urban Noise Pollution</b><br>Anant Narkkong  | <b>The Singing Horn:</b><br><b>How Vocal Technique Can Benefit Brass Players</b><br>Dr. Daren Robbins   | <b>Roles and Significance of Thai Music Teaching in International School Curriculums</b><br>Pattarawadee Suwannasorn   |
| 15:00 - 15:30 |  | <b>A Study of Instructional Content in Piano Accompanying for Trombone Courses for Undergraduate Piano Performance Students in a Thai Context</b><br>Phatkamon Watthanaphanit                                   | <b>Guidelines for Applying Positive Psychology to Music Studio Teaching for Beginners</b><br>Sasipa Nuntasomboon   |
| 15:30 - 16:00 | <b>Coffee Break</b>  |   |  |
| 16:00 - 16:30 | <b>Anant Narkkong:</b><br><b>His Life and Works as an Applied Ethnomusicologist</b><br>Chamamas Keawbuadee,<br>Kawirat Saimek,<br>and Wathusiri Karawapong   | <b>The Implementation of Augmented Reality in Harmony with Storybooks to Motivate 21<sup>st</sup> Century Students' Learning of Musical Instruments Along with Classical Repertoire</b><br>Ratima Pawaphuchakay | <b>A Conceptual Model of Metta (Loving-Kindness) Engagement in the Thai Classical Music Teaching of Assistant Professor Sangobseuk Thamviharn</b><br>Pornpawee Junpong |
| 16:30 - 17:00 | <b>How Happy Birthday Song Meets Ram-Wong: The Link between Western Music and Thai Traditional Performing Art in Today's Multi-Purpose Classroom Sessions</b><br>Asst. Prof. Onnucha Attawatchara,<br>Natnapa Treeubon,<br>and Thanunya Jaturanont | <b>Deep Blue Sea: Creating a Multi-Sensory Musical Experience for Children with Special Needs</b><br>Elicia Neo Xuan Ling<br>and Rachel Wong Yong En  | <b>An Analysis of a Thai Classical Music Teacher's Identity: Kru Samran Kerdphol, National Artist</b><br>Saowapak Udomvichaiwat  |
| 17:00 - 17:30 | <b>Panel Discussion</b>  | <b>Panel Discussion</b>   | <b>Panel Discussion</b>  |



## Paper Presentations & Panel Discussions

Thursday 29<sup>th</sup> August 2019

14:30 - 17:30 hrs.

| Venue         | TAMC  | C 200  | C 210  |
|---------------|---|--|--|
| <b>Time</b>   | <b>Moderator</b><br>Dr. Elissa Miller-Kay   | <b>Moderator</b><br>Dr. Chanyapong Thongsawang   | <b>Moderator</b><br>Dr. Jiradej Setabandhu   |
| 14:30 - 15:00 | <b>Music and Virtual World Experience: Understand the Psychological Effect of Music in Multimedia</b><br>Pulaporn Sreewichian | <b>Devised Voice: From Theatrical Method to Solo Operatic Performance</b><br>Sarupong Sutprasert and Kittipon Boonleechai                            | <b>Composition Method Based on Scientific Phenomenon?</b><br>John Hwang  |
| 15:00 - 15:30 | <b>Avoiding a Void: An Attempt to Study Space-Time Nothingness</b><br>Dhorn Taksinwarajan                                     | <b>The Influence of the Fortepiano on Modern Piano Performance Using Mozart's Fantasie in D Minor as a Demonstration Piece</b><br>Dr. Chen Zhang     | <b>The Inspiration of "Neon Nightfall"</b><br>JunYi Chow   |
| 15:30 - 16:00 | <b>Coffee Break</b>   |  |  |
| 16:00 - 16:30 | <b>The Different Shades of Claude Bolling</b><br>Dr. Apichai Chantanakajornfung   | <b>Liszt's Piano Sonata in B Minor: Thematic Transformation and Psychological Aspects of Melodic Treatment</b><br>Asst. Prof. Dr. Ramasoon Sitalayan | <b>A Study on the Development of Contemporary Korean Music from the Perspective of the Inflow and Settlement of Foreign Music in the History of Korean Music.</b><br>Jiwon Kim |
| 16:30 - 17:00 | <b>Classical Musicians in the Context of Thailand</b><br>Dr. Supphabhorn Suwanpakdee  | <b>Composer-Pianist' Fascination with Niccolò Paganini Liszt, Rachmaninoff, Lutoslawski, and Say</b><br>Dr. Xing Zhang                               | <b>On the Orchestration of Sacred Sound by the Flows of Capital</b><br>John T. Giordano  |
| 17:00 - 17:30 | <b>Panel Discussion</b>   | <b>Panel Discussion</b>  | <b>Panel Discussion</b>  |



Friday 30<sup>th</sup> August 2019

14:30 - 17:30 hrs.

| Venue         | C 300 / TAMC  | C 200   | C 210   |
|---------------|---|---|---|
| <b>Time</b>   | <b>Moderator</b><br>Dr. Anothai Nitibhon  | <b>Moderator</b><br>Asst. Prof. Dr. Ramasoon Sitalayan  | <b>Moderator</b><br>Dr. Apichai Chantanakajornfung  |
| 14:30 - 15:00 | <p>"rau lau le:n rɔ:<br/>Same Same, but Different"</p> <p>PGVIM Student Showcase</p> <p>Nichanan Valanaraya<br/>Piyatida Pocharasang<br/>Pornnatcha Koonkaew<br/>Wadtawan Ketbunthorn</p> | <p><b>Interpreting Rhythmic Assimilation of the Dotted Rhythms to the Triplets</b><br/>Asst. Prof. Dr. Yew Choong Cheong</p>                | <p><b>Tilting at Windmills: An Improvisation Based on Don Quixote for Trombone &amp; Percussions</b><br/>Siravith Kongbandalsuk</p>                             |
| 15:00 - 15:30 | <p>Khetsin Chuchan<br/><i>Curator</i></p>   | <p><b>Tempo, Quantified: The Use of Historic Metronome Markings in Interpreting Beethoven's Piano Sonatas</b><br/>Dr. Elissa Miller-Kay</p> | <p><b>Hindemith's Allegory? – War, Dances and Death. A Performance and Examination of Paul Hindemith's Trumpet Sonata</b><br/>Asst. Prof. Dr. Joseph Bowman</p> |
| 15:30 - 16:00 | <b>Coffee Break</b>   |   |   |
| 16:00 - 16:30 | <p><b>Grid &amp; Sound</b></p> <p><b>Graphic Design and the Translation of Sounds</b></p> <p>Santi Lawrachawee<br/><i>Curator</i></p>   | <p><b>Music in Cultural Contexts: The Reception of Beethoven's Late Style</b><br/>Chanita Pholudom</p>                                      | <p><b>'Horn of Siam'</b><br/>Composed for Horn Quintet<br/>Natsarun Tissadikun and Sakchai Charoensuksanan</p>  |
| 16:30 - 17:00 |   | <p><b>What Are the Stylistic Elements That Poulenc Used in His Violin Sonata?</b><br/>Yada Ethisan</p>                                      | <p><b>The National Jazz Curriculum: Reservation of National Heritage Through Music Education</b><br/>Tanid Sintaratana</p>                                      |
| 17:00 - 17:30 |   | <b>Panel Discussion</b>   | <b>Panel Discussion</b>   |



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