

PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC INTERNATIONAL
SYMPOSIUM 2021
(ONLINE EDITION)



สถาบันดนตรีกัลยาณีวadhana
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

TRADITIONS IN TRANSITION

23–27 AUG 2021

WWW.PGVIM.AC.TH/PGVIS





สถาบันดนตรีกัลยาณีวดีนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC
INTERNATIONAL SYMPOSIUM

การประชุมวิชาการนานาชาติ
สถาบันดนตรีกัลยาณีวดีนา

TRADITIONS IN
TRANSITION

23RD - 27TH AUGUST 2021



สถาบันดุริยางคศิลป์
PRINCESS CALYANI TADHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music

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

Following her royal vision to develop Thai musicians to the highest standard and to educate new audiences, the Institute created its Education Populaire and Audience Development Projects for students, musicians, music scholars and the general public to share in musical experiences, engage in dialogues, and learn from one another.

PGVIM aims to be a leading international institute of music, with the following missions: 1) to support young Thai talents in their pursuit of musical excellence, 2) to promote a better understanding of music among the general public and expand the role of music within society, and 3) to develop new knowledge in music and through interdisciplinary research. Our undergraduate and masters curricula and Music for Society programs provide opportunities for students and the general public to learn the skills of music-making while developing their ability to use music as a tool for the advancement of humankind, both within their local communities and on the world stage.



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

PGVIM INTERNATIONAL SYMPOSIUM 2021

TRADITIONS IN TRANSITION

23–27 AUG 2021

WWW.PGVIM.AC.TH/PGVIS

Traditions are embedded within the fabric of all human beings. They connect us to the past, yet they are constantly evolving. They are living entities that breathe and progress just as we do. Our musical traditions are themselves part of a larger cultural ecosystem which reflects our relationship to one another and the environments we live in.

Creative musicians and composers have long drawn inspiration from deeply rooted ancient practices, preserving the resonance of original expressions while adapting them to their contemporary cultural landscapes. Today, an emerging generation of musicians is finding innovative ways to revitalise traditional practices while projecting their own unique voice. The remarkable malleability of music makes it capable of being molded to embrace new forms while preserving the original spirit from which the artistic expression emanated.

For the PGVIM International Symposium 2021 we invite you to join us for an examination of the enduring qualities of our musical traditions and the forces that shape their evolution. How and why do musical traditions emerge and fade over time? What traditions grow out of cultural exchanges between different groups? How are musical traditions being adapted today to speak to our current technological, ecological, and social realities?



MESSAGE FROM

CLINICAL PROFESSOR EMERITUS
PIYASAKOL SAKOLSATAYADORN, M.D.

CHAIRMAN OF PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC'S COUNCIL

Welcome to the Princess Galyani Vadhana Institute of Music's International Symposium 2021. The International Symposium was initiated in accordance with the goals and objectives of the institute, which strives to fulfill Her Royal Highness Princess Galyani Vadhana's vision of bringing people together through music. The aim of this symposium is to foster communication and encourage new findings in the field of music.

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

This year, the symposium is taking place online with the aim to explore different musical traditions from around the world and to investigate the ways in which they have and continue to evolve. While we regret that we cannot welcome all of our guests in person, we are excited to see the new ideas and artistic expressions that the online presentation format will engender. I hope that during the coming days, whether you are near or far, you will feel a part of our community, and that from this event further research, dialogues, and artistic collaborations will flourish.

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



MESSAGE FROM

ASSOCIATE PROFESSOR NARAPORN CHAN-O-CHA

CHAIRPERSON OF PRINCESS GALYANI VADHANA INSTITUTE
OF MUSIC BOARD OF COMMITTEE FOR PROMOTING
INSTITUTE AFFAIRS

Welcome to the Princess Galyani Vadhana Institute of Music International Symposium 2021. This is our eighth year hosting this annual event at which we bring together music practitioners, educators, and scholars from around the world to reflect on the ways in which music and society have shaped one another. We hope that the symposium this year, as in years past, will foster positive, meaningful ideas that will promote and bring about a brighter future for the global musical community.

Over the past seven years, we have provided different themes for participants to reflect on, discuss, and express through performance. In 2016, the symposium theme, "Music and Socio-Cultural Developments of the ASEAN," invited participants to reflect on the complex and reciprocal relationship between music and culture within an ASEAN context. In 2017, we studied the role of myth in musical cultures and, in 2018, the ways in which musical styles and meanings evolve over time. In 2019, our theme "Music Matters" helped us to examine and appreciate the myriad sonic expressions of musical "matter," while in 2020, we explored the meaning and consequences of the digital revolution and the nature of musical communities in the twenty-first century. This year, we will engage with musical traditions and see how they emerge, fade or adapt to changing technological, ecological, and social realities. We hope that this celebration of music's powerful ability to morph and change to suit the moment will help bring us closer together in this difficult time marked by social distancing.

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

Associate Professor Naraporn Chan-o-cha

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



MESSAGE FROM

ASSISTANT PROFESSOR CHOOWIT YURAYONG

PRESIDENT OF PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

Welcome to the Princess Galyani Vadhana Institute of Music International Symposium 2021. For eight years now, this annual symposium has represented an important milestone in the realization of HRH Princess Galyani Vadhana's inspiring vision of bringing people together through music.

Due to the COVID-19 pandemic, this year will be our second year of presenting the symposium fully online. We are grateful that technology allows us to connect and share musical experiences with artists and scholars all around the world. During the coming days, we will examine different musical traditions and explore how they are cultivated and adapted as social norms and practices change.

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

Welcome once again to the Princess Galyani Vadhana Institute of Music and thank you for being with us during this challenging time.

Assistant Professor Choowit Yurayong
President of Princess Galyani Vadhana Institute of Music



SYMPOSIUM LOCATION

- All events of the symposium will be conducted online, with keynote addresses, panel discussions, and performances streamed on Zoom Webinar and Facebook Live.
- More information can be found at <http://www.pgvis.pgvim.ac.th>

REGISTRATION

- The Opening Ceremony of the symposium will be streamed online at 09:30 hrs (GMT+7) on Monday 23rd August 2021 from PGVIM.
- If you are joining us only on subsequent days, you can register directly to the event you're interested in through the PGVIS website: <http://www.pgvis.pgvim.ac.th>

PAPER PRESENTATION SESSION

- There are six paper presentation sessions. Paper presentation session 1 is at 10:00 – 12:00 hrs on 24th August 2021. Paper presentation session 2 is at 09:00 - 10:30 hrs and paper presentation session 3 is at 11:00 - 12:00 hrs on 25th August 2021. Paper presentation session 4 and 5 are at 09:00 - 12:00 hrs on 26th August 2021. Paper presentation session 6 is at 09:30 - 11:30 hrs on 27th August 2021. Presenters are each given 30 minutes. Each session will be followed by a panel discussion with all presenters, led by the session moderator.

PRESENTATION REQUIREMENTS

- The institute will be the host of the Zoom Webinar. Please log in to the meeting room at least 15 minutes prior to your session in order to be ready to be promoted as a presenter from the webinar audience
- Presenters are given 30 minutes for each session. (5 minutes to set up, 20 minutes for presentations and 5 minutes for questions and answers).
- If you have any questions regarding the technical requirements for presentation, please email symposium@pgvim.ac.th.
- If you would like PGVIS to play your presentation videos, please kindly send them to symposium@pgvim.ac.th at least 24 hours prior to your presentation time.

RECORDING OF YOUR PRESENTATION

- The symposium will record your session for educational and archival purposes.



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

MONDAY

23RD

AUGUST

2021



KEYNOTE

09:00 - 09:30 HRS (GMT+7)



THE LOVE AND KINDNESS OF TEACHERS

PROLOGUE TO PGVIS

DR. ALEX DEA

Indonesia

Through mini-profiles of teaching, performing, casual talking and laughing, we become aware of the spirit of kindness, unselfish energy, and strength found in the older generation of music teachers. This spirit is expressed through their embodied archives of old and new knowledge and their understanding.

This presentation is intended to inspire and remind the new Javanese practitioners of intangible cultural values; values which may be imperceptibly slipping away due to modernization.

We see gamelan master Pak Cokro speaking on the importance of musical understanding after just having recovered from a stroke and heart attack. We see S. Ngaliman, paramount dance master, finishing a video of his work Pamungkas. Bu Tarwa, the main dance teacher of the Mangkunegaran palace, is only able to walk with assistance, yet he continues to lead while sitting on a raised seat and gesturing with his hands and the upper half of his body. We see prominent classical singer Sastrotugiyono who, in spite of his lowly village environment, teaches at his humble home, singing and using jokes to impart the meaning behind the melodies and lyrics, all the while giving snacks and lunch along with lessons, and teaching for hours without tiring.

While large changes to the transmission of performing arts are clear, there is not a "catastrophic loss of tradition." Yet, there is some loss. The current teachers find their own new ways to attract and teach younger performers. Examples are the Selasa Legen get-together of over 60 dancers every 35-days commemorating the late Rama Sas; the "sekilur" performances at the high school of arts; and the practices of the Pakarti group of students led by a master musician and leading dancer. These events are announced through mobile phone social networks. In this manner, love and kindness are continued, but in new ways.

Biography

American-born Chinese Alex Dea trained in Western music and received an Ethnomusicology PhD from Wesleyan University, where he specialized in Javanese gamelan music and studied composition with avant-garde minimalist "Bad Boys" La Monte Young, Terry Riley, and Robert Ashley. He studied voice culture from 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 era. These include Cokro Wasitodiningrat, Bu Bei Mardusari, Sastrotugiyono, Sri Hartono, Bu Yudonegoro, Mloyowidodo, and Suhardi.

As ethnographer-performer, he has documented over 1,000 hours of video, received permission to record in Yogyakarta Palace, 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 to create intercultural musical works.

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



CEREMONY

09:30 - 09:40 HRS (GMT+7)



OPENING CEREMONY

ASSISTANT PROFESSOR CHOOWIT YURAYONG

*President of Princess Galyani Vadhana Institute of Music,
Thailand*

ENSEMBLE KEYNOTES

09:45 - 11:15 HRS (GMT+7)



TRADITIONS IN TRANSITION: MAPPING THE PAST, CHARTING THE FUTURE

ENSEMBLE KEYNOTES

ANANT NARKKONG

CHRISTOPH WICHERT

ASSISTANT PROFESSOR DR. DENNY EUPRASERT

DR. ELISSA MILLER-KAY

PROFESSOR DR. KEE YONG CHONG

DR. KIT YOUNG

PROFESSOR DR. SHAHANUM MOHD SHAH

DR. VERNE DE LA PEÑA

HOST

DR. ANOTHAI NITIBHON

During the last century, music in Southeast Asia has blossomed, with a colourful array of new styles and artistic expressions. This flourishing of musics would not be possible without the efforts of a diverse array of artists, both from within the region and from abroad.

The guest speakers in this ensemble keynote address will reflect on the musical traditions they inherited,

the collaborative partnerships they have forged, and on the tensions between expectations set in other times and places and the needs of the here and now. Drawing on their own experiences and knowledge, the speakers will also share their hopes and dreams for the next generation. Please join us for a lively discussion of the ways in which the musical traditions of Southeast Asia have and continue to thrive, inspiring artists around the world.

BIOGRAPHY

**ANANT NARKKONG**

*Faculty of Music, Silpakorn University,
Thailand*

Born in 1965, Anant Narkkong grew up in several places before settling down in a quiet Bangyikun district along the Chaopraya river, where he enjoys the vibrant artistic and musical environment. 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 Asian countries, both mainland and islands, made him acquainted with the musical cultures of this region. In 1983, he founded a fusion music group, Korphai (meaning a bunch of Bamboo), which became internationally renowned for its excellent renditions of Thai Classical Music and Thai Contemporary Music.

For the past 30 years, Korphai has released a number of albums and has performed in numerous public concerts in Thailand and abroad. The group is also extensively involved in making background music for Thai films, documentaries, theatres, plays, and festival presentations.

In 2004, his group worked on original music for a successful Thai film, "Homrong (the Overture)," which was inspired by his socio-music historical book – the life story of the great Thai xylophonist and composer Luang Pradithphairoh. The film and its music received high acclaim from international media critics and the general public.

Anant's other interests in music include improvisational performance, soundscape, fieldwork recordings, sound installations, and theatre works. He often collaborates with theatre and dance companies. Recently, he worked with

Pattavadi 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 and Khonmuang Radio online.

Anant has written and published a large number of articles in the areas of Musicology and Cultural Anthropology for newspapers, and monthly magazines. Since 2008, Anant has represented the Ministry of Culture Thailand as a specialist in Thai music and is a working committee member of the Asia Traditional Orchestra (ATO) and the Asia Traditional Ensemble (ATE), which produce several new ASEANKorea compositions and concerts every year.

Furthermore, he established and has served, since 2015, as Music Director of a highly unique C-ASEAN Consonant youth ensemble under the initiative and support of the Thai Beverage Company Ltd.

Currently, Anant works at the Faculty of Music, Silpakorn University as a full-time lecturer in ethnomusicology, world music, and composition. Anant is the recipient of the 2019 Silpathorn Award in the field of Music. This award is given annually by the Office of Contemporary Art and Culture, Ministry of Culture of Thailand, to a Thai contemporary artist who has made notable contributions to Thai Fine Arts and Culture.





CHRISTOPH WICHERT

*Bassoonist, Singapore Symphony Orchestra,
Singapore*

The Austrian Bassoonist joined the SSO in 2008. He is a graduate of the Conservatory Vienna.

Already during his university years, Christoph was gathering experience in various ensembles in Vienna. As a substitute player at the State Opera of Vienna and the Vienna Philharmonic Orchestra, he was able to work under such Conductors like Zubin Mehta, Seiji Ozawa, Ricardo Muti, or Nikolaus Harnoncourt,...

Before moving to Singapore, Christoph was working as Solo Bassoonist at the Orchester der Vereinigten Bühnen in Wien

and at the music school of Tulln. Christoph has performed in many recitals and as a soloist with orchestras and is currently also a faculty member of the Yong Siew Toh Conservatory of Music and guest artist at the Princess Galyani Vadhana Institute of Music in Bangkok.

He co-founded with Dr. Ruth Rodrigues and like-minded musicians SETTS, Singapore's first professional Ensemble for contemporary music.



ASSISTANT PROFESSOR DR. DENNY EUPRASERT

*Dean of Rangsit University Conservatory of Music
and the Director of RSU Jazz Orchestra,
Thailand*

Dr. Denny Euprasert earned a Doctor of Arts degree in Music Theory and Composition with a secondary emphasis in Jazz Pedagogy from University of Northern Colorado. He is the recipient of the Silpathorn Contemporary Artist Award from the Ministry of Culture for his notable contributions to fine arts and culture. He has served as a jury member and/or guest faculty at numerous national and international music festivals and competitions such as Thailand Jazz Competition, Lebanon

Jazz Workshop, Cyprus Jazz Workshop, Thailand Jazz Workshop, Shanghai Jazz Summer Camp, University of South Africa International Piano Competition, Greeley Jazz Festival, and West Virginia International Piano Competition. Dr. Denny Euprasert was a visiting assistant professor of music at Washington and Lee University. Currently, he is the Dean of Rangsit University Conservatory of Music and the Director of RSU Jazz Orchestra.



DR. ELISSA MILLER-KAY

*Princess Galyani Vadhana Institute of Music,
Thailand*

Dr. Elissa Miller-Kay is a pianist, music educator, and scholar specializing in Beethoven reception and nineteenth-century performance practices. She has performed in cities throughout North America and Southeast Asia, where she lived and worked from 2014 to 2020. Engagements have included solo recitals on the Phnom Penh Classical Concert Series and at the Bangkok International Piano Festival, as well as performances at Steinway Hall and Weill Recital Hall at Carnegie Hall in New York City; the Beethoven Club in Memphis; and Markham Theater in Markham, Ontario. As a concerto soloist, she has appeared with the Mississauga Symphony, the Oakville Symphony, the Kitchener-Waterloo Chamber Orchestra, the York Symphony, and the Greater Toronto Philharmonic. Awards include first prize in the International Beethoven Piano Sonata Competition in Memphis, TN (2009) and the Ben Steinberg Musical Legacy Award (2006).

Dr. Miller-Kay was a full-time faculty member at the Princess Galyani Vadhana Institute of Music (PGVIM) in Bangkok, Thailand from 2016 to 2020, where she taught Piano

Performance and Musicology, and she now continues to teach at PGVIM remotely on a part-time basis from Washington, D.C. She has previously taught at the New School for Music Study in Kingston, New Jersey and at New York University, where she was an adjunct instructor of piano and keyboard harmony.

Dr. Miller-Kay's scholarship explores intersections of cultural values and performance practices, with a particular focus on the music of Beethoven. She has published papers and presented her work at several international conferences, including most recently, the Beethoven-Perspectives conference hosted by BTHVN 2020 and Beethoven-Haus in Bonn, Germany in February 2020.

Inspired by a desire to improve access to music education in Thailand, Dr. Miller-Kay created a beginner piano method book, "Piano, So Fun!" (เปียโนสนุกจัง) with the assistance of Surachoke Satraphai in 2018. She has made this book freely available to all online. Please visit pianosofun.com for more information.



PROFESSOR DR. KEE YONG CHONG

*Executive producer and artistic director, SMCC "SoundBridge" Contemporary Music Festival
Director of Studio C and Ensemble Studio C,
Executive members, "Society of Malaysian Contemporary Composers" (SMCC),
Malaysia*

Chong Kee Yong, one of Malaysia's leading contemporary music composers, possesses one of the most exciting voices in new music today. Indeed, his work has been hailed as "imaginative and poetic" by leading conductor-composer Peter Eötvös, and as "very inventive and artistically pure"

by composer Jonathan Harvey. The uniqueness of his music stems not only from a rich palette of sounds, but from his experimentation with traditions. His works are infused with his own Chinese and multicultural Malaysian heritage.



Dr. Chong's distinctive style has won him many awards and commissions. His list of prizes is remarkable, and include 2 times Prix Marcel Hastir, 2nd Seoul International Competition, the Malaysian Philharmonic Orchestra International Composers' Award, the Lutoslawski Award, the BMW Award of Isang Yun Music Prize, the commission grant award by the Serge Koussevitzky Music Foundation, the "Outstanding Young Malaysian Award" and many more.

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

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

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

Please visit <https://chongkeeyong-studio-c.com/> for more information.



DR. KIT YOUNG

*Founder, Gitameit Music Center,
The United States of America*

Kit Young lived in Bangkok as a child and studied the Thai ranat and saw-u for a year at Silpakorn University. Since 1987, she has investigated and performed the Burmese sandaya: Burmese traditional music styles on the piano. Dr. Young pursued a career involving solo and chamber piano performance, teaching, improvisation in ensembles, writing, and other musical interests while living in Thailand, Malaysia, Burma and China from 1992 to 2012. Dr. Young taught on the piano faculty of Thai universities Sri Nakarin Wirot and Payap, and founded and directed the Lanna Chamber Music Festival in Chiang Mai with Thai colleagues. She recorded two CD's: *TRI*, violin and piano music of composers in Thailand with Nora-ath Chanklum, and *Akhanee Kita*, improvisations with Nop Sotthibhandu. In 2003, while living in Myanmar,

Dr. Young founded the Gitameit Music Center with Burmese colleagues (www.gitameit.com), a community music school with campuses in Yangon and Mandalay.

She collaborated with Wu Na, prize-winning gu qin player on many concerts held in Beijing and Hang Zhou from 2009 to 2014. Her music for theater, *Nya La Ka*, *Monsters of Inya Lake*, *Sandaya: Burmese Lessons*, *Visits with San Oo* and *On Loan* have been performed internationally. Dr. Young holds degrees in piano performance from Bennington College, New England Conservatory and studied performance at the doctoral level at the University of Michigan and Peabody Conservatory.



PROFESSOR DR. SHAHANUM MOHD SHAH

*Faculty of Music, Universiti Teknologi MARA,
Malaysia*

Currently working as Professor of Music Education at Universiti Teknologi MARA, Dr Shahanum holds a Master of Music in Music Education, and PhD Degree with major in Music Education and minors in Ethnomusicology and Administration from Indiana University, USA.

Her research interests are primarily in the areas of music teaching and learning, psychology of music, assessment in music and the Malay gamelan.



DR. VERNE DE LA PEÑA

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

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

Professor LaVerne de la Peña received Bachelor's and Master's degree in composition from the University of the Philippines, and has written for various media, including chamber, choral, dance and theatre. His works have been published and performed in parts of Asia and America.

His most recent work is Putri Anak, a theatre piece premiered at the Cultural Center of the Philippines in April of 2017. The work fuses the Philippine Spanish colonial genre called komedya with Southeast Asian stylistic elements. As a member of the faculty in the University of the Philippines College of Music, Professor LaVerne de la Peña handles graduate and undergraduate courses in World Music, Philippine Music and Musicology. He has given lectures and seminars in the same areas all over the country and internationally.

He is also music director of Tugma (Tugtugang Musika Asyatika), a student ensemble specializing in Philippine and Asian music.

VIRTUAL GUIDE

11:15 - 11:30 HRS (GMT+7)



NAVIGATING YOUR WAY IN PGVIS 2021

SYMPOSIUM CONVENOR
DR. ANOTHAI NITIBHON

Welcome to PGVIS 2021! The team would like to give you a quick overview of the exciting events we have planned for the coming days. This is our second year presenting the symposium online, and we have a wonderful lineup of prominent keynote speakers, presenters, panelists, and performers in store for you. We're excited to share with you some of the innovative, creative musical scholarship and vibrant music-making that has been

happening this past year — both here in Southeast Asia and around the globe. At this, our 8th International Symposium, we are also delighted to be launching a new virtual exhibition and hangout area. Bring your coffee, and come meet up with old friends and make new ones. We look forward to enjoying this year's symposium together with you.

KEYNOTE

11:30 - 12:30 HRS (GMT+7)



THE HORNED MAN AND THE DRAGON: HOLOGRAPHIC REPLICA IN MUSIO-CULTURAL TRANSITIONS

ASSOCIATE PROFESSOR DR. JONATHAN DAY

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

Since transition is change over time and tradition rests in the tension between story and dogma, we can conclude that the constant and inevitable transitions happening all the time in traditions rest heavily on story. Stories we tell ourselves about who we are, where we come from and where we are going. Stories about our identity as people and groups of people

(nations, hierarchies, language groups, histories, 'artists'). Stories that tell us what music is, who owns it, and even sometimes who is allowed to make it.

In recent years, perhaps the most strident and pressing change in most of our stories worldwide is the thunder clash of

globalisation – and, as we approach the ‘post pandemic’, rumours of retrenchment and a renewed regionalism. Perhaps the greatest driver in all of this is the homogeneity of humanity — the links, similarities and kinships of all humans. As Camille Sforza discussed, the 7 billion or so living humans have so far demonstrated less genetic diversity than exists in one nuclear family of chimpanzees. We all have an extreme ‘family likeness’, and our shared genesis, according to today’s best estimate, was in a series of caves on the South African Cape, from which we spread rapidly along the littoral margins to populate the planet.

It is then perhaps unsurprising that a number of intensely interesting mysteries exist within earlyish human cultural outputs. The Horned Man occurs constantly in cultures with seemingly little or no possible contact — and across both time and space. Iconography is shared between Lascaux France and the Drakensberg in the Karoo desert, while dragon-like creatures infest the myths of peoples on most of the planet’s continents. Planetary anthropomorphisms are shared by Greek and Chinese culture. Despite intense study, no apparent mechanism has been found for the sharing of these ideas. Similar musical themes, moods and instrumental regimes also pop up across apparently dissociated cultural moments. We will explore these images and sounds and our specific responses to them.

This evidence of some kind of paleolithic cultural globalisation allows for a significant re-reading of ideas around cultural patrimony. Contemporary acts of ‘claiming’ ownership of musico-cultural traditions, while being certainly based on the innate human inclination to claim territory that is common to many large predators, also has an aroma of high capitalism — the stink of profit, the stench of money — what Marx would call ownership of the means of production. While it may be somewhat an act of location within a self and socially attributed story, examining our common, interrelated and co dependent cultural roots allows for a window opening, a celebration of co-ownership and a powerful platform for expansion. This, it seems to me, is at the heart of the PGVIM/S mission. We can together celebrate and explore ourselves by celebrating and exploring others. We become more realised, more whole by opening up and exploring those aspects of ourselves that we first find in others. By exploring and indwelling the music of the ancestors we are better equipped for the challenges of today.

Biography

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

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

Please see

jonathanday.net

<https://jonathanday.bandcamp.com>

<https://open.spotify.com/artist/5BS9hKCZ9jV0mYozSnajk-m?si=dM4iyIraQwyNEEplhAKQLg>



KEYNOTE AND CURATED PAPER SESSION 14:00 - 17:00 HRS (GMT+7)



WE ALL COME FROM SOMEWHERE ELSE

PRESENTERS

BERGLIND MARÍA TÓMASDÓTTIR

Professor and program director of NAIP: European Master in Music

ANA LUISA S. DIAZ DE COSSIO

FREYA BETZY DINESEN SIMMONS

SIGURÐUR HALLDÓRSSON

HOST

KHETSIN CHUCHAN

NAIP: European Master in Music, Iceland University of the Arts

MODERATOR

DR. ANOTHAI NITIBHON

Iceland was an uninhabited landmass until the second half of the ninth century, when settlers from Norway and elsewhere sailed across the Atlantic ocean and inhabited the place. A former colony of Denmark, Iceland became an independent nation in 1944. "Icelandic traditions" were pivotal in constructing the national identity which played a big part in the fight for independence. While the Icelandic language and sagas became emblematic of Icelandic traditions, some heritages — such as music — did not receive the same level of recognition.

In this showcase, we reflect on how the "settlers" became the "dwellers," Icelandic traditions, and how these were constructed and reinforced. Featuring both Icelanders and non-Icelander, we also examine the way Icelandic traditions are perceived through the eyes of "people from somewhere else," and vice-versa.

SHOWCASE

14:00 - 17:00 HRS (GMT+7)



NEXT TRADITION: TRANSITION TO INNOVATIVE ARTISTIC PROJECTS

PRESENTERS

JIRASIRI KANGVANNAKUL
ANUSORN PRABNONGBUA
NADIS BOONROD
JIRAYUT THAOLIPO
SONGKLOD NUNTHAKASEM
PRADNAMPETCH KANOKNAK

HOST

ASSISTANT PROFESSOR DR. CHANYAPONG THONGSAWANG

PROVOCATEUR

PROFESSOR DR. JACQUES MOREAU

MODERATOR

DR. KOMSUN DILOKKUNANANT

The second graduating class of the PGVIM Master program will present and discuss their research-in-progress with Prof. Dr. Jacques Moreau and Asst. Prof. Dr. Chanyapong Thongsawang.

Our student's projects cover a wide range of research areas — from music aesthetics and expression, to stage play with classical chamber music; from percussion mallet pedagogy to arrangements for Marimba with Thai cultural elements; from space film music to sonic art. Each of these projects displays a unique interdisciplinary approach to the creation of musical experiences.

These researchers combine academic knowledge and musical practice, and thereby create "next tradition" in "innovative artistic projects" for 21st century.

Please join us for this open discussion. Come share and exchange ideas so that together we can find the next traditions for musicians and music lovers.

Classical Music Made More Accessible by an "Ensemble Music Stage Play"

By Jirasiri Kangvannakul

Anusorn: Marimba Concertino with Khon Performance

By Anusorn Prabnongbua

Learning four Mallet Technique for Intermediate Percussionist

By Nadis Boonrod

Expressing Music: Playing Sounds, Expressing Minds

By Jirayut Thaolipo

Music and Moving Images: "Film Music in the Sci-fi (Space)"

By Songklod Nunthakasem

Pradnampetch: A Sonic Self-portrait : a Multidisciplinary Investigation of Everyday Life

By Pradnampetch Kanoknak



CEREMONY

17:00 - 18:00 HRS (GMT+7)



MOU SIGNING CEREMONY MDW & PGVIM

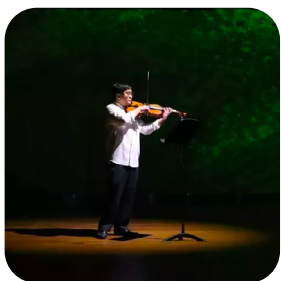
HOST

ASSISTANT PROFESSOR DR. CHANYAPONG THONGSAWANG

MOU Signing Ceremony between Princess Galyani Vadhana Institute of Music and The University of Music and Performing Arts, Vienna (MDW, Universität für Musik und darstellende Kunst Wien)

SHOWCASE

19:00 - 20:30 HRS (GMT+7)



RECITALS, REDEFINED: MIGRATION TO THE ONLINE PLATFORM IN THE PANDEMIC ERA

CURATORS

MARGARET HAYNE KIM

DR. APICHAJ CHANTANAKAJORNFUNG

PATTARAPOL SUKVAJEEPORN

YOTSAKORN RUENGCHAICHAROEN

Online performances have become a new standard, with unpredictable circumstances necessitating a redefinition of the concept of the recital. A situation that once may have felt like an anomaly has quickly become a new reality, as performances have migrated from traditional communal public spaces to online spaces with unseen audiences.

This year's showcase features a wide array of musical fare, ranging from imaginative arrangements to brand new compositions, spirited interpretations of familiar repertoire to bold representations of lesser-known works. The selected potpourri of works provides a sampling of new offerings to a changing concept of the recital performance.

The students of PGVIM have colourfully responded to this migration of platforms, channelling their creative energies into formats suitable for the times.

PROGRAM

Concrete Jungle (2021)

Patidta Atiwattanangoon

Patidta Atiwattanangoon, guitar
Prannathorn Terrarajanakul, oboe
Krittaya Lorpiyanon, violin
Kansiree Chirawattanaphan, piano
Thawatchai Janfai, flute
Dunyawat Thanakornchai, saxophone
Piphat Choybamphen, double bass

Sonata for Flute and Piano, Op. 23

Lowell Liebermann

II. Presto

Chatkul Wisutthisara, flute
Morakot Cherd-choongarm, piano

Rebonds B

Iannis Xenakis

Anupon Cheychum, percussion

The Solo I for Tuba (2020)

Pongtorn Techaboonakho

Sakda Pharchumchana, tuba

Sonata for Flute and Piano

Paul Hindemith

III. Sehr lebhaft

Siraphob Maitreesirimongkol, flute
Morakot Cherd-choongarm, piano

Journeys (2021)

Khongchai Greesuradej

V. Irish

Man of La Mancha

Mitch Leigh

I. Don Quixote

arr. Suthipa Temrat

Suthipa Temrat, trombone

Piano Sonata No. 8 in A minor, K. 301

Wolfgang Amadeus Mozart

II. Andante

Krongkwan Tassanapak, piano



Soir Païen (from Chansons lointaines)

Georges Huë

Panupop Jakkhom, tenor
Chatkul Wisutthisara, flute
Morakot Cherd-choongarm, piano

Cello Suite No. 2 in D minor, BWV 1008

Johann Sebastian Bach
arr. Pulish Likhitwatanasad

- I. Prelude
- VI. Gigue

Pulish Likhitwatanasad, cello
Andrew Healey, cello
Chatkul Wisutthisara, flute
Patidta Atiwattanangoon, guitar

Aus den Himmelsaugen droben (from Drei Lieder, Op. 3a)

Adolf Busch

Pishayatan Sungvornvetchapharn, soprano
Kawalee Phakarat, viola
Morakot Cherd-choongarm, piano

Wild Pleasures (2021)

Phumthana Mu

- V. Violin and Bird Duet
- VIII. "I love man not less, But Nature the more"

6 Metamorphoses

Benjamin Britten

- I. Pan (with original accompaniment by Prannathorn Teerarodjanakul)

Prannathorn Teerarodjanakul, oboe

Violin Sonata No. 3 in C minor, Op. 45

Edvard Grieg

- III. Allegro animato

Jirapahn Khaokum, violin
Napasorn Lawasinarporn, Piano

Undone (2021)

Vorakit Kamolraksa

Vorakit Kamolraksa, voice
Morakot Cherd-choongarm, piano

Estampes

Claude Debussy

- I. Pagodes

Kansiree Chirawattanaphan, piano



TUESDAY

24TH

AUGUST

2021



PANEL DISCUSSION

09:00 - 12:00 HRS (GMT+7)



CULTIVATING NEW ARTISTIC DIRECTIONS IN SOUTHEAST ASIAN MUSIC: A COMPOSITION PANEL DISCUSSION

PANELLISTS

DR. ALEX DEA, *Indonesia*
 DR. ANOTHAI NITIBHON, *Thailand*
 DR. CHUNG SHIH HOH, *Singapore*
 DR. JONAS BAES, *the Philippines*
 PROFESSOR DR. KEE YONG CHONG, *Malaysia*

HOST

DR. JEAN-DAVID CAILLOUËT, *PGVIM*

The spiritual and emotional essence of traditional musical practices are an endless source of inspiration for modern composers. Functional aspects, from rituals to community music-making, as well as artistic components — sonorities, timbres, patterns, or the modes of communication themselves — can be explored and re-interpreted to mold novel musical forms.

During this panel discussion, five established composers from five Southeast Asian countries will each present one piece illustrating their philosophies and approaches to the adaptation of traditional elements. From their unique perspective, they will share their views on how to reinvent the past in order to chart new pathways for the creation of music within the Southeast Asian context.

Alex Dea's 'Gangsar Sapto' involves sixty players of different ages using every note of four gamelan sets of pelog and slendro, resulting in a wonderful horizontal poly-microtonal sound. The composer will share his views on composition and the use of non-European music, approaches, and aesthetics.

Jonas Baes discusses a musical composition which is part of a series of five separate environmental "soundscapes." **'DALUY 2'** is written for five interlocking, flat gongs (Gangsa) played in patterns that invoke Kalingga music of the Northern

Philippines. In the composition, these patterns are subject to dissolution, symbolizing the cultural politics within a mode of production dominated by powerful stakeholders and institutionalized culture brokers.

Hoh Chung Shih will share his piano works **'reef weave'** and **'rub dub'** which examine the definitions of 'tradition' and 'transition' within a creative process, with references to traditional Chinese practices, both from the perspective of music and the visual arts.

With **'Sound of slow tears'**, **Kee Yong Chong** combines various elements that are at once original and eclectic. The composer will discuss his particular interest in incorporating various Asian musical practices such as Chinese dialect folk songs (Hakka storytelling and mountain songs), Gamelan music from South East Asia, Indian ritual and ceremonial music, ancient Chinese court music, chanting of classical Chinese poetry, Korean Pansori music, and Japanese Gagaku music to create his own compositional techniques and language.

Anothai Nitibhon uses **'The Pause'** to reflect on how to restore a more engaged experience involving human interactions and promote meaningful communication between a violinist, pianist and cellist. The piece involves a series of game processes aimed at rediscovering the fun of music making.



BIOGRAPHY



DR. ALEX DEA

Indonesia

(See page [11](#))



DR. ANOTHAI NITIBHON

*Princess Galyani Vadhana Institute of Music,
Thailand*

Composer / Pianist / Artist, Anothai completed her bachelor degree with 1st class honours from Chulalongkorn University, Thailand. She then continued her studies at the master programme in music composition at the University of Edinburgh under Professor Nigel Osborne in 2002. After graduating with a Master Degree and being awarded a distinction, she was further awarded scholarship from the University and from the Overseas Research Students Awards Scheme, and obtained her PhD in composition in May 2007.

Working on cultural frontier, Anothai creates and curates many concerts, exhibitions and involves in many activities which promote the collaboration between musician/artist from different disciplines and musical cultures. She also hosted an annual International Symposium and ASEAN Youth Ensemble Project at PGVIM; both events focus on exploring the context in which western and local musics can encourage dialogue while remaining connected to the people and their local value. Dr. Nitibhon was granted the Silpathorn Award in 2021 by the Office of Contemporary Art and Culture, Ministry of Culture of Thailand.



DR. CHUNG SHIH HOH

*President, Composers Society of Singapore,
Singapore*

Hoh Chung Shih studied at King's College London and completed a PhD in Composition at the University at Buffalo, where he also studied computer music at the Lejaren Hiller Computer Music Studios. Since 1996, he has also studied the guqin (Chinese 7- string zither) with Master Ji Zhiqun. His international presence as composer, through works by commissions and requests from Asia, Europe and America, have

led him to collaborate with some of the world's premier musicians. Chung Shih is also a sound artist, who works in interdisciplinary collaborations with MLuM, an international artist collective. His interest can be described as an exploration of a double intersection: one between the avant-garde and the experimental, and the other between the international contemporary and the traditional Chinese literati cultures.



DR. JONAS BAES

*University of the Philippines,
the Philippines*

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

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

received the Nippon Foundation Senior Fellowship for Asian Public Intellectuals (2008–09).

As a musicologist, he has studied extensively the music of the Philippines and has written articles for publications in Australia, Germany, Japan, the Philippines, South Korea, the UK, and the USA. He has contributed articles on the politics of the music of the Philippines to *Perfect Beat: The Pacific Journal of Research on Contemporary Music and Popular Culture* (1998, 2001–02, Macquarie University, Sydney) and *Changing Sounds: New Directions and Configurations in Popular Music* (2000, edited by Toni Mitchell, University of Technology, Sydney). He has also written articles on José Maceda and Ramón Pagayon Santos for *Komponisten der Gegenwart* (2002–03, edited by Walter-Wolfgang Sparrer, edition text + kritik). He later wrote the article "Mangyan Internal Refugees

and Spaces of Low-Intensity Conflict in the Philippines” for the journal *SHIMA: The International Journal of Research into Island Cultures* (2007, Small Island Cultures Research Initiative, Macquarie University).

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



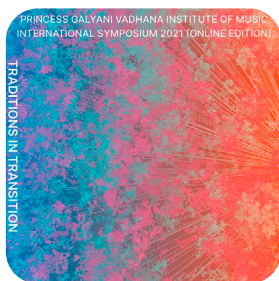
PROFESSOR DR. KEE YONG CHONG

*Executive producer and artistic director, SMCC “SoundBridge” Contemporary Music Festival
Director of Studio C and Ensemble Studio C,
Executive members, “Society of Malaysian Contemporary Composers” (SMCC),
Malaysia*

(See page 15)

PAPER SESSION

10:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 1

HOST

MARGARET HAYNE KIM

PRESENTERS

DR. ABIGAIL SIN, SULWYN LOK AND JADE TAN SHI YU

LIM JING JIE, PRISCILLA FONG AND STEPHANIE TAN

KRITTAYA LORPIYANON

ASSISTANT PROFESSOR DR. CHANYAPONG THONGSAWANG

10:00 - 10:30 hrs (GMT+7)

Artfully Interrupting the Fantasy: Reimagining Ravel's Asia

Dr. Abigail Sin, Sulwyn Lok and Jade Tan Shi Yu

10:30 - 11:00 hrs (GMT+7)

Clair de Lune: A Musical Film Exploration of the 21ST-Century Musician Identity

Lim Jing Jie, Priscilla Fong and Stephanie Tan

11:00 - 11:30 hrs (GMT+7)

Revolutionary Aspects of Rochberg's Caprice Variation for Unaccompanied Violin

Krittaya Lorpiyanon

11:30 - 12:00 hrs (GMT+7)

Prasidh Silapabanleng and His Advisor Klaus Pringsheim: Cross-cultural Transfer and Transition From Thai Traditional to European Classical Music

Assistant Professor Dr. Chanyapong Thongsawang

SHOWCASE

14:00 PM - 17:00 HRS (GMT+7)



CONTEXTUAL STUDIES: TRANSITION TO STUDENTS' RECITAL

PRESENTERS

PGVIM 1ST & 2ND YEAR STUDENTS

KANSIREE CHIRAWATTANAPHAN

PHUMTHANA MU

SIRAPHOB MAITREESIRIMONGKOL

PGVIM ALUMNI

PINK SKY ORCA

HOST

DR. APICHAJ CHANTANAKAJORNFUNG

PROVOCATEUR

PROFESSOR DR. JACQUES MOREAU

MODERATOR

THANISA DURONGKAVEROJ

From the start of their university studies, the students at Princess Galyani Vadhana Institute of Music (PGVIM) complete a series of courses that culminate with their graduate recital projects. These courses are called 'Contextual Studies' from students' first semester to the first semester of their junior year. For the second semester of their junior year, the course name is 'Junior Recital Project'.

When the students enter their senior year, the courses are called 'Graduate Project 1 and 2.'

The term 'contextual studies' speaks to skills outside of music that enable the students to fulfil the objectives of creating personal, innovative, and engaging recitals. These are obligatory courses for all PGVIM students that reflect the university's mission.



PRESENTERS

YEAR 1

Niratda Manochart
Phanuphong Chanthosri
Phanuwat Rattanakun
Supparang Sujarit

YEAR 2

Narat Klimthong
Pakpong Kantiwong
Phannaporn Pansanit
Phoom Santipornwit
Rujikorn Trikham
Thantawan Sainapa
Waris Warindarawej
Wattikorn Dipprakon

YEAR 3 - 4

**Time in a Frame: From the Past
to the Music We Now See**
Kansiree Chirawattanaphan

Classical Soundscape

Phumthana Mu

**Listening to the Twentieth
Century**

Siraphob Maitreesirimongkol

PGVIM ALUMNI

Pink Sky Orcas
Kawirat Saimek
and Dhorn Taksinwarajan

KEYNOTE & PANEL DISCUSSION

14:00 - 17:00 HRS (GMT+7)



**ASEAN YOUTH ENSEMBLE
BEYOND BORDERS**

HOSTS

PROFESSOR DR. DIETER MACK
PETER VEALE
DR. ANOTHAI NITIBHON

PANELLISTS

CHIE TSANG LEE
DWI CAHYO SEPTIAN
HAROLD ANDRÉ SANTOS
JOCELYN TAN
TONTRAKUL KAEWYONG

With its first performance in 2014, in conjunction with the PGVIM International Symposium, AYE or The ASEAN Youth Ensemble, a partnership project between the Ministry of Culture, Thailand and the Princess Galyani Vadhana Institute of Music. Throughout the years, we have explored many possibilities in working between local and western art music, from the arrangement of local tunes to the new

commissions for young composers in the region and beyond, with the aim to find new ways of combining our respective musical traditions.

Since 2017, we have started our collaboration with the Studio Musikfabrik under the baton of Peter Veale and the tutelage of Professor Dieter Mack. We have seen many

young composers working for new possibilities in exploring the sound of S.E.A with performers of different cultures. With more than 30 new commissions and many young participants from the region, AYE still hopes to extend possibilities, cross borders, and bring traditions towards the new era.

Mentors

Professor Dr. Dieter Mack (Musikhochschule Lübeck)
Peter Veale (Studio Musikfabrik)

Project Director

Dr. Anothai Nitibhon (PGVIM)

Project Coordinator

Nusamol Jongprakitpong

www.aye.pgvim.ac.th/

SHOWCASE

19:00 - 20:30 HRS (GMT+7)



AYE BEYOND BORDER: SHOWCASE

CURATORS

PROFESSOR DR. DIETER MACK & PETER VEALE

PROGRAM

Asian Voice? (2019)

Septian Dwi Cahyo
Indonesia

Htet Arkar, Pat Wiang
My Nguyen, Dan Trahn
Yanini Pongpakatien, Violin
Petpairin Luenpaen, Violin
Phattarapoj Sawangchaeng, Viola
Pulish Likitvattanaset, Cello
Käthe Luise Schmidt, Harp
Jirut Burapornchaikul, Percussion
Alejandro Sarriegui, Percussion
Peter Veale, Conductor



Labyrinth Trap (2019)

Hilmi Ridha Mahardika
Indonesia

Dini Pratiwi, Saron Pelog
Nattawut Deejing, Saron Slendro
Siraphob Maitreesirimongkol, Flute
Reephaw Saenthawidet, Cello
Hilmi Ridha Mahardika, Conductor

Hininga (2018)

Jose Antonio Buencamino
The Philippines

Harold Andre Santos, Kulintang
Hojin Jeong, Violin
Phattarapoj Sawangchaeng, Viola
Hee Jung Keal, Cello
Peerawit Aunruan, Guitar
Eun Hye Kim, Vibraphone
Peter Veale, Conductor

If Flowers Were to Bloom Again (2019)

Zhe Qui Joey Yeo
Singapore

Htet Arkar, Pat Waing
Dini Pratiwi, Saron Barung
Orawan Kadenoum, French Horn
Sikaret Saknaveeporn, Trumpet
Petpairin Luenpan, Violin
Kawalee Phakarat, Viola
Pronnapas Santiwarangkul, Cello
Peter Veale, Conductor

Ji (2017)

Kok Jun Phang
Malaysia

Lim Teik Chuan, Erhu
Tanika Prasood, Violin
Phattarapoj Sawangchaeng, Viola
Pronnapas Santiwarangkul, Cello

Monolamento (2017)

Tanapon Chiwinpiti
Thailand

War War San, Voice
My Nguyen, Dahn Trahn
Nitiruch Junsiri, Bassoon
Thanaporn Songkiattisak, Piano
Wathusiri Karawapong, Double Bass
Anupon Cheychum, Percussion
Kodchakon Chantana, Percussion
Jirut Burapornchaikul, Percussion
Peter Veale, Conductor

Lost in Jungle (2018)

Pongtorn Techaboonakho
Thailand

Harold Andre Santos - Kulintang
Eun Hye Kim - Percussion
Tanasit Siripanichwattana, Percussion
Anupon Cheychum, Percussion
Pawit Jindakitprasert, Percussion
Junyoung Kim, Conductor

Nostalgic Portrait (2018)
2018, Singapore

Chow Jun Yan

Chow Jun Yan, Erhu
Phataporn Preechanon, Flute
Max Riefer, Percussion

Welcome Dawn (2019)
2019, Vietnam

Thuy My Nguyen

My Nguyen, Dan Trahn
Netchanok Chinchakkaeo, Cello
Anakorn Rongsak, Percussion
Jirut Burapornchaikul, Marimba

Sunrise (2017)

Thar Nge
Myanmar

Nakriss Jirarattapat, Khim
War War San, Seang Kor
Htet Arkar, Pat Waing
Muhammad Qays Muzini, Accordion



Re-Sketches (2017)

Chie Tsang Lee
Malaysia

Novan Yogi Hernando Maupula, Suling
Rukaya Suprayedno, Sampek
Tontrakul Kaewyong, Khean
Jocelyn Tan Li Yun, Soprano Sheng
My Nguyen, Dahn Trahn
Htet Arkar, Pat Waing
Hak Tokla, Roneat
Kammathep Theeralertrat, Ranaad
Lim Teik Chuan, Erhu
Sornsak Suksong, Oboe
Chanya Anansaksaward, Bassoon
Natthapat Kirawiroj, French Horn
Arturo Ernesto Uribe Portugal, Percussion
Louisa Kaltenbach, Cello
Peter Veale, Conductor

Nobody Knows Where the Truth Grows (2018)

Katharina Roth
Germany

Nguyen Thu Thuy, Dan Tranh
Hee Jung Keal, Cello
Kittaporn Wongphayak, Guitar
Max Riefer, Vibraphone
Peter Veale, Conductor

... Au Blanc (2019)

Tanapon Chiwinpiti
Thailand

Kathleen Nicole Cahis, Kulintang
Dini Pratiwi, Saon Barung
Sara Cubarsi, Violin
Pronnapas Santiwarakul, Cello
Narat Klimthong, Trumpet
Tanapon Chiwinpiti, Live Audio
Moritz Koch, Percussion (Concrete box with hammer)

BIOGRAPHY

**PROFESSOR DIETER MACK**

*Vice President, Musikhochschule Lübeck,
Germany*

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 was vice-president of the university for international affairs until March 2021 when he retired. As a composer, he writes mainly for ensembles and orchestra with a focus on percussion instruments. As an author, he publishes on intercultural issues.

**PETER VEALE**

*Studio Musikfabrik,
Germany*

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

in Cologne and for more than 20 years at the International Summer Courses for NEW Music in Darmstadt (Germany).

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

WEDNESDAY

25TH

AUGUST

2021



KEYNOTE

09:00 - 10:00 HRS (GMT+7)



TRADITION, COMMUNICATION AND COMPOSITION

MAKOTO NOMURA

Japan

MODERATOR

ANANT NARKKONG

What is the border between traditional music and contemporary music? What is the border between Asian music and Western music? Is it possible for both contemporary and traditional music to coexist? How can Asian tradition happily meet Western music? As a composer I have explored how different notes, different instruments, different people, different cultures and different philosophies can coexist, and have organised many participatory music projects. One such project is Senju Pun-filled Music Festival (SPMF), an ongoing participatory project to connect different ideas through wordplay and music.

I launched SPMF in 2011 soon after the major earthquake in Japan. I felt nuclear disasters divide people into camps, such as capitalism versus environmentalism etc. People did not listen to other opinions. That was why my project focused on listening to each other and understanding other aesthetics. In 2014 SPMF organized a big participatory outdoor concert called "Music for 1010 people," which included 3 new compositions for 1010 performers, including Javanese gamelan, Thai piphat, Japanese koto, tsuzumi drum, strings, winds, brass, percussions, various found objects, baseball players, etc. Anant Narkkong from Thailand composed "Super Fisherman" for storytelling, gigantic puppet and large ensemble. Memet Chairul Slamet from Indonesia composed and conducted "Senju 2014." I composed "1010 people in Senju," in which baseball players or rope-jumping became conductors of the orchestra. For the rehearsal of "Music for 1010 people," we divided 1010 people into 30 groups, each of which is about 35 people and we needed 30 facilitators. After the event, these 30 facilitators became the core members of the Pun-filled Music Community Band (PMCB). PMCB visited

Bangkok in 2015 and Jogjakarta in 2016 to exchange community music-making with Asian musicians. Since 2020, together with PMCB, I started creative music-making online.

Biography

Makoto Nomura, born in Nagoya in 1968, is one of the most active Japanese composers. He has worked not only in the field of music but also in the fields of visual art, performing arts, community arts, and whatever he likes. His works are also diverse, such as concert music, exhibition, site-specific project, theatre piece, historical research, etc. He loves collaborations and has collaborated with animals, children, dancers, vegetables. He is the director of creative participation for Japan Century Symphony Orchestra, the director of Senju Pun-filled Music Festival, and co-founder of Japan Association of Composers for Sumo Hearing Arts.

His works have been performed by Japan Century Symphony Orchestra, Bochumer Symfoniker, Tokyo City Philharmonic Orchestra, Tomoko Mukaiyama, Yuji Takahashi, Mie Miki, Aki Takahashi, Tomomi Ota, Grzegorz Stopa, Mari Fujiwara, Katsuya Matsubara, Yoshiko Kanda, Kenichi Nakagawa, Enrico Bertelli, Yusuke Kataoka in a number of countries including UK, Germany, France, Italy, USA, Russia, Bulgaria, Korea, China, Taiwan, Hong Kong, Indonesia, Belgium, Netherland, Malaysia. He has played with Charles Hayward, Otomo Yoshihide, Makoto Yoshimori, Kazutoki Umezu, Hugh Nankivell, Anant Narkkong etc. He is also known as the pioneer of melodica performance.



KEYNOTE

10:30 - 11:00 HRS (GMT+7)



TRANS-PRESENCES - OR OWNING OUR PLACE(S) AND TIME(S): SOME REFLECTIONS AT A POINT OF SIGNIFICANT PERSONAL AND GLOBAL TRANSITION

PROFESSOR BERNARD LANSKEY

*Queensland Conservatorium, Griffith University,
Australia*

MODERATOR

DR. ANOTHAI NITIBHON

"The past is never dead. It's not even past"
(from William Faulkner, *Requiem for a Nun* (1951))

"We start believing now that we can be who we are"
(from Jim Jacobs and Warren Casey, *Grease* (1971))

Building out from last year's PGVIS Opening Locks presentation and inspired by this year's Traditions in Transition theme, I will seek to take forward some of the issues of student agency, genre diversity, multi-layered connectivity and power/inclusion raised last year. Over the past 12 months, my personal circumstances have involved significant change in ways I had not anticipated and in a context where musical practice globally has also been radically disrupted. Now in a different continent from where I might have then been imagining, I will explore issues of institutional, artistic and personal identity in a context where our sense of presence in the present becomes ever more complicated. How do we find ourselves and our place in a reality which involves such ever-increasing complexity and uncertainty? More specifically, what might this mean for music education when futures have never been so clearly (truthfully?) unknown?

This presentation will take as its starting point considerations which emerged from a range of creative/performative experiences others have shared in the past twelve months. The intention will be to offer some provocations for re-imagining traditions. Having moved from Southeast Asia to Queensland, I will also seek to establish some possibilities for others to develop greater regional connection and awareness. Through these experiences, I believe more than ever that 'now' offers a special opportunity for cross-disciplinary opportunity, for experimental play, connecting people's potential to be becoming collaborative makers of magic as they open up to their time(s), place(s), histories, stories and dreams.

Biography

Active internationally for over 35 years as an administrator, collaborative pianist, scholar, recording producer and festival director, I have just begun my new role as Director and Professor of the Queensland Conservatorium Griffith University in Australia. For the previous fifteen years, I led the Yong Siew Toh Conservatory of Music, National University of Singapore, where I continue to hold a Visiting Professorship. I am currently President of the Southeast Asian Directors of Music Association,

a co-opted Council member of the European Association of Conservatoires and a member of the International Advisory Board for the Tianjin-Juilliard School in China. A Founding

Keynote speaker for PGVIM, it has been a true privilege to have watched this symposium evolve so distinctively over the past decade.

PANEL DISCUSSION

11:00 - 12:30 HRS (GMT+7)



TECH TRANSITIONS AND COMMUNITY TRADITIONS: A CONTINUING CONVERSATION

HOST

SOUTHEAST ASIA MUSIC ACADEMY ONLINE

PANELLISTS

GABRIEL LEE

AIRIN EFFERIN

ASSOCIATE PROFESSOR DR. ANDREW FILMER

KENNY OOI

SULWYN LOK

MODERATOR

DR. ANOTHAI NITIBHON

The Great Migration to online teaching and learning has taken the SEA Music Academy Online in two directions. First, to embrace the transition to technology, exploring not only gear and software, but new pedagogical approaches. Second, the most important tradition of all: building a community in this new virtual playground.

The Academy has engaged renowned pedagogues from across the region and international keynote speakers including Benjamin Zander. It brings these to a new online community of teachers, students and parents who are getting to know one another in a continuing conversation on making music continually vital in challenging times (and better times beyond).

BIOGRAPHY



GABRIEL LEE

Singaporean violinist Gabriel Lee enjoys a multi-faceted career: he performs in diverse sound worlds with his baroque and modern violins, and builds new frontiers in the Southeast Asian musical landscape as a music educator and entrepreneur. Gabriel has performed solo recitals in the United States, Singapore, Malaysia and Myanmar, and has been featured as a soloist with the Baltimore Baroque Band, Red Dot Baroque, Resound Collective, Asian Cultural Symphony Orchestra, Orchestra of the Music Makers, Malaysia Bach Festival, Jakarta Festival Orchestra, PSPA International Ensemble, Braddell Heights Symphony Orchestra and the Peabody Conductor's Orchestra.

As a music educator, Gabriel constantly seeks to innovate and incorporate technology in his teaching, and has published and presented research in the Australian and New Zealand Viola Society Journal, Australian Strings Association's Stringendo Magazine, ABRSM Music Teacher Conference

and the Performer's Present International Artistic Research Symposium. He is currently Managing Director of the Southeast Asia Music Academy Online, Adjunct Faculty at the Yong Siew Toh Conservatory of Music and the School of the Arts, Founder and Director of the Music Society of Myanmar, and has conducted masterclasses and coached various ensembles in Singapore, Malaysia, Myanmar and Cambodia. As a competition adjudicator, Gabriel has served on the jury of the Alessandro Giuliani Violin Competition and Asia Arts Festival.

Gabriel has received various awards and scholarships, including the JC Van Hulsteyn Award in Violin and the Paul Abisheganaden Grant for Artistic Excellence. He graduated with two Master of Music degrees in Violin Performance and Baroque Violin Performance from the Peabody Conservatory, and a Bachelor of Music (Hons) degree from YSTCM as Valedictorian of his cohort.



AIRIN EFFERIN

Airin Efferin is the CEO and Co-Founder of Bandung Philharmonic, which was established in 2016. Since then the orchestra consistently brought international standard music to citizens of Bandung, Indonesia. Inspired by El Sistema in

Venezuela, the Bandung Phil launched its orchestra education programs in four underprivileged communities around the cities: two orphanages, one refugee learning center, and one suburban center. She received her Bachelor of Arts and Master

of Music degrees in piano performance at Calvin College (Grand Rapids, Michigan) and Southwestern Baptist Theological University (Fort Worth, Texas).

Upon returning to Indonesia in 2011, she worked as Music Director in Grace Church of Indonesia with a wide variety of responsibilities ranging from music ministry for liturgical purposes to children, youth, and adult choir and orchestras. From 2014-2019 she actively performed concerts around

Indonesia with the piano trio she co-founded: Cascade Trio. Active in the musical theatre scene in Indonesia, Airin has produced *Musikal Belakang Panggung* in 2020 (an original musical) and *The Last Five Years* in 2021 (an off-Broadway musical).

A survivor of various traumas, she actively writes and advocates for women empowerment in South East Asia via www.airinefferin.com.



ASSOCIATE PROFESSOR DR. ANDREW FILMER

Dr. Andrew Filmer is an associate professor at Sunway University in Malaysia and performs in the Sutera Ensemble. He holds a PhD from the University of Otago, and a master's in viola performance from Indiana University South Bend. He is versatile in the arts, combining his musicology training with that of viola performance and a passion for teaching. Andrew has won commendations and prizes in teaching, public speaking, research, performance and leadership.

As an active supporter of historically-informed performance, he was part of a three-person team that constructed the first harpsichord built in Malaysia. Andrew performs frequently as a chamber musician and narrator, with occasional roles as orchestra conductor and concerto soloist. He was Editor of the *Journal of the American Viola Society* and is a consultant for the Australia and New Zealand Viola Society. His research on Bach and Mozart has been presented at three International Viola Congresses and other international conferences, and has been published in the US, Europe, and Australasia. Andrew has been a guest speaker at the Yong Siew Toh Conservatory in Singapore,

the Royal Northern College of Music in the UK, and the Elder Conservatorium in Australia. With a dedication towards teaching, Andrew has facilitated string pedagogy workshops for Trinity College London and the Associated Board of the Royal Schools of Music (ABRSM). He has a side speciality in technology for education, has facilitated workshops in Malaysia and New Zealand, and won Best Presentation for his research at the International Conference on Education and Multimedia Technology in Kyoto, Japan in 2020. Outside of classical music, he was a member of the jazz band *The Troubles*, whose inaugural recording was released by Rattle Records.

In addition to his music degrees, he has an honours degree in communications and a certificate in User Experience (UX). Andrew studied with Donald Maurice and Anthony Ritchie in New Zealand, and Anthony Devroye of the Avalon Quartet in the United States. He plays on a viola by Malaysian luthier Tan Chin Seng, a modern bow by Benjamin Fabre of France, and baroque bows by Stephen Gibbs of New Zealand.



KENNY OOI

A native of Penang, Kenny Ooi is an active musician and arts administrator in Asia. He has performed with various orchestras, chamber groups and masterclasses in Malaysia, Singapore, Australia, Hong Kong, and many others. He founded the inaugural Penang International Brass Festival in 2019, and subsequently, The Rondo Production, with the aim to develop Malaysia into a country which provides top-notch quality of music education and performance.

His passion and effort have led to this recent achievement as one of the top 20 social enterprises in Australia & ASEAN, recognised by the Australian-ASEAN Council by the Australian Government. In the same year, he was selected as one of the 30 Young Music Leaders by the Southeast Asia Directors of Music (SEADOM). He has also appeared as a substitute musician with the Malaysian Philharmonic Orchestra. He is a recent graduate from the Yong Siew Toh Conservatory of Music, National University of Singapore, under the tutelage of Jon Dante and Lau Wen Rong from the Singapore Symphony Orchestra. Kenny has performed with the Malaysian Philharmonic Orchestra, Malaysian Philharmonic Youth Orchestra, Metropolitan Festival Orchestra, Orchestra of the Music Makers, Yong Siew Toh Conservatory Orchestra, The Young Musician's Foundation Orchestra, Penang Philharmonic Orchestra, Penang Symphony Orchestra, West Australian Youth Orchestra (in Perth) and Asia Pacific Youth Symphony Orchestra (in Hong Kong).

As a chamber musician, Kenny has performed with many chamber groups, such as the Brassminute Quintet, Brass5ive, OpusNovus, Orchestra Collective and YST Trumpet Ensemble.

He has taken part and performed in masterclasses by Chris Moyses, Pasi Pirinen, Bill Williams, Anthony Plog, Jason Evans, Adam Rapa, Bill Williams, Lukas Beno, Daniel Mendelow and the Boston Brass. In 2019, he has been selected as one of the two representatives from Malaysia to perform with the Asian Youth Orchestra in a concert tour across 11 cities in Asia. Kenny's previous teachers include William Theis, Alexander White, William Day and Dato' Woon Wen Kin. During the Italian Brass Week 2017 in Florence, he studied with trumpet virtuoso, such as Sergey Nakariakov, Pacho Flores, Otto Sauter, Rex Richardson and Andrea Tofanelli. Besides performing, Kenny has been actively involved in concert and festival productions in Singapore and Malaysia. He did his internship with the Conservatory Ensembles Office, where he assisted and managed the ensembles' activities.

In 2019, he founded the inaugural Penang International Brass Festival and The Rondo Production, as its founder and director since then. He was also appointed as the Symposium Liaison for Yong Siew Toh Conservatory of Music's International Artistic Research Symposium 2019.

Throughout his music journey, Kenny has worked with renowned artists, such as Bruno Weil, Gabor Takacs-Nagy, Igudesman & Joo, Jason Lai, Jorma Panula, Masaaki Suzuki, London Haydn Quartet and Shlomo Mintz. Kenny is currently a member of the Federation of Asian Cultural Promotion (FACP), Classical:Next, Penang Arts Council, United Nations Association of Malaysia Youth and Malaysian Association for Music Education.



SULWYN LOK

Singaporean composer-conductor Sulwyn Lok advocates for the human connection in music and for going beyond cultural boundaries. With a deep interest in global music cultures, he integrates different folk and contemporary music elements in his works, which include music composed for film and the stage.

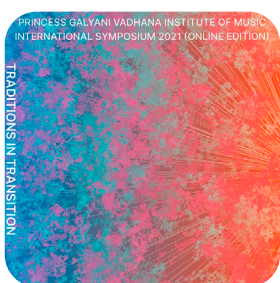
His works have been showcased at the Cannes Film Festival and Busan International Film Festival, and have been commissioned by the Singapore Chinese Orchestra, Asian Cultural Symphony Orchestra and Sichuan Symphony Orchestra Tianzi Ensemble. As an educator, he has taught composition masterclasses and facilitated collaborations at the annual Music Society of Myanmar Festival and Competition, and was commissioned by the Singapore Ministry of Education to

produce arrangements, backing tracks and education materials for the "Singapore Youth Festival Goes Online!" in 2020.

Sulwyn is currently pursuing a Master of Music in Music Theory and Composition at New York University, specializing in Screen Scoring, supported by the Singapore Digital Scholarship from the Infocomm Media Development Authority. Having graduated as valedictorian from the National University of Singapore YST Conservatory of Music with honours (Highest Distinction) majoring in Audio Arts and Science, Sulwyn is also lead composer and co-founder of Poco Productions, and production director and co-founder of the SEA Music Academy Online.

PAPER SESSION

09:00 - 10:30 HRS (GMT+7)



PAPER PRESENTATION SESSION 2

HOST

ASSISTANT PROFESSOR DR. DNEYA UDTAISUK

PRESENTERS

KHOO HUI LING, CHEN ZHANGYI AND KARST DE JONG

JEANNAE DORMIDO

CHALANKORN KADENOUM

09:00 - 09:30 hrs (GMT+7)

Getting to the Heart of Why Students Struggle: Motivation in Conservatory Music Students

Khoo Hui Ling, Chen Zhangyi and Karst De Jong



09:30 - 10:00 hrs (GMT+7)

Banyuhay: Tugma's Endeavor to Survive Its Musicking Traditions in the Remote Setup

Jeannae Dormido

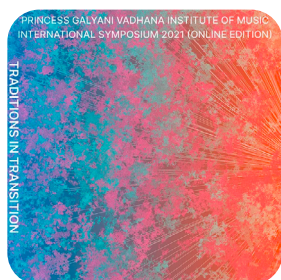
10:00 - 10:30 hrs (GMT+7)

Raising Awareness of 21st Century Musician Skills Through Board Game

Chalankorn Kadenoum

PAPER SESSION

11:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 3

HOST

ASSISTANT PROFESSOR DR. CHANYAPONG THONGSAWANG

PRESENTERS

KALAYA PHONGSATHORN

DR. SUPPABHORN SUWANPAKDEE, DR. PONGTHEP JITDUANGPREM,
RITTICHUT PHETMUNIN, NATEEPHAT MANUCH AND SIRAVITH KONGBANDALSUK

11:00 - 11:30 hrs (GMT+7)

Capabilities and Roles of the Piccolo in the 21st Century: Performance Practice Studies of Selected Repertoire for Piccolo by Contemporary Composers

Kalaya Phongsathorn

11:30 - 12:00 hrs (GMT+7)

PYO in Transition, Transformation of Orchestra Organisation through Online Platform During the Pandemic

Dr. Suppabhorn Suwanpakdee, Dr. Pongthep Jitduangprem, Rittichut Phetmunin, Nateephat Manuch and Siravith Kongbandalsuk

KEYNOTE AND CURATED PAPER SESSION 14:00 - 17:00 HRS (GMT+7)



EMPATHY IN MUSICAL PERFORMANCE

PROFESSOR DR. MIEKO KANNO

*Sibelius Academy DocMus Doctoral School,
Finland*

MODERATOR

MARGARET HAYNE KIM

Music can touch you while you cannot touch music.

Empathy characterises the power of music. We know much about how empathy works in canonical art music (and in commercial popular music), but we know less about how to generate empathy in music. The knowledge is even more scarce when it comes to communicating lesser-known or outside-of-the-norm musics and perspectives. The empathic power of music lies in its intangibility, yet this intangibility is often the barrier in musical communication.

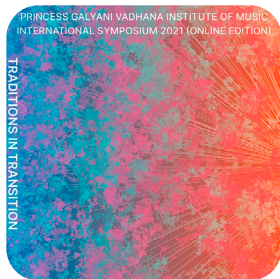
This presentation explores the idea of an ‘interface’ between musicians and audience in contemporary art music today. We ask: what kind of relationship can we imagine and design between musicians and listeners? How do we create an environment in which non-canonical music can be experienced in their own right, from their own perspectives? These questions arise from observations in recent years that how we present music is in fast transition: the transformation is in the how, more than in the what we present.

I propose a system called ‘scalable performance’ to enable calibration of concrete parameters in the development of this interface for communication. ‘Scalable performance’ may be described as an operational toolbox with parameters that can be adjusted according to each performance situation. We examine and analyse the existing system; and then consider additional or alternative parameters and their scalability. Rather than creating something completely new, my intention is to develop musicians’ existing craftsmanship, and become

more strategic in the approach towards musical communication. Empathy requires both equality between the people who experience it and an effort from them in order to gain a holistic understanding of something that is previously unknown to them. We focus on these features of empathy in developing the new interface in musical performance.

Biography

Mieko Kanno is a violinist, Professor in Artistic Doctoral Studies at DocMus Doctoral School of Sibelius Academy at the University of the Arts Helsinki, and Director of the Centre for Artistic Research (CfAR) in the same university. She first came to international attention in the 1980s when she won prizes in violin competitions such as the Carl Flesch, Queen Elisabeth of Belgium and Hannover. Later she developed an interest in performing contemporary music and received the Kranichsteiner Musikpreis at the Darmstadt New Music Institute in 1994. Since then her work as performer and scholar centres on the development of music-making as live performance practice. She is especially known for her pioneering work on notation-as-technology, and her research ranges from performing on the Violectra electric violin with live electronics and commissioning works for it, to a long-term project on John Cage’s Freeman Etudes. Since her doctorate in 2001, she has worked at Durham University (2001-12, UK) and the Royal Conservatoire of Scotland (2013-16), and in Finland she continues to promote artistic practice as means of knowledge production and dissemination.



'INTERFACE' IN CONTEMPORARY ART MUSIC

HOST

PROFESSOR DR. MIEKO KANNO

Sibelius Academy DocMus Doctoral School, Finland

PRESENTERS

VILLE RAASAKKA

LUCY ABRAMS-HUSSO

MARIA PUUSAAR

MODERATOR

MARGARET HAYNE KIM

This session features 'interface' as a shared theme, approached by three music practitioners at the DocMus Doctoral School of the Sibelius Academy, Uniarts Helsinki. The three musicians (composer, clarinetist, and violinist) search for an appropriate 'interface' in their individual specialist practice in contemporary

art music. They present solutions to specific challenges encountered in their own work, and suggest new directions in the practice of music-making as part of a larger community practice.



AGENCY IN ECOLOGICAL COMPOSITION

VILLE RAASAKKA

*Sibelius Academy DocMus Doctoral School,
Finland*

Coal, oil and wood are key agents in the processes of climate warming. In each composition of my doctoral project, I present an ecological case concerning coal, oil or wood. I focus on the sounds of these materials in their various stages: their natural state, their extraction, energy use, product use, and dispersion. With close-distance recordings of these materials, I try to bring the materials as close as possible to the listener. I aim to create an *affective bond* between the listener and the material.

Strategies have been proposed by scholars in cultural studies: Brandon LaBelle has proposed a listening strategy called

'sonic agency', Jane Bennett's concept of 'vibrant matter' calls for an affective relationship towards materials, and Timothy Morton's concept of 'hyperobject' reaches for a direct experience of massive ecological systems.

In my doctoral research, I am asking two core questions: Could listening become a strategy for ecological agency, and, if so, could composition using such strategies be a part of the ecological discussion? I discuss my compositional work that is centered on concepts from sound studies, in particular the soundscape as presented by Murray R. Schafer and the sonic

effect by Jean-François Aygoyard & Henri Torgue. Since my practice is based on transcribing field recordings, I also briefly discuss the differences between imitation and representation, and how this has been reflected in a musicological context by Roger Scruton, Lawrence Kramer and Lydia Goehr.

Biography

Ville Raasakka works with material ecology in musical composition. His recent compositions are based on the sounds of coal, oil and wood — their formation, extraction, energy use, product use and their dispersion. He has recorded and gathered sounds from coal power stations in Finland, coal mines in Pennsylvania, British oil rigs, packaging materials and cosmetics with petrochemical by-products, and forest logging and harvesting in Finland.

His orchestral work gained a recommendation at the International Rostrum of Composers in 2019. He has been commissioned by the Gaudeamus Muziekweek, Royaumont and the Finnish Radio Symphony Orchestra. Raasakka's works have been programmed at Eclat, ISCM World Music Days, Archipel, Klang Festival, Mise-en Music Festival and the SWR and BBC radios.

In season 2021-2022 his works will be performed by the Klangforum Wien and the Auckland Philharmonic. Raasakka studied with Veli-Matti Puumala at the Sibelius Academy and privately with Georges Aperghis in Paris. He is currently pursuing a doctoral degree in composition at the Sibelius Academy, focusing on material ecology in musical composition.



CONSIDERATIONS, OBLIGATIONS, AND EXPECTATIONS: PERFORMER PERSPECTIVES ON CONTEMPORARY MUSIC PERFORMANCE

LUCY ABRAMS-HUSSO

*Sibelius Academy DocMus Doctoral School,
Finland*

My doctoral research project is an artistic and sociocultural study of contemporary clarinet repertoire composed by Finnish and American composers. The aim is to further develop my artistic practice in new music repertoire, and to understand how and why contemporary American and Finnish repertoire are performed and practiced differently.

I am currently halfway through the project and already I detect the effects that my research has had on how I execute my job as artist and performer. I have a newly heightened awareness of how and why I make artistic decisions, those that sound through the clarinet and as well as those peripheral to the music. I would argue that these performance considerations, obligations and expectations are unique to our present, and reflect an

evolving contemporary music practice on local, regional and national scales.

To demonstrate, I will take three case studies from my research project: the recording of my first solo CD *Duel* that finished this spring, a concert series being organized for performance in Helsinki this fall, and my international contemporary music programming study comparing American and Northern European programming practices. Ranging in scale from personal to international, all three demonstrate the intersections between performer, audience and composer in the performance of contemporary art music.

Biography

Lucy Abrams-Husso is a Chicago native based in Helsinki, Finland. She received Bachelor's degrees with High Honors in Clarinet Performance and Anthropology from the University of Illinois Urbana-Champaign and Master of Music degrees from the Eastman School of Music and the Sibelius Academy. Abrams-Husso is currently a salaried doctoral student in the Arts Study Program at the Sibelius Academy, University of the Arts Helsinki.

Formerly Co-principal and E-flat clarinetist of the Oulu Symphony, Abrams-Husso currently freelances in southern Finland, performing with the orchestras of Helsinki, Lahti, Turku and Pori. She has been featured as a soloist with the

Sibelius Academy Symphony Orchestra, Mikkeli String Orchestra, and Haapavesi Chamber Orchestra.

An orchestral musician with a passion for contemporary music, Abrams-Husso's doctoral project focuses on the study of contemporary repertoire for clarinet composed post-1980 by Finnish and American composers. Her research has been funded by the Sigma Alpha Iota International Music Fraternity, the Jenni and Antti Wihuri Foundation, the Finnish Cultural Foundation and the Emil Aaltonen Foundation.

Abrams-Husso's debut solo album, *Duel*, will be released in the Winter 2021. The CD features works for clarinet and electronics, including a newly commissioned solo work by American composer Molly Joyce.



LEADING AS A MODE OF INTERACTION AND COMMUNICATION IN THE PERFORMANCE PRACTICE OF MUSIC FOR SOLO VIOLIN

MARIA PUUSAARI

*Sibelius Academy DocMus Doctoral School,
Finland*

'Leading' means directing or conducting a music ensemble with physical indications while playing an instrument. Leading gestures are used to guide, cue and synchronise ensemble playing both in chamber music ensembles and in conductor-directed ensembles. Several temporal and expressive musical features can be communicated through leading.

When I am in the ensemble my attention is focused externally on multidirectional musical interaction with the other musicians and the audience. When I am in a solo performance my attention may be more focused internally on my physical actions. Hence, I explore whether or not leading and the leader's attitude can be used as a mode of interaction and communication when performing a contemporary solo violin work. I suggest

that leading a solo performance has two directions: leading my own actions, and leading the audience to perceive and participate in the listening.

Toccatina for solo violin by Helmut Lachenmann and *Gesti* for violin, electronics and video by Jouni Hirvelä include soft dynamics and extended playing techniques that demand new performance strategies. Through the video performance of these works, I demonstrate that leading helps to emphasize rhythmic structures, musical gestures and extended playing techniques, shape phrases, and create an embodied narrative to music. The embodied metaphors, focus of attention and musical gestures form the framework for this presentation.

Biography

The violinist Maria Puusaari is a contemporary music activist best known for her work with the Uusinta Ensemble and the Uusinta String Quartet. She has commissioned and premiered a large number of works. Puusaari has performed at various festivals and concert series in Europe and the United States. She teaches contemporary music regularly to composers and musicians in Finland as well as abroad. In 2019, Puusaari became the artistic director of the Uuden Musiikin Lokakuu Contemporary Music Festival in Oulu, Finland.

Apart from contemporary music, Puusaari plays classical chamber music in her own recitals, with the Airo String Quartet as well as with the Fräki-Puusaari-Rysä piano trio. She combines music and poetry in projects with the poet Suvi Valli. Apart from western art music, she has co-operated with the flamenco dancer Katja Lundén and the Beninese musician and composer Noël Saïzonou.

Since 2002, Puusaari is a member of the Finnish Radio Symphony Orchestra.

Puusaari has recorded solo and chamber works for both CD and the Finnish Broadcasting Company (YLE). She has made several TV transmissions of orchestral and chamber music for YLE television.

Maria Puusaari started her studies at the Oulu Conservatoire under Anne Siira and Lara Lev, and continued them with Merit Palas at the Sibelius Academy, Helsinki. She graduated from the Sibelius Academy in 2003 with the highest possible grades. Puusaari complemented her studies in Budapest under Vilmos Szabadi, and in Paris under Hae-Sun Kang. As of 2017, Puusaari is doing artistic doctoral studies on contemporary violin music at the Sibelius Academy under the supervision of professor Mieko Kanno.

SHOWCASE

19:00 - 21:30 HRS (GMT+7)



HEAR AND FOUND

CURATOR

SIRASAR BOONMA

Hear and Found Co., Ltd.

In recent years, we travelled throughout Thailand to work with indigenous musicians to record their music in order to preserve overlooked sounds. We then digitized this audio and created a digital sound archive that people can access through an online channel. We undertook this project because we want the new generation to listen to the songs and to get to know more about our ancestors.

In this showcase event, we invite you to travel with us by perceiving the sounds of the Karen people together. Karen is one of the biggest indigenous groups in Thailand, and are known for taking care of the forest and performing shifting cultivation to survive. Their way of life will be expressed through their music. Plus, the sounds of their natural surroundings will be adapted and displayed in order to help people become aware of the atmosphere of how and where they live.



THURSDAY

26TH

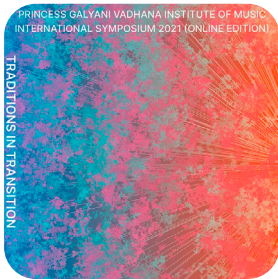
AUGUST

2021



PAPER SESSION

09:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 4

HOST

DR. JIRADEJ SETABUNDHU

PRESENTERS

DAMRIH BANAWITAYAKIT

DR. CHOW JUN YAN

DR. JONAS BAES

TANASIT SIRIPANICHWATTANA

SIRAVITH KONGBANDALSUK AND THANAPAT OGASLERT

09:00 - 09:30 hrs (GMT+7)

Musical Explanation and Structural Analysis: Symphonic Tribute to the Late King Composed by Damrih Banawitayakit

Damrih Banawitayakit

09:30 - 10:00 hrs (GMT+7)

Innovation and Preservation for the Practice of Composing Mixed Ensemble Composition With Southeast Asian Traditional Instruments

Dr. Chow Jun Yan

10:00 - 10:30 hrs (GMT+7)

On How a Work Becomes a "Work": Aesthetics, Performance and the Reshaping of a Musical Tradition

Dr. Jonas Baes

11:00 - 11:30 hrs (GMT+7)

The Aspect of Traditional Symbolic Notations Adapts to Modern Music Notations and Its Reflection on Music Performance

Tanasit Siripanichwattana

11:30 - 12:00 hrs (GMT+7)

Buzzwire for Trombone, Sensor and Computer: Developing a New Tradition of Electroacoustic Performance With an Installation

Siravith Kongbandalsuk and Thanapat Ogaslert



PAPER PRESENTATION SESSION 5

HOST

DR. THANAPOL SETABRAHMANA

PRESENTERS

YOUNJEE PARK

YOOL LEE

ASSISTANT PROFESSOR DR. DNEYA UDTAISUK

PUNTWITT ASAWADEJMETAKUL

WONG YONG EN AND LEIA DEVADASON

09:00 - 09:30 hrs (GMT+7)

A Hybrid Performance LYE-BUHL (1968/2021) in the Pandemic Era

YounJee Park

09:30 - 10:00 hrs (GMT+7)

The Song and Dance for New Hope

Yool Lee

10:00 - 10:30 hrs (GMT+7)

Another Metaphor of Traditions in Transition: From a Mission in Taekwondo to a Transmission in Thai Traditional Music

Assistant Professor Dr. Dneya Udtaisuk

11:00 - 11:30 hrs (GMT+7)

Applying Daito Ryu Body to Body Teaching into Music

Puntwitt Asawadejmetakul

11:30 - 12:00 hrs (GMT+7)

Devotions: Choreographing Western Operatic Repertoire With Indian Dance Vocabulary

Wong Yong En and Leia Devadason



 KEYNOTE AND CURATED PAPER SESSION 14:00 - 17:00 HRS (GMT+7)



CURATING THE CONNECTIONS: RECENT CURRICULUM APPROACHES AT HIGHER MUSIC INSTITUTIONS

DR. PAUL CRAENEN

*Lector Music, Education & Society
Royal Conservatoire The Hague,
Netherlands*

MODERATOR

DR. ANOTHAI NITIBHON

Education in European music conservatories has long been founded on disciplines and traditions whose cultural relevance and authority were not in question. The transfer of skills and expertise within these disciplines was mainly based on master-apprentice learning models. Recent social and cultural developments, a rapidly changing professional landscape, and the increasing importance of cross-disciplinary values have put pressure on this traditional one-to-one learning model.

As a result, curricula in higher music education are evolving towards more modular and flexible programmes in which the student is given the responsibility for creating coherence within the learning trajectory. This shift raises new questions about expertise, professionalism and assessment in higher music education. Using the example of recent master curriculum reforms at the Royal Conservatoire in The Hague, I will address some of the challenges of a radically student-centred curriculum. I propose a role for music conservatories to foster new connections, but also to curate exchanges between traditional and emerging areas of expertise in a critical way.

Biography

Paul Craenen is a researcher, composer and music curator and a frequently demanded expert at the intersection of artistic practice, education and research. He studied piano and chamber music at the Lemmens Institute, Leuven and received a PhD from Leiden University (2011) for an artistic research on the status of the performing body in contemporary composed music. His thesis has been published by Leuven University Press under the title "Composing under the Skin: The Music-making Body at the Composer's Desk" (2014). He taught piano and experimental music at various music schools and intermedia studies at the Conservatory of Amsterdam. He has been director of Musica, a Flemish organisation for art education, from 2012 to 2018. In 2018, he was appointed Research Professor and head of the lectorate Music, Education and Society at the Royal Conservatory The Hague. He is also a guest lecturer at Leiden University.



CURATING THE CONNECTIONS: RECENT CURRICULUM APPROACHES AT HIGHER MUSIC INSTITUTIONS: STUDENT CONTRIBUTIONS

HOST

DR. KATHRYN COK

Head of Master Research, Royal Conservatoire The Hague, Netherlands

PRESENTERS

RENEE JONKER

IRMA KORT

NOPPAKORN AUESIRINUCROCH

ALESSANDRO DI GENNARO



DR. KATHRYN COK

Head of Master Research, Royal Conservatoire The Hague, Netherlands

Biography

Kathryn Cok pursues a varied career as a harpsichordist, fortepianist and academic on both sides of the Atlantic. She is well sought after both as a soloist as well as a continuo player. Born in the city of New York, USA, Kathryn now lives in The Hague, Holland where she completed a Masters degree at the Royal Conservatoire and was awarded her doctoral degree from Leiden University on the subject Basso Continuo sources from the Dutch Republic 1620-1790. Kathryn won first prize in the first solo competition for baroque instruments in Brunnenthal, Austria.

She works regularly as a soloist and continuo player with the Amsterdam Baroque Orchestra, and other important early music ensembles in Europe such as Het Nederlands Kamerkoor, Het Tulipa Consort, Musica Temprana, and Harmonie Universelle. In addition, Kathryn works with top symphonic orchestras such as Het Concertgebouw Orkest, Deutsches Symphonie-Orchester Berlin and Berliner Philharmoniker. Kathryn performs regularly as a soloist in many of the world's most renowned concert series and early music festivals such as Oude Muziek Utrecht, Brunnenthaler Concert Zomer, Amherst Early Music Festival and the Bodensee Festival. Kathryn is co-founder of the Caecilia-Concert, a dynamic

international group of instrumentalists specialising in performance and research of 17th century music for instruments and voices and Concerto Delaborde, specialising in 18th century repertoire for winds and strings.

In addition, she forms a duo with her husband, bassoonist Wouter Verschuren performing well-known and unfamiliar work for historical bassoon and harpsichord/fortepiano.

Kathryn teaches at the Royal Conservatoire in The Hague where she is also Head of Master Research. An active researcher, she regularly gives lectures about her research, and contributes to music related magazines and journals such as Harpsichord and Fortepiano magazine, Tijdschrift Oudemuziek, and Early Music America. In 2019, Kathryn was made a member of Het Clavecimbel Genootschap.



WHAT IS THE WORD WHEN MUSICIANS SPEAK

RENEE JONKER

*Royal Conservatoire The Hague,
Netherlands*

"What is the word," this is the title of a text Irish writer Samuel Beckett wrote after having suffered from aphasia. In fact, it is the last text he prepared for publishing. Interesting is the absence of a question mark in the title. This text inspired composer György Kurtág to write a pivotal work in his oeuvre: Samuel Beckett: What is the word Op. 30b. Kurtág wrote the piece for Hungarian actress Ildiko Monyók, who suffered from aphasia and regained her ability to speak after a long period of stammering. The question whether music can be referential and be the carrier of meaning stands at the core of this study. Most people know moments in which they have experienced music as very meaningful. This research is asking fifteen musicians (including György Kurtág) that create such meaningful moments as composer, improviser or interpreter what they have to say about the moments in which their music 'does the talking'. What is the word when musicians speak. Is that a question or a statement? What can they say about their *intentions* when composing or playing? And if intentions are projected in a musical performance, who is projecting?

Biography

Renee Jonker studied classical percussion with Frans van der Kraan at the Royal Conservatoire in The Hague. For 30 years he played with Slagwerk Den Haag, the Amsterdam based Asko|Schönberg Ensemble and Ensemble Modern in Frankfurt and as such worked closely together with many composers. He also participated in music theatre productions in Italy and Germany and was on advisory boards for various funds in The Netherlands and IRCAM in Paris. He presented radio and television programs for the Dutch national broadcast and was a member of the Dutch Arts Council. Since 2002 he has been director of the Société Gavignières, a private fund for music. In 2012 he was appointed Head of the Master New Audiences and Innovative Practice at the Royal Conservatoire. In 2019 Renee Jonker curated *Aus Licht*, a co-production of the Holland Festival, the Dutch National Opera and the Royal Conservatoire around the music of Karlheinz Stockhausen.



HOW CAN AUTONOMY AND ACTIVE LEARNING BE STIMULATED IN A BLENDED OBOE CLASS PROGRAM?

IRMA KORT

*Royal Conservatoire The Hague,
Netherlands*

This research is an exploration into stimulating autonomy and active learning in musical tuition. Through an explorative journey in my teaching practice, I developed tools to increase autonomy, active learning and self-regulation in students, using the self-determination theory, new learning and self-regulation as the main learning theories to find answers to my research question. In my lesson practice, students rarely come in as active, self-directing autonomous learners. However, literature and the experiences of other teachers show us that students — even beginners — can learn to become active, self-directed learners. It is not common practice yet to implement these theories in music classes. This is why I would like to create a toolkit and a user manual for teachers who would like to incorporate autonomous supportive teaching and self-regulation in their practices. I will also create a blueprint for working with blended programs in music classes. A flipped classroom can trigger an ongoing learning process in the week, it can aid students in their practice and it is a tool to reflect on teaching practices, teaching styles and programs. The research took place in the BASIS oboe classes at the School for Young Talent, in The Royal Conservatoire of The Hague. There were 5 beginning oboe players, in the age group of 7 till 13 years. I used a combination of design and action research. With the design research, I developed the online learning space and the tools for active learning and self-regulation. With action research I reflected on my teaching, students learning, development and well-being and the use of the tools.

It was possible to use learning theories in different ways. I used tables and frameworks to reflect on my teaching, I used existing tools, I tailored tools to the age group of my students and I

combined aspects of active learning and self-regulation. After three design cycles, there is a blueprint of a toolkit that can be used in a flexible way and there is a blueprint for blended learning in instrumental music classes. The changes in my teaching style, the implementation of the learning theories and the reflections on the program using the online environment had a great impact on the teacher-student dialogue, the content of my lessons and the overview of the program. In students, I saw an increase in motivation, autonomy and effectiveness. They are very engaged young learners, they learned to choose repertoire and strategies in their practice, they are able to plan, practice and reflect on their process and they have covered more repertoire and technique over the last year in comparison to the year before. They started sharing their music outside of classes and started thinking about their own goals in their oboe practice.

Biography

Irma Kort (1975) started her oboe studies at the Prins Claus Conservatoire in Groningen, with Frank Mulder. She finished her bachelor and master degree at the Royal Conservatoire of The Hague, with Bart Schneemann. During her master degree she studied with Omar Zoboli at the Musik-Akademie Basel. She is a member of the Netherlands Wind Ensemble and the Martin Fondse Orchestra. She was the principal oboe player of The Ballet Orchestra in Amsterdam and played English Horn in the BBC Symphony Orchestra in London. She finished her Master in Music Education in June 2021 as a teacher at The Royal Conservatoire of The Hague.

STUDENT CONTRIBUTIONS

NOPPAKORN AUESIRINUCROCH AND ALESSANDRA DI GENNARO

The world is changing and the demands being made on musicians and music students are growing all the time. They are not only expected to deliver excellent artistic products, they must also be capable of reflecting and innovating. In addition to education and production, therefore, the third pillar of the Royal Conservatoire's activities is research. The research component in the educational programs focuses on the

student's artistic and intellectual development. Two recently graduated Masters students, Noppakorn Auesirinucroch and Alessandra Di Gennaro will contribute to the theme of the PGMIM conference, Traditions in Transition via their own, recently completed Master research projects. A Q&A will follow and discussion is welcome.



INNOVATIVE PRACTICE OF ENHANCING MUSICAL PERCEPTIONS

NOPPAKORN AUESIRINUCROCH

*MMus, Royal Conservatoire The Hague,
Netherlands*

Since ancient civilisations and cultures, music has infiltrated deeply into human rituals, whether in religious practices, wars, concert halls, or restaurants. Music has always been connected with other practices or social movements from time to time. In ancient society, humans usually used music in combination with food to fulfil their desires, need for pleasure, or their own prosperity in the form of a feast. Even in our time, a musical element is indispensable in a restaurant setting. There is various evidence in our history that humans are more likely to gain more pleasure and satisfaction when two or more sensory modules are congruently in the same context. The fascinating results of combining sensories affect the researcher exploring a specific sensorial phenomenon: **a crossmodal correspondence.**

The study aims to introduce another inventive method of presenting music by comprehending and using crossmodal correspondences to design multisensory performances with an emphasis on sound-taste associations. This research is designed to inspire the artistic community by demonstrating

the importance of the collaborative process, and further, to introduce crossmodal correspondence to the general audience.

Biography

Bangkok-born guitarist Noppakorn Auesirinucroch has participated in many prestigious masterclasses, competitions and music festivals worldwide and received several awards and recognitions during his study. Besides instrumental solo achievements, he actively participated in various collaborative projects.

He obtained his B.M. and M.M. in the major of classical guitar performance at Koninklijk Conservatorium, The Hague, The Netherlands, with Professor Enno Voorhorst. He was selected for "Fund for Excellence," the full scholarship for the best Master's candidates for his M.M. in classical guitar performance at Koninklijk Conservatorium, The Hague,

with Professor Zoran Dukic. He received the absolute highest mark with distinction for his master final presentation. Noppakorn had also studied with world-known classical guitarists, including Roland Dyens, Costas Cotsiolis, Raphaella Smiths, Xuefei Yang, Aniello Desiderio and Duo Melis.

Apart from the classical side, he also dedicates himself to contemporary music, through which he explores several musical ideas for his performance, such as sound, time, space, multi-sonic cultures, and cross-modal relations.

Currently, Noppakorn conducts research on the topic of "Multisensory sonic experiences" in cooperation with an external mentor, Charles Michel, a former chef in residence at the Experimental Psychology Department, Oxford University

Currently, he works as a part-time guitar instructor at College of Music, Mahidol University, as well as a guitarist in Tacet(i) ensemble and organizes music events across Southeast Asia, East Asia, Europe, and the U.S. under the name of the Thailand Music and Art Organization and Southeast Asia New Music and Arts Foundation.



PIANO FOUR-HANDS, "ONCE AGAIN"

ALESSANDRA DI GENNARO

*MMus, Royal Conservatoire The Hague,
Netherlands*

Everyone knows that the piano four-hands medium was extremely popular in Europe during the 18th and the 19th century; everyone can whistle at least couple of masterpieces from the piano four-hands literature of that time; but has somebody wondered why this fascinating practice almost disappeared during the 20th century and why in that period the duet music was definitively stigmatized as an "inferior genre" despite its unquestionable beauty?

My contribution will frame the medium in the concept of musical "tradition" in its pure anthropological meaning taking the cue from my research "Piano four-hands, 'once again'" (see <https://www.researchcatalogue.net/view/1183802/1183803>) where I tried to answer extensively these questions by setting the history of the piano four-hands medium into its socio-cultural context, with particular attention to its evolution and to the agents of change: demise, innovation, revival.

The results of the investigation point out that once the historical and sociological factors that have allowed the extreme popularity of the medium fell short, it could finally assume a completely new value and it could be a site of compositional

and performance innovation which absolutely deserves to be discovered, performed and analyzed.

My trust is that this debate can raise awareness about the topic, encourage pianists to consider the piano four-hands repertoire not only a valid pedagogical tool but also an exciting concert medium, with the ultimate aim of inspiring composers to write new adventurous pieces and contribute to the actual renaissance of the medium.

Biography

Born in 1994 in L'Aquila (Italy), Alessandra began her piano studies at age 4 with her father. In 2005 Elena Matteucci welcomed Alessandra to her class at the Conservatorio di Musica "Alfredo Casella" in L'Aquila, where in 2014 she obtained her Master degree "cum laude." In 2015, after winning Erasmus scholarship, she moved to The Hague (NL), where she is now completing her master studies at "Koninklijk Conservatorium" Den Haag under the guidance of pianist Ellen Corver. In 2019 she obtained her second Bachelor Degree in

Classical Piano with a special mention assigned by the jury for her "artistic personality."

During her studies in Italy and in Holland, she had the chance to meet great internationally acclaimed professors such as Frank Braley, Denis Proshayev, Kalman DraYi, Ronald Brautigam, Naum Grubert, David Kuyken, Vsevolod Dvorkin, Severin von Eckardstein, Boris Petrushansky, Kostantin Bogino, Franco Medori, Laura Pietrocini, Daniel Buranovsky, Fausto Di Cesare etc.

Her education in multiple international environments makes Alessandra a refined artist with consuming passion, endless enthusiasm and broad interests, in which her excellent technique meets brilliant musical intuition for chamber music, ensemble leading and contemporary repertoire.

[ABOUT | Alessandra Di Gennaro](#)

<https://www.alessandradigennaro.com/about/>

PANEL DISCUSSION

18:00 - 19:30 HRS (GMT+7)



REINVENTING EXPRESSIVE TRADITIONS:
REFLECTIONS ON THE LEGACY OF RAMON
P. SANTOS

PANELLISTS

- DR. RAMON P. SANTOS
- PROFESSOR CHINO TOLEDO
- DR. JONAS BAES
- DR. VERNE DELA PEÑA

HOST

- DR. JEAN-DAVID CAILLOUËT

In celebration of Professor Ramon P. Santos' 80th birthday, we are extremely pleased to announce the online premiere of the documentary film '**TINIG-TUNOG-AN: The Life and Work of Ramon Pagayon Santos**'. This feature film covers the exceptional journey of Dr. Santos as one of the most prolific and innovative composers in the Philippines and Southeast Asia.

During this introductory online discussion, Ramon Santos and his guests will engage in an exploration of the multifaceted oeuvre of the National Artist. The focus will

be primarily on aspects of his work that combine Western and non-Western sounds, taking inspiration from local ethnic musical systems and modes of thinking to shape the fabric of a unique modern musical language.

Ramon Santos is a prolific ethnomusicologist who has written extensively about the Philippines as well as the cultures of Southeast Asia. His research process has greatly informed the evolution of his rich compositional output.

BIOGRAPHY



DR. RAMON P. SANTOS

*National Artist for Music (2014),
the Philippines*

Ramon Pagayon Santos, composer, conductor and musicologist, is currently the country's foremost exponent of contemporary Filipino music. A prime figure in the second generation of Filipino composers in the modern idiom, Santos has contributed greatly to the quest for new directions in music, taking as a basis non-Western traditions in the Philippines and Southeast Asia.

He graduated in 1965 from the UP College of Music with a Teacher's Diploma and a Bachelor of Music degree in both Composition and Conducting. Higher studies in the United States under a Fulbright Scholarship at Indiana University (for a Master's degree, 1968) and at the State University of New York at Buffalo (for a Doctorate, 1972) exposed him to the world of contemporary and avant-garde musical idioms: the rigorous processes of serialism, electronic and contemporary music, indeterminacy, and new vocal and improvisational techniques. He received further training in New Music in Darmstadt, Germany and in Utrecht, the Netherlands. His initial interest in Mahler and Debussy while still a student at UP waned as his compositional style shifted to Neo Classicism and finally to a distinct merging of the varied influences that he had assimilated abroad.

His return to the Philippines marked a new path in his style. After immersing himself in indigenous Philippine and Asian (Javanese music and dance, Chinese nan kuan music), he became more interested in open-ended structures of time and space, function as a compositional concept, environmental works, non-conventional instruments, the dialectics of control and non-control, and the incorporation of natural forces in the

execution of sound-creating tasks. All these would lead to the forging of a new alternative musical language founded on a profound understanding and a thriving and sensitive awareness of Asian music aesthetics and culture.

Simultaneous with this was a reverting back to more orthodox performance modes: chamber works and multimedia works for dance and theatre. Panaghoy (1984), for reader, voices, gongs and bass drum, on the poetry of Benigno Aquino, Jr. was a powerful musical discourse on the fallen leader's assassination in 1983, which subsequently brought on the victorious People Power uprising in 1986.

An active musicologist, Santos' interest in traditional music cultures was heretofore realized in 1976 by embarking on fieldwork to collect and document music from folk religious groups in Quezon. He has also done research and fieldwork among the Ibaloi of Northern Luzon. His ethnomusicological orientation has but richly enhanced his compositional outlook. Embedded in the works of this period are the people-specific concepts central to the ethnomusicological discipline, the translation of indigenous musical systems into modern musical discourse, and the marriage of Western and non-Western sound. An intense and avid pedagogue, Santos, as Chair of the Department of Composition and Theory (and formerly, as Dean) of the College of Music, UP, has remained instrumental in espousing modern Philippine music rooted in old Asian practices and life concepts. With generation upon generation of students and teachers that have come under his wing, he continues to shape a legacy of modernity anchored on the values of traditional Asian music.



PROFESSOR CHINO TOLEDO

Professor of music composition and theory, University of the Philippines

Executive director of Miriam College Center for Applied Music

Music director of Metro-Manila Concert Orchestra (MMCO) and GRUPO 20/21, the Philippines

Josefino Chino Toledo (b. 1959) is a composer-conductor. He is a full professor of music composition and theory at the University of the Philippines; executive director of Miriam College Center for Applied Music; and currently the music director of Metro-Manila Concert Orchestra (MMCO) and GRUPO 20/21, a modular music ensemble.

Toledo is noted for premiering works of Filipino composers as well as other Asian composers and has conducted concerts in Japan, Indonesia, Australia, and China. According to Philippine art critic and National Artist Leonor Goquingco, *"Toledo is one of the (Philippines') finest and best conductors ever."* His own compositions are regularly performed in international festivals, concerts, music competitions and recitals in US, Canada, Lithuania, Brazil, Israel, Australia, New Zealand, Italy, France, Austria, Netherlands, Germany, Switzerland and several Asian countries.

Among his awards are the University of the Philippines Artist III (highest university artist rank) for 2009-2014, The 2014 Natatanging Guro (Outstanding Mentor) – UP Gawad Chancellor, The UP Centennial Professorial Grant, The Outstanding Young Men Award (TOYM, Arts), International Award for the Arts, Civitella Ranieri Fellowship Award in Italy, the ASCAP-Raymund Hubbel Award in Composition, PMPC Star Award for Best Music, The Golden Screen Award for Best Music, Outstanding Distinguished Alumni Award from Far Eastern University, and Chancellor Award/s for Outstanding Musical Works from the University of the Philippines.

Toledo is cited in the New Grove Dictionary of Music and Musicians (UK); 20th Century Composers of Asia (Japan); Komponisten der Gegenwart (Germany); Philippine Encyclopedia for the Arts; Who's Who in International Music (England); and Who's Who in Australasia and Far East (England).

Toledo's music has been described as "pure and powerful," and has been cited for its fusion of contemporary western language and Southeast Asian aesthetics. Music critic Rosalinda Orosa described Toledo as "a composer-conductor of considerable worth" and "...an ingenious, remarkably original composer of singular creativity and imagination." Toledo's music is characterized by great energy and often bears a relationship to the traditional music of Southeast Asia.

The U.S. premiere of his composition "SULYAP SA SIMBAHAN NG QUIAPO MULA SA KALYE ECHAGUE" at Lincoln Center, New York was critically praised by the New York Times and New York Concert Network. His critically acclaimed new opera "San Andres B." received Philstage / Gawad Buhay awards for Outstanding Musical Direction, and Outstanding Original Musical Work.

Toledo's works also include music for theater, films and revisions and editing of Philippine Sarsuwelas.



DR. JONAS BAES
*University of the Philippines,
the Philippines*

(See page [29](#))



DR. VERNE DELA PEÑA
*Dean, College of Music,
University of the Philippines,
Director of the UP Center for Ethnomusicology,
the Philippines*

(See page [17](#))

SHOWCASE

19:30 - 21:55 HRS (GMT+7)



**TINIG-TUNOG-AN: THE LIFE & WORKS
OF RAMON PAGAYON SANTOS**

A Documentary by Dr. Jean-David Caillouët - 145 mins

Celebrating the legacy of Ramon P. Santos, this film-portrait illustrates not only the broad scope of the composer's vast musical output but also offers in-depth insights into his philosophies about culture, art and history. Combining exclusive interviews as well as a wealth of archival materials, the documentary investigates the exceptional vision of an artist driven by a vision of unity, connecting people and expressive traditions through an eclectic and yet incredibly coherent oeuvre.



FRIDAY

27TH

AUGUST

2021



PANEL DISCUSSION

09:00 - 12:00 HRS (GMT+7)



RENEWED

HOST

SEADOM 30 UNDER 30
KHOO HUI LING

PANELLISTS

CALISTA LIAW, *Singapore*
HTET ARKAR, *Myanmar*
KENNY OOI, *Malaysia*
LAWRENCE GALVE PARCON, *the Philippines*
NICKY JUANITE, *the Philippines*
NIRANJAN PANDIAN, *Singapore*
RACHEL HO, *Singapore*
STEFANIE QUINTIN, *the Philippines*
SULWYN LOK, *Singapore*
THANISA DURONGKAVEROJ, *Thailand*

PROVOCATEUR

PROFESSOR BERNARD LANSKEY

MODERATOR

DR. ANOTHAI NITIBHON

'ReNEWed' features the artistic work, research projects, outreach endeavours and educational ideals of SEADOM 30 Under 30 artists. In this showcase, these innovative musicians question how past values and traditions may be re-evaluated and rediscovered. Through honest dialogues, they seek to identify and overcome prejudices between the old and new. Guided by a strong desire to serve the community around them, they will attempt to show how the above juxtapositions can actually be opportunities in the Southeast Asian musical context. Hosted by Anothai Nithibhon and Khoo Hui Ling, alongside provocateur Bernard Lanskey, 'ReNEWed' comprises three sessions, each inspired by a quote:

09:00 - 10:00 hrs, "If we are to preserve culture, we must continue to create it." - Johan Huizinga

Panellists

Sulwyn Lok (Singapore), Stefanie Quintin (Phillippines), and Htet Arkar (Myanmar)

Presenting outstanding artistic output of SEADOM 30 Under 30 artists to launch a discussion of how innovation and preservation of culture may be bridged.



10:00 - 11:00 hrs, "Potential audiences are real people found in real places." - Suzanne Lacy

Panellists

Kenny Ooi (Malaysia), Nicky Juanite (Phillipines), Nirranjan Pandian (Singapore), Rachel Ho (Singapore)

Presenting meaningful community projects that SEADOM 30 Under 30 artists have embarked on, as a means to explore how new audiences in the arts may be cultivated.

11:00 - 12:00 hrs "If we teach today's students as we taught yesterday's, we rob them of tomorrow." - John Dewey

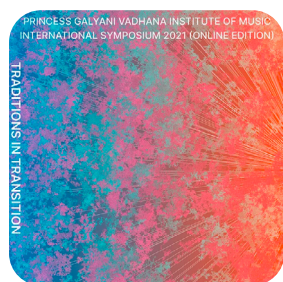
Panellists

Thanisa Durongkaverroj (Thailand), Lawrence Galve Parcon (Phillipines), Calista Liaw (Singapore)

Presenting the teaching and learning experiences of SEADOM 30 Under 30 artists, and how they redefine what it means to teach for tomorrow.

PAPER SESSION

09:30 - 11:30 HRS (GMT+7)



PAPER PRESENTATION SESSION 6

HOST

APINPORN CHAIWANICHSIRI

PRESENTERS

ASSISTANT PROFESSOR CHAOMANAT PRAPAKDEE

SARUPONG SUTPRASERT

DR. PONGTHEP JITDUANGPREM

STUDIO ENSEMBLE LABORATORY

09:30 - 10:00 hrs (GMT+7)

Looking Back and Moving Forward: Three Decades of Music Culture Study in the Thai Social Context

Assistant Professor Chaomanat Prapakdee

10:00 - 10:30 hrs (GMT+7)

Witness of Change in Thai Gender Ideology

Sarupong Sutprasert

10:30 - 11:00 hrs (GMT+7)

When a Music Education Volunteer Organization Transitions to a Social Organization

Dr. Pongthep Jitduangprem

11:00 - 11:30 hrs (GMT+7)

A Story of Someone, Sounds the Song of Music: A Showcase

Studio Ensemble Laboratory

KEYNOTE AND CURATED PAPER SESSION 14:00 - 17:00 HRS (GMT+7)



TRANSCULTURAL TECHNOLOGIES FOR CREATIVE EXPRESSION

KEYNOTES & HOSTS

LAMTHARN HANOI HANTRAKUL

PRESENTERS

ASSOCIATE PROFESSOR BOB L. T. STURM

ISABELLA SALAS

KHYAM ALLAMI

MOISÉS HORTA

MODERATOR

DR. POUMPAK CHARUPRAKORN

Faculty of Music, Silpakorn University, Thailand

Transcultural Technologies empower cultural pluralism at every phase of engineering and design. We often think of technology as a neutral tool, but technology is always created and optimized within the cultural scope of its inventors. This cultural mismatch is most apparent when tools are used across a range of contrasting traditions. Music and Art from different cultures, and the people that create and breathe these mediums, are an uncompromising sandbox to both interrogate these limitations and develop breakthroughs that empower a plurality of cultures.

This workshop brings together researchers, artists and practitioners at the forefront of Music and Technology that transcend geographical boundaries. We will learn about innovations from musical traditions including the Middle East, South America, Irish and Scandinavian Folk tunes and beyond. What will music of the future sound like? What will art of the future look like? What will creative tools of the future feel like? Come and find out!

BIOGRAPHY



LAMTHARN HANOI HANTRAKUL

AI Research Scientist @Tiktok,

Ex Google AI Resident

Hanoi is a Bangkok-born Shanghai-based Cultural Technologist, Research Scientist and Composer. As an AI researcher, Hanoi focuses on audio ML that is inclusive of musical traditions from around the world. At Google AI, he co-authored the breakthrough Differentiable Digital Signal Processing (DDSP) library with the Magenta team and led its deployment across two Google projects: [Tone Transfer](#) and [Sounds of India](#).

At [TikTok](#), he continues to develop AI tools that empower music making across borders and skill levels. As a Cultural Technologist, Hanoi has won international acclaim for his cross-cultural fiddle "Fidular" ([Core77](#), [A](#)), which has been displayed in museums and exhibitions in the US, EU and Asia. He is fluent in French, Thai, English and is working on his Mandarin.



ASSOCIATE PROFESSOR BOB L. T. STURM

KTH Royal Institute of Technology, Stockholm, Sweden

Bob Sturm is Associate Professor of Computer Science at the KTH Royal Institute of Technology, Stockholm, Sweden. He has degrees in physics, music, multimedia, and engineering, and specializes in signal processing and machine learning applied to music data. He currently leads the MUSAiC project funded by the European Research Council (<https://musaiclab.wordpress.com>), which is exploring the benefits and detriments

of applications of artificial intelligence to music, and in particular the living traditional music of Ireland and Scandinavia. He also plays AI-generated folk music on his accordion (<https://tunesfromtheaifrontiers.wordpress.com>).

<https://musaiclab.wordpress.com/>

<https://tunesfromtheaifrontiers.wordpress.com/>



ISABELLA SALAS

Isabella Salas Studio

Isabella Salas is an AI interdisciplinary artist and producer working at the Phi Center in Montreal, Canada. She has a BFA degree in Film Production, and is a self-taught multimedia director and creative director, specializing in neuroaesthetics creatively applied to biometrics.

design and sound architecture of healthcare facilities to reflect and serve their cultural communities, while also contributing to patient and staff health and well-being.

Currently, she is the creative lead for the *Fundamental Frequencies* and *Memory Lane*, presenting at the [Health Design Forum](#), USA. These prototypes aim to implement the inclusive

On her artistic projects, her mission is to preserve nature and recover ancient wisdom with AI to create more meaningful and personalized collective experiences.

www.isabellasalas.com



KHYAM ALLAMI

*Royal Birmingham Conservatoire, part of Birmingham City University,
United Kingdom*

Khyam Allami (born in Damascus 1981) is an Iraqi-British multi-instrumentalist musician, composer, researcher and founder of Nawa Recordings. Primarily a performer of the Oud, his artistic research focuses on the development of contemporary and experimental repertoire based on the fundamentals of Arabic music, with a focus on tuning and

microtonality. He holds a BA and Masters in Ethnomusicology from SOAS, University of London and is currently completing an M4C/AHRC funded PhD in composition at the Royal Birmingham Conservatoire, Birmingham City University.

<https://khyamallami.com>



MOISÉS HORTA

moiseshorta.audio / hexorcismos

Moisés Horta Valenzuela (1988, he/him) is an autodidact sound artist, creative technologist and electronic musician from Tijuana, México, working in the fields of computer music, Artificial Intelligence and the history and politics of emerging digital technologies. As **hexorcismos**, he crafts an uncanny link between ancient and state-of-the-art sound technologies channeled through a critical decolonial theory lens in the context of contemporary electronic music and the sonic arts. His work has been presented in Ars Electronica, MUTEK México, Transart Festival, MUTEK: AI Art Lab Montréal, Elektron Musik Studio, CTM Festival: Music Makers Hacklab, among

others. He is currently leading independently organized workshops around creative AI art practices centered around sound and image synthesis and the demystification of neural networks, developing SEMILLA, an interface for interacting with generative neural sound synthesizers, and OIR, an online channel for semi-autonomous meta-DJ trained on thousands of hours of visuals and music from global electronic club music and techno.

<http://moiseshorta.audio>

<http://hexorcismos.bandcamp.com>

PERFORMANCE

19:00 - 21:30 HRS (GMT+7)



ORIGINS AND DESTINATIONS: THE TRANSITORY PHASE

CURATOR

DR. JEAN-DAVID CAILLOUËT

To close our week-long series of reflections and explorations of the concepts of traditions and transitions, we have selected pieces that illustrate the theme from several distinct perspectives. The evening event compiles together an eclectic mix of musical offerings, each celebrating in their unique ways the idea of belonging and departure, traveling from traditional origins to novel destinations. Flautist **Phataporn Preechanon** takes us through *'The half-light of dawn'*, a suite of twelve sketches by the South Korean composer Hyeri Kang, evoking the tradition and environment of Asia in a modern sonic context. **Jonathan Day** takes us on a mythological journey with *'the Horned Man and the Dragon'* in which the Tescatlipoca disguised as Wepwawet steals the sun, and Qetzalcoatl as Y Ddraig Goch with some help from Noah and a whale, rescues it de profundis, restores it to the heavens, resurrects the skeletons and supplies them with corn. With musical accompaniment. Italian composer **Paolo Marchettini's** *Ad Aquas* for violin solo (2013), performed by violinist **Margaret Hayne Kim**, transforms the ancient melody of the Gregorian chant, *Sitientes venite ad aquas* (*everyone that thirsteth, come ye to the waters*) into the language of contemporary music. As the text of the chant extends an invitation to the spiritually thirsty, so also the music of *Ad Aquas* invites the listener to reflect upon the simultaneity of the timeless and the new; a coexistence that is sometimes conflicted, yet always full of vitality.

In the genre of the medieval motet, polyphonic vocal lines create impressionistic lyrics above a stable cantus firmus, usually based on a chant melody. *Moment* by **Margaret Hayne Kim** & **Jean-David Caillouët** proposes a modern electro-acoustic

re-imagining of the motet combining an original text by Margaret Hayne Kim with the melody of the chant *Sitientes venite ad aquas*, pondering the role of history as a source of inspiration and stability amid the constantly morphing myriad impressions of our present realities. **Dion Nataraja's** *'Herutjokro as Posthuman'* attempts to deconstruct and build new ideas based on the Javanese idea of *rasa*; *rasa* is secularized, reinterpreted, and translated into formal and extra-musical processes through the use of extended techniques on the gamelan, improvisation, alternative tuning (the *gendèr* and *suling* in this piece are re-tuned), spectral harmony, and algorithmic processes. The **Pink Sky Orcas** give us an excerpt of their upcoming show at BACC in Bangkok with *'Mermaid feedback'*, imagining a future in which the Thai capital has been submerged under rising water levels. **Septian Dwi Cahyo's** *'CO[L]OTO[M]I[C]NAL'* is based on the colotomic structure of *Ladrang Wilujeng*, a traditional gamelan piece. The harmony and timbre are derived from the spectra of each instrument in the colotomic pattern. Micro-intervals are explored and the resulting new sonorities applied to the classical guitar, with traditional materials serving as a starting point to open new horizons.

Nursalim Yadi Anugerah's *'Lawing'* interweaves memories and experiences surrounding the events and issues caused by deforestation in Kalimantan. Memories come from empirical data and the data from deforestation maps, which the composer collected between 2006 and 2013. This data was then translated into a musical composition and installation piece, including the modified-kaldii', a modified traditional mouth

organ (free-reed) of the Dayak people. The piece is performed by Juan Arminandi, Ridho Firman, and Nursalim Yadi Anugerah of the Balaan Tumaan Ensemble and was commissioned by Salihara Arts Center (Indonesia) in 2020. **Frederic Rzewski's** '*Coming Together*' is based on the treatment of a recitation of a text by Samuel Melville, a draftsman who became radicalized by apartheid when his company put him to work on new bank offices in South Africa. Here the recitation follows a few words at a time, over a driving pentatonic bass line of steady 16th notes. The open instrumentation allows the piece to be

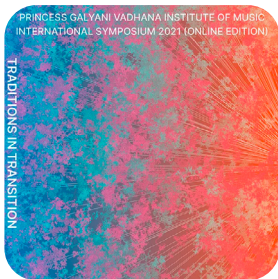
performed by any number of players. The overall form is clearly defined, as are dynamics and articulation. This process recalls the medieval idea of a canon ("rule"), using instructions to derive polyphonic music from a single line. The result is a performance which asserts an enduring moral and musical presence. Tonight's performance features Prachaya Srisukkho, Natpynya Kosilp, Thanapat Ogaslert, Nithit Rujikajordej, Nawamongkol Nawachaisupasri, and Thanapol Anantakrittayathorn.

PAPER PRESENTATION SESSIONS



TUESDAY 24TH AUGUST 2021

10:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 1

HOST

MARGARET HAYNE KIM

*Princess Galyani Vadhana Institute of Music,
Thailand*

ARTFULLY INTERRUPTING THE FANTASY: REIMAGINING RAVEL' ASIE

DR. ABIGAIL SIN, PIANIST

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

JADE TAN, MEZZO-SOPRANO

Independent Artist

SULWYN LOK, COMPOSER AND SOUND DESIGNER

*New York University,
the United States of America*

Ravel's gorgeous setting of Klingsor's poem *Asie* is one of the most beloved art songs in the repertoire, yet its exoticized depiction of Asia, as viewed through Western orientalist lenses, is discomfiting. Klingsor's longing descriptions paint scenes of sadistic rulers, cruel assassins and bloodshed as if they were self-evident, self-perpetuating facts. Stock characters of princesses, fat bureaucrats and corrupt merchants populate this fantasy which drifts through Persia, India and China - vast empires reduced to broad-brush stereotypes.

Ravel's music responds to Klingsor's text with lush sonorities conjuring an alluring, fantastical atmosphere. The orchestral timbres allude to Asian instruments such as the oboe imitating the Sornā and the flutes portraying the Dizi. However, this was

not an attempt to accurately showcase Asian musical cultures. Rather, to borrow Edward Said's words, "what it is trying to do... is at one and the same time to characterise the Orient as alien and to incorporate it schematically on a theatrical stage whose audience, manager, and actors are for Europe, and only for Europe."

In August 2020, mezzo-soprano Jade Tan, pianist Abigail Sin and composer and sound designer Sulwyn Lok embarked on a project to reframe and reimagine Ravel's *Asie* through the lens of 21st Century Asian musicians. Having recorded the song with voice and piano, we gathered a library of sounds and instrumental timbres and programmed them directly onto the timing and nuances of the voice-piano recording. This

PAPER PRESENTATION SESSIONS

sound design reconceptualizes Ravel's orchestra score - itself a transcription of an abstract idea - replacing the imitation-timbres with the vivid colours of various Asian traditional instruments and natural elements like the sound of waves and sea birds. This performance is presented along with animation using cut-outs from traditional Persian miniatures, created in collaboration with Iranian filmmaker Mahan Khomamipour.

This presentation articulates the values, process and techniques used to create this recording, sound design and animation, challenging traditional performance practice with new technology and a contemporary South-East Asian outlook. We will also screen the completed short film (approximately 10 mins long). Our reimagination of *Asie* "artfully interrupts" the Oriental fantasy of Klingsor/Ravel by confronting it with real images and sounds from the Orient.

CLAIR DE LUNE: A MUSICAL FILM EXPLORATION OF THE 21ST-CENTURY MUSICIAN IDENTITY

LIM JING JIE

Artistic Director, Researcher and Performer for "Clair de lune reimagined"

Teaching Assistant, Yong Siew Toh Conservatory of Music, National University of Singapore, Singapore

"Clair de lune reimagined" is a musical film which tells the story of a protagonist at odds with their truth, ultimately finding the courage and might to face reality and accept consequences. Centered on Claude Debussy's *Clair de lune* from *Fêtes galantes*, the music is reimagined in two seemingly distinct elements: the first, a traditional western classical performance of the song with some electronic modifications; the second, a translated rewrite of Paul Verlaine's text in the style of synthwave, a 1980s synthpop revival genre. With this unique synthesis of French *melodié* and synthwave, coupled with visual elements, we aim to reimagine the possibilities of western classical music, not just in terms of performative conventions, but also in terms of stylistic interpretations. "Clair de lune reimagined" also aims to fuel further investigation into the ways in which we think about music in the present day, and the evolution and restructuring of musicians' identities. At its core, this project is an experiment designed

to reimagine the possibilities of music using the lens of the 21st-century present-day musician.

This project is based on predominantly Singaporean perspectives and contexts, which could be viewed as a limitation. The members of the project and the plot of the film depend on a "Singaporean" vision of reality. However, with Singapore being a subset of Southeast Asia, the project can nonetheless affect contemporary aesthetics and spur progress in music making within the region. This project is in no way a definitive representation of the 21st-century musician, be it in Singapore, Southeast Asia or the world at large, but is rather a demonstration of one new approach to music making. It is our hope that this work will serve to inspire further thought and introspection on the development of the music scene within Southeast Asia.

REVOLUTIONARY ASPECTS OF ROCHBERG'S CAPRICE VARIATION FOR UNACCOMPANIED VIOLIN

KRITTAYA LORPIYANON

*Princess Galyani Vadhana Institute of Music,
Thailand*

Music is continually undergoing revolutionary changes in style. It is often the case, however, that composers acquire ideas or inspiration from composers of the past. In this way, revolution and tradition are linked together. In the twentieth century, George Rochberg (1918-2005) was one such composer who often borrowed inspiration from composers of bygone eras. After a major shift in his writing style in which he turned away from the serialism of his earlier works and returned to the tonal system, Rochberg composed *Caprice Variations* for unaccompanied violin in 1970. Based on nineteenth-century

violinist Niccolò Paganini's iconic Caprice 24 for violin, each variation either directly quotes music from other composers such as Bach, Brahms, and Schubert, or makes reference to musical styles of the nineteenth and twentieth century, exposing a pluralistic view of music. This paper is a critical exploration and analysis of Rochberg's *Caprice Variations* as an example of a piece that presents new ideas from the composer's own perspective, in combination with traditional and modern styles.

PRASIDH SILAPABANLENG AND HIS ADVISOR KLAUS PRINGSHEIM: CROSS-CULTURAL TRANSFER AND TRANSITION FROM THAI TRADITIONAL TO CLASSICAL MUSIC

ASSISTANT PROFESSOR
DR. CHANYAPONG THONGSAWANG

*Princess Galyani Vadhana Institute of Music,
Thailand*

Prasidh Silapabanleng, a prominent Thai composer and "National Artist" (1988), was trained from his childhood in traditional Thai music by his father Luang Praditpairoh (Sorn Silapabanleng) before his further study in composition at the Imperial Academy of Music, Geidai University, Tokyo (Japan) under the supervision of German Professor Klaus Pringsheim (1883-1972), who was a former pupil of Gustav Mahler and Richard Strauss. Prasidh Silapabanleng

composed theatrical plays with his wife, Ladda, for Phakavali theatrical troupe (1947-51) and orchestral works such as "Siamese Suite" and "Siang Tian".

Inspired by Asian culture, Pringsheim wrote instrumental as well as orchestral transcriptions of Japanese and Thai songs for instrumental music as well as for an orchestra. During his stay in Thailand in 1938, he composed "Siamese Melodies -



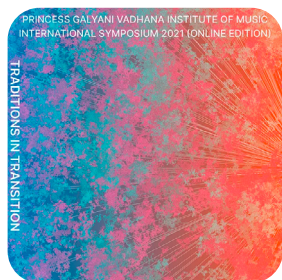
PAPER PRESENTATION SESSIONS

Suite for violin and piano," op. 37, consisting of five songs by Luang Vichitr Vadakarn. Compared to the historical recording of the original songs, Pringsheim notated simple tunes for the violin part, accompanied by a piano with dense polyphonic texture and the use of chromatic chords in the late German romantic style. In the score, he also deliberately indicates musical expression and tempo markings. Since Thai songs of this era were not normally notated in such detail, these long-forgotten arrangements are an especially important written source for these Siamese songs.

This research aims to describe how a European musician interprets Thai traditional music with his artistic approach and how a Thai artist combines classical compositional technique and Thai traditional characters in his creative works. This cross-cultural transfer also shows the "Traditions in Transition" of the interpretation and the compositional style in each period.

WEDNESDAY 25TH AUGUST 2021

09:00 - 10:30 HRS (GMT+7)



PAPER PRESENTATION SESSION 2

HOST

ASSISTANT PROFESSOR DR. DNEYA UDTAISUK

*Faculty of Education, Chulalongkorn University,
Thailand.*

GETTING TO THE HEART OF WHY STUDENTS STRUGGLE: MOTIVATION IN CONSERVATORY MUSIC STUDENTS

KHOO HUI LING

Lecturer in Contextual Studies

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

CHEN ZHANGYI

Assistant Professor in Composition

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

KARST DE JONG

Recurring Visiting Professor, Yong Siew Toh Conservatory of Music, National University of Singapore

Professor of Music Theory and Improvisation, Royal Conservatoire of the Hague

Professor of Music Theory and Improvisation, Escola Superior de Música de Catalunya

It is not an uncommon scenario in music conservatories that students are proficient instrumentalists but fare poorly in aural skills, theory and music history. Hence, three faculty members, Karst De Jong, Chen Zhangyi and Khoo Hui Ling, at the Yong Siew Toh Conservatory of Music (YST) designed a nine-week programme to provide extra help to such students.

We selected students who had low grades and high levels of absences in a first-year theory support class, and conducted a nine-week project for them. This project was open and optional for all other students too. During these nine weeks,

students learned about their personality and learning styles through tests, and designed a personal project to tackle their weaknesses. The process was mentored by faculty through individual advising sessions.

It was found that these students faced issues that affected their motivation to excel in various areas of their studies. This reflective paper describes this nine-week study program and offers possible solutions for motivational issues faced by music students at YST.

BANYUHAY: TUGMA'S ENDEAVOR TO SURVIVE ITS MUSICKING TRADITIONS IN THE REMOTE SETUP

JEANNAE DORCAS DORMIDO

*University of the Philippines,
the Philippines*

As students of musicology and performers of traditional music, members of Tugtugang Musika Asyatika are always conscious of three objectives: to conserve Asian music, observe its culture and traditions, and further the value of its performance as a service to the community. Musicking activities closely follow the music cultures that the local performing group adopts. In particular, their performances of traditional Asian music are mostly given as an ensemble, hardly ever as solo performances. Naturally, the group members enhance their musicianship while they rehearse and interact with each other. Most importantly, workshop-performances are designed to be experiential in accordance with the group's long-standing efforts to raise global awareness of Philippine Indigenous music. The recent migration of the group's musicking activities

from live rehearsals to online meetings raises the question: how can this group of young musicians sustain the musicking traditions that their agency has upheld since its beginnings? How can they comply with these principles while physically distant?

Exercising autoethnography while following Schippers' framework of "ecosystems of music" (Schipper 2015:134-146), this case study examines the efforts of Tugtugang Musika Asyatika to maintain its traditions as it transitions its activities online and finds revival through the creation of a year-long project, while also documenting the obstacles it faces as a dependent agency.

RAISING AWARENESS OF 21ST CENTURY MUSICIAN SKILLS THROUGH BOARD GAME

CHALANKORN KADENOUM

*Princess Galyani Vadhana Institute of Music,
Thailand*

Not only is it true that the majority of music graduates in Thailand are working outside the music industry, but some of those who have chosen to stay in music are unemployed due to the competitive nature of the industry. Factors such as job security, work culture and overall disequilibrium in Thailand's classical music industry are accountable for this problem. Thus, Thai musicians need to adapt in order to thrive in their musical careers. Educational institutions for musicians are often not able to adequately prepare music students for the fast-moving world. Most of the courses offered only focus on developing students' musical skills. Not enough time is spent on the career skills needed for working within the musical field.

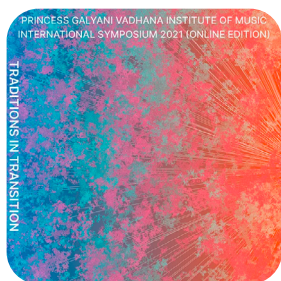
COVID-19 has greatly affected the classical music industry, professional musicians, teachers and music students. Online

platforms are being applied heavily in the music industry for online teaching, asynchronous learning and live concert streaming. Thus, other essential skills are required by the stakeholder within the industry to accomplish the job. Musicians are obliged to enhance other necessary skills, apart from performing, to adapt in the changing world.

I have studied and analyzed the 21st century skills needed by classical musicians in order to create guidelines for music students, and a board game based on these guidelines. Following the development of the game, I conducted a board game tournament and a seminar on this topic. This presentation will outline my work to raise awareness of the 21st century skills needed by music students in order to help them thrive in Thailand's classical music industry in the long term.

WEDNESDAY 25TH AUGUST 2021

11:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 3

HOST

ASSISTANT PROFESSOR DR. CHANYAPONG THONGSAWANG

*Princess Galyani Vadhana Institute of Music,
Thailand*

CAPABILITIES AND ROLES OF THE PICCOLO IN THE 21ST CENTURY: PERFORMANCE PRACTICE STUDIES OF SELECTED REPERTOIRE FOR PICCOLO BY CONTEMPORARY COMPOSERS

KALAYA PHONGSATHORN

*Princess Galyani Vadhana Institute of Music,
Thailand*

My ten years of work as an orchestral musician and flute lecturer in Bangkok has created in me an ambition to “fill in the gap;” to further advance the knowledge and appreciation of classical music in Thailand from my field of expertise. My thesis aims to bring a less mainstream instrument, the piccolo, into the spotlight. I hope that this project will be a starting point that will encourage further studies, performances, compositions and ultimately enhance career opportunities for Thai musicians and contribute to improving the quality of classical music production in Thailand. Compiled in this research project are pedagogical approaches, promotional procedures and documentation of performance practices of selected piccolo repertoire by international contemporary composers.

In correspondence to the theme “Traditions in Transition” of the Princess Galyani Vadhana Institute of Music International Symposium 2021, I would like to discuss the composers’ intentions, as communicated to me during interviews. Their works give clear illustrations of the technical ability and resonance of the piccolo and are thus musically compelling, enriching cultural aspects of musical compositions.

The famous *Sonata for Piccolo and Piano* by British composer Mike Mower gives the audience access to unexpected timbres of the piccolo. Involving jazz styles, this Sonata is full of wit and character. The low and middle register of the piccolo, which are often unheard in the larger ensemble, are mainly displayed in this chamber music setting, with some exclamations from top pitches at times. The off-beat finger clicks, the woody tone colour expressed with the use of flutter tongue and air-sound encourages the piccoloist to

perform with utmost technical capability, while retaining flexibility and the stylistic quality of the composition.

Pablo Aguirre’s “*Recuerdos*” for Piccolo and Piano resonates the Argentinian musicality with the use of dance-like rhythmic motives, modes, special effects that replicate jazz big band, as well as beautiful improvisational sections both in the piccolo and piano part. This composition in 3 movements is a flavourful, expressive piece of music that can very well display the involvement of traditional music idioms in the form of a classically structured composition. The composer further discussed in the interview that there is always room for traditional music involvement in academic music, and that Latin American and Asian traditional musicians are always interested in the classical music community.

Morakot Cherchoo-ngarm’s *Sonata for Piccolo and Piano* is the first established solo piccolo repertoire with Thai musical idioms. The piccolo resembles “Wot,” Thai north-eastern panpipe, as the piano resembles “Kaen,” Thai north-eastern mouth organ. The music involves the highly energetic piano solo from the composer’s earlier composition “*Isaan Toccata*,” some famous Thai traditional tunes, and the layering combinations of playful Thai rhythmic motives. The composer was successful in combining pentatonic tunes with lavish western harmony.

Spanish composer, Salvador Brotons offered in his well-crafted *Concerto for Piccolo*, “*Dialogues with Axels*” the new idioms for the piccolo as a solo instrument in 21st century. Having piccolo as his first instrument as a child, the composer related the piccolo to childhood, and plotted the four



PAPER PRESENTATION SESSIONS

movements after the novel based on a true story by Fortuny from Menorca. The composition unveils the expressiveness and depth of sound with a wide dynamic range to depict the feelings of a child facing severe illness, fighting to accept and eventually find the sense of his life.

Facing the challenge of working on this project during the pandemic in 2020, most of the project's activities had to be conducted online. Having an opportunity to introduce myself as a performer to international composers, and to learn about different cultures even in the hard situation has truly been my privilege as a musician.

PYO IN TRANSITION, TRANSFORMATION OF ORCHESTRA ORGANISATION THROUGH ONLINE PLATFORM DURING THE PANDEMIC

DR. SUPPABHORN SUWANPAKDEE
DR. PONGTHEP JITDUANGPREM
RITTICHUT PHETMUNIN
NATEEPHAT MANUCH
SIRAVITH KONGBANDALSUK

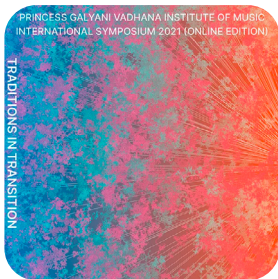
*Princess Galyani Vadhana Institute of Music Youth Orchestra,
Thailand*

Faced with the preventive measures of the COVID-19 pandemic, many orchestras have been unable to organise traditional performances and other activities that require in-person interactions. In this new normal, orchestral organisations and musicians have had to seek alternative methods of running the programme. The Princess Galyani Vadhana Institute of Music Youth Orchestra, or PYO, has transformed orchestral tradition to cope with the challenges by organising musical events via online platforms. These events aimed to educate young musicians and the general public by replacing live performances with two sets of online workshops: 1) PYO Workshop Series, training young musicians on standard orchestral excerpts combined with discussions with professional orchestral musicians; and 2) PYO Excerpt from Carmen, a series of online workshops and performances exploring the possibility of creating a new concept of performance on online platforms.

This presentation will show that the use of online platforms has been effective in encouraging pre-professional orchestra players to learn and develop their skills online. Zoom was used as a primary application for workshops, with its newly developed audio transmission features. For the virtual performances of Carmen, the process started with creating midi backing tracks with metronome beats to be used by musicians when recording, based on the soloist's interpretation. Organising online workshops is a viable alternative for keeping a training orchestra running during the lockdown as it provides young musicians with the opportunity to learn from experts; further, online performances improve musicians' development according to the usage of technology and will augment live concert seasons in the years to come, as online experiences become increasingly ubiquitous in all aspects of daily life.

THURSDAY 26TH AUGUST 2021

09:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 4

HOST

DR. JIRADEJ SETABUNDHU

*Princess Galyani Vadhana Institute of Music,
Thailand*

MUSICAL EXPLANATION AND STRUCTURAL ANALYSIS: SYMPHONIC TRIBUTE TO THE LATE KING COMPOSED BY DAMRIH BANAWITAYAKIT

DAMRIH BANAWITAYAKIT

*Lecturer of Music at Faculty of Music,
Silpakorn University*

*Vice President of Administrative Affairs,
Princess Galyani Vadhana Institute,
Thailand*

Symphonic Tribute to the Late King was premiered at the Thailand Cultural Center on December 18, 2018 by Feroci Philharmonic Winds and the Bangkok Music Society Chorus. The piece commemorated the death of King Bhumibol Adulyadej on October 13, 2016.

At the performance, His Excellency Mr. Chuan Leekpai, the former prime minister of Thailand, was a Guest of Honor, narrator, and honorary performer. The audience consisted of approximately 1,000 people, both Thai nationals and foreign citizens, who had gathered to reminisce on the virtues of King Bhumibol Adulyadej.

I revised *Symphonic Tribute to the Late King* to create a new version under the name of *Symphonic Tribute to the Late King:*

Lament to the Father of Thai Nation for the Grand Winds Symphony and International Choir. The performance included 100 musicians from various communities. The performance was co-hosted by national corporations and other associations including the Department of Cultural Promotion at the Ministry of Culture, Bangkok Music Society Chorus, and the Alumni association of Silpakorn University.

Lament to the Father of Thai Nation showcases the capabilities of the Grand Winds Symphony. The piece lasts for 18 minutes and is through-composed. It has six movements performed without pause between: *Lament - Mournful Farewell Procession, Yearning for Beloved Father, Remember of King's Masterpieces, Time of Ailment, Adieu of the Dearest, and Journey to Heaven.*

PAPER PRESENTATION SESSIONS

In working on this composition, I carefully considered the orchestration. I experimented in order to create exotic colors of sound for the wind symphony by including Thai ethnic music and by adding cello, contrabass, and a large choral

ensemble. As a result, I widened the sound dimensions and sound quality. The effect is similar to that of a symphony orchestra in the late Romantic period.

INNOVATION AND PRESERVATION FOR THE PRACTICE OF COMPOSING MIXED ENSEMBLE COMPOSITION WITH SOUTHEAST ASIAN TRADITIONAL INSTRUMENTS

DR. CHOW JUN YAN

Academic Faculty (Adjunct) and PhD

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

Why do I compose using instruments from different regions/cultures? What issues should I be concerned with when choosing specific combinations of instruments? What should I do to maintain momentum with the performers?

Addressing these essential questions for composing with local instruments, this presentation offers reflections based on the writers' personal experiences and observations while participating in the ASEAN Youth Ensemble (AYE) project organised by Princess Galyani Vadhana Institute of Music (PGVIM) between the years 2018 and 2020.

As a composer and Erhu performer, I will share the motivation for my compositional journey with local instruments and give insight into my creative process, unfolding the musical elements, including the choice of timbre, melody and playing techniques. I will also explain how I develop adequate strategies for achieving mutual engagement with local instrumentalists, especially when making decisions about how to combine traditional playing with extended techniques. This paper aims to provide general guidance for both composers and performers, encouraging them to engage in similar collaborations in order to explore new possibilities.

ON HOW A WORK BECOMES A "WORK": AESTHETICS, PERFORMANCE AND THE RESHAPING OF A MUSICAL TRADITION

DR. JONAS BAES

*Professor of Composition and Music Theory
University of the Philippines,
the Philippines*

"The sound of fate
knocking at the door...
but those are only
for the first two bars.
A movement emerges
from then,
not to demonstrate 'fate',
but to cancel, preserve
and elevate (aufheben)
those pretentious beats"

Adorno, 1998:66

This paper addresses the question of how a musical work becomes a musical work; a question that implicates the modes and sites of production, and how those inform — and in turn is informed by — the process of creation. The question is further

nuanced where with contemporary composers in Southeast Asia, tradition finds its way into the material, the construction, or the conceptual framework of a musical work; now reshaped to be rendered in modern performance spaces, and within modernizing landscapes. Two significant aspects of production are discussed: the aesthetic, a consideration from which composers draw out materials from tradition; and the performative, which subjects tradition to the processes set by the mode of modernist creation. Central to the discussion is my recent work **epos** for alto clarinet, commissioned by the Goethe Institut, in collaboration with Lübeck-based clarinetist Nora Louise Müller. Inspired by the ambahan, a sung poetic form from among the Hanunoo-Mangyan of Mindoro Island in the Philippines, the creation and the subsequent journey and engagement with **epos** underscore the dialectical undertaking of how tradition is reshaped to befit the aesthetic and performative aspects of a contemporary musical work.

THE ASPECT OF TRADITIONAL SYMBOLIC NOTATIONS ADAPTS TO MODERN MUSIC NOTATIONS AND ITS REFLECTION ON MUSIC PERFORMANCE

TANASIT SIRIPANICHWATTANA

*Princess Galyani Vadhana Institute of Music,
Thailand*

Nowadays, the rhythmic patterns of traditional music are very popular among both percussion musicians and composers, possibly due to the charming melodies which are very touching

to both performers and the listeners. However, the traditional rhythm often hasn't been notated in written form, and this can cause difficulties for later generations. It makes it difficult for



PAPER PRESENTATION SESSIONS

them to appreciate traditional music, which can then result in it becoming less popular over time.

Most of the time, percussionists try to imitate sounds based on what they hear, since not so many people notate these traditional rhythms in the scores. This article will focus on percussion music notation that can be used to describe methods for producing the correct sound on percussion instruments, including classical percussion, traditional percussion, and various types of sounds that require the use of various muscle groups to create grooves. This paper will also describe various playing techniques used to create a wide range of colors and power in music performance.

Some genres of music are performed by reading a score and trying to play the notes correctly. In some performances, such pieces are interpreted incorrectly by the performers. For example, some performances lack the correct sound characteristics, stylistic elements, and vivacity. Thus, they fail to capture the true nature of the music that the composers intended. These performances will likely also fail to please audiences as well. Therefore, when performing a piece of music,

the performer should take into account factors that make the music more profound, vivid and appealing to the listeners.

Adapting symbolic notation from the past to modern notations is one great way to realize "traditions in transition." It can help musicians improve their sound production. Even before the age of traditional music, however, this method was used in many countries including various African nations, China, Japan, South Korea and countries in South-East Asia. In the past, music was learned by replicating sounds that the student heard, and trying various hitting methods on instruments to make different sounds. For example, in Thai Classical Music, the practice of 'Joh, Jah, Ting, Tung and etc.' on different types of percussion instruments has been passed down for many generations.

In addition, these sounds often help add groove and direction to the music better than Western music patterns. In many African cultures, music performers must first be able to dance. As a result, applying playing methods from various traditional musical styles to Western music, and also adapting traditional symbolic notations to modern music notations, has become a very useful method for creating compelling rhythms and sounds.

BUZZWIRE FOR TROMBONE, SENSOR, COMPUTER, AND INSTALLATION: DEVELOPING TRADITION OF INSTRUMENTAL WESTERN MUSIC PERFORMANCE WITH INTERACTIVE SOUND INSTALLATION.

SIRAVITH KONGBANDALSUK
THANAPAT OGASLERT

*Princess Galyani Vadhana Institute of Music,
Thailand*

In the twentieth-first century, interactive sound installation has developed according to the development of technology such as various mediums or expansion of using instruments, tools, or systems, for creating a broader experience and sensation to humans. To develop the tradition of western music instrumental performance with interactive sound installation performance, the electroacoustic performance "Buzzwire for trombone,

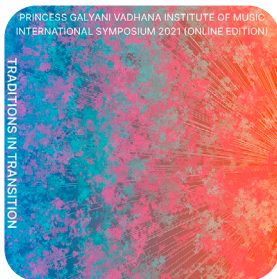
sensor, computer, and installation" is simulated from the concept of the "Buzzwire" game, which is an electronic circuit of moving a loop along a wire maze by imitating a trombone slide for the loop and steel/aluminium pipes for the wire maze. The musical sound in this performance is a combination of acoustic trombone sound and live-electronic sound controlled by the performer's gestures as an extended instrument. Moreover, each time the

trombone slide unintentionally has contact with the wire maze, the live-electronic sound system is manipulated by changing timbres or creating various unexpected sound patterns. The occurring motion during a performance is captured from a motion sensor attachment using the ZIG SIM application, which then generates this data with the Puredata program to control electronic sound effects in the Ableton program as an overall live-electronic sound creating process.

As a result, the performance aims to create an entirely unexpected situation for creating unfamiliar sounds with an extended sound controller to explore human behaviour, realizing interaction and also collaboration between humans and machines using technological developments of the twentieth-first century.

THURSDAY 26TH AUGUST 2021

09:00 - 12:00 HRS (GMT+7)



PAPER PRESENTATION SESSION 5

HOST

DR. THANAPOL SETABRAHMANA
*College of Music, Mahidol University,
Thailand*

A HYBRID PERFORMANCE LYE-BUHL (1968/2021) IN THE PANDEMIC ERA

YOUNJEE PARK

*College of Music, Seoul National University,
Republic of Korea*

Composer Sukhi Kang (1934–2020) is known as a pioneer of Korean contemporary music. He composed Korea's first electronic music and, during the 1988 Seoul Olympics, he showcased electronic music during the torch relay for the first time ever. He also taught many composers of the next generation, including Unsuk Chin, and communicated with the global music community through various international initiatives.

One of his earliest works, Lyé-Buhl (1968), is an innovative piece. However, it has been largely forgotten for nearly 50 years since its first performance.

Seoul National University recently produced the music sources to re-enact Lyé-Buhl, maintaining social distancing due to the Covid 19 crisis. In addition, efforts were made to combine song and video for a new platform. In August 2021, the first anniversary of Kang's death, the hybrid performance of old and new, Lyé-Buhl, will be given.

In this presentation, I will introduce the different production methods and experimental attempts we are using for the performance.

THE SONG AND DANCE FOR NEW HOPE

YOOL LEE

*K-Music Makers,
Republic of Korea*

The Gut is the rites performed by Korean shamans, involving offerings and sacrifices to gods, spirits and ancestors. They are characterised by rhythmic movements, songs, oracles and prayers. These rites are meant to create welfare, promoting commitment between the spirits and humankind. Gwanak Ogu Gut was produced in 2013

after the death of Oh Yong-rok, a scholar who paid attention to the practicality of Gut.

We want to create the possibility of new performing arts with good wishes for the younger students and the heart to comfort people all over the world who are suffering due to COVID-19.

ANOTHER METAPHOR OF TRADITIONS IN TRANSITION: FROM A MISSION IN TAEKWONDO TO A TRANSMISSION IN THAI TRADITIONAL MUSIC

ASSISTANT PROFESSOR DR. DNEYA UDTAISUK

*Division of Music Education, Chulalongkorn University,
Thailand*

There are two perspectives when it comes to protecting or preserving traditional arts. One is to preserve it as if to freeze time, while another is to keep it practical and applicable to real life. While those who reconstruct authenticity aim to protect, collect, and document all that the artform has been in the past, those who search for new identity and authenticity focus on how it should proceed and survive over time. Taekwondo, a traditional martial art that adapts and improves validity and reliability in scoring, has not only set a ground rule but has spurred international understanding and cooperation. This martial traditional art survives through transition, although with scarification in consecutive transformations. Practitioners of traditional arts must navigate between conservative preservation and global acceptance, and between subjective values and objective standards. Achieving balance between the two poles is even more challenging when disruptive societies work against authenticity.

It is wise to be aware of and ready for the many social and cultural changes of the 21st century so that we can plan what should be done. Some adaptations or changes in the transition of tradition may involve loss, while others may offer new advantages. Information technology and social media are creating new possibilities, ranging from online studios to open webinars. However, compared to in-person interaction, the values of sensitivity, compassion, kindness, and a warm sense of caring can be compromised in the online environment. Despite the challenges, the unique traditional characters in Thai music, such as Thai notation and Thai pitch-and-tone vocal syllables, for example, can transition smoothly and remain relevant. Thai notation is a great teaching tool for notation due to its simple format and syntax. It is a user-friendly and versatile system that can be used for many kinds of music. The Thai pitch-and-tone vocal syllable, called "Noy," is a subtle vocal syntax representing the pitch and, at the same time, different tones for each performing technique. Its applicability

proves how aural transmission intertwines with the written mode of transition.

Drawing on the examples of Taekwondo and Thai traditional music, this paper proposes a guide to help practitioners of all traditional arts navigate transition in the 21st century.

APPLYING DAITO RYU BODY TO BODY TEACHING TO MUSIC

PUNTWITT ASAWADEJMETAKUL

*Princess Galyani Vadhana Institute of Music,
Thailand*

The search for a remedy began when I noticed that what I do is not exactly what I describe to my student. Demonstration through instruments and sounds can only bring us so far; imitation of sounds produced without proper understanding of the mechanical movement within can lead to injuries after long hours of practice. With the help of anatomical understanding, some students may logically understand a bit better, but struggle to fully grasp the workings of the internal process. For instance, the word "relax" is very commonly misunderstood. The word can misleadingly evoke the image of a loose or collapsing body, when in fact a better explanation of the desired posture would be to stand firmly but freely and ready to move, which is a quite subjective description that is not as accurate as I would hope for it to be. After spending much time on this issue, I have come to realize that the "language barrier" may be the problem. Instead of trying to describe a sensation in our body that cannot be fully expressed by words, body to body teaching may help to facilitate a better understanding where language falls short.

Daito Ryu, the origin of many Japanese martial arts, is a training of both the external and internal that can only be learned through touch. The student must feel what is given in order to generate it themselves. Daito Ryu categorises its teaching into four stages. Each stage gives an explanation of how the body, energy and mind work. All of the stages can be applied to the body, energy and mind individually and in unity to create connections both internally and externally.

Haru (波留) is the first stage, in which one must sense the awareness of the neutral boundaries in the body, energy and mind, to heighten the sensitivity of oneself.

Irimi (入り身) is the introductory stage of connection between two objects, both inward and outward, to create the entering touch and to create the point of contact.

Awaze (合わせ) is the stage of harmonizing by expanding, absorbing and stretching the point of connection along the structure of given objects to strengthen the connections to the maximum.

Tenkan (転換) is the stage of conversion in which one senses or initiates the change and adapts to maintain connections.

The interdisciplinary application between Daito Ryu's method and music teaching has not been evidenced before either in Thailand, Japan or any other countries. By experimenting with this method to both singers and instrumental musicians in a span of approximately one month, my students and I were able to communicate with the same understanding of the quality, quantity, timbre, shape, size, and direction and music in a more efficient way. Moreover, students were able to refine their realization of each body part and organ applications.

DEVOTIONS: CHOREOGRAPHING WESTERN OPERATIC SONGS WITH INDIAN DANCE VOCABULARY

WONG YONG EN

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

LEIA DEVADASON

*Yong Siew Toh Conservatory of Music, National University of Singapore,
Singapore
University of Oxford,
United Kingdom*

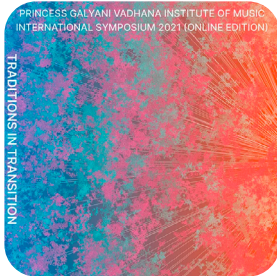
Devotions is a project in which two dancer-musicians come together to choreograph Western opera/oratorio repertoire using Indian Classical dance vocabulary. A performance of the choreographies is scheduled to take place in September 2021 at the Esplanade Concourse. In embarking on this project, the collaborators aim to put two distinct traditions in dialogue and, through the investigation of their compatibilities and potential tensions, cultivate an intercultural aesthetic with theoretical and practical dimensions. In performance, we aim to convey the operatic songs' narrative themes with movement vocabulary adapted from the expressive representational idiom

of abhinaya, thereby allowing the storytelling properties behind each art form to reinforce each other. From a practical performer's perspective, a secondary aim of 'Devotions' is to devise a movement practice which supports healthy operatic technique and expression while singing. Beyond performance, this project anticipates further development in the form of an auto-ethnographic document.

Our presentation at this symposium aims to outline the ongoing process, background research, and findings of this work in progress.

FRIDAY 27TH AUGUST 2021

09:30 - 11:30 HRS (GMT+7)



PAPER PRESENTATION SESSION 6

HOST

APINPORN CHAIWANICHSIRI

*Princess Galyani Vadhana Institute of Music,
Thailand*

LOOKING BACK AND MOVING FORWARD: THREE DECADES OF MUSIC CULTURE STUDY IN THE THAI SOCIAL CONTEXT

ASSISTANT PROFESSOR CHAOMANAT PRAPAKDEE

*Thai Music Department, College of Music,
Bansomdejchaopraya Rajabhat University,
Thailand*

This article explores and synthesizes data from a number of music research papers published between 1980 and 2020. Among the approximately 7,778 papers studied were papers in the following areas: Thai music, western music, country music, music education, folk music, various ethnic musical genres, music therapy, foreign music education, the creation of musical works, band instrument practice, musical instrument production, history, the work of Thai musicians, and the development of practice skills.

It was found that Thai music research most often focused on song structure. Western music and country music papers often centered on melody analysis. Music education papers focused on research, teaching and learning management, survey, evaluation and educational innovation, with target

groups of musical instruments and songs related to music. In the area of folk, local and ethnic music, the focus was on researching the structure of the music, performance practices and the role of music in society and daily life. Music therapy papers involved research on music in relation to human well-being from birth to old age, illness and death. Music research abroad focused on song structure. Music composition papers examined the creation of new musical works, both Thai and Western, under the concept and model of the artist's work in a social and cultural context. The analysis presented in this paper can be used to create research models in line with policy issues and to respond to current and future needs of music professionals and the general public in various social contexts.

WITNESS OF CHANGE IN THAI GENDER IDEOLOGY

SARUPONG SUTPRASERT

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

Thai pop songs have contained sexist content for years, and many of them are popular. The audience's voice of disagreement is not loud or clear enough, though social media has been widely used to directly contact the music makers for many years. In late 2019 and early 2020, 2 Thai hip-hop songs, Wib Wub and Puk Gorwe were launched and reached high popularity. Later, the ban of these 2 songs spread throughout Twitter for their sexist content. The ban has run after the global movement of #MeToo and the Thai youth's flash mob on gender equality. There are 2 events

alongside this ban – the movement against rape scenes in Thai TV series and the attempt to move forward the status of Thai LGBTQ+ lives with the Y series.

The ban of these 2 songs and other events have reflected the changing trend of gender ideology in Thailand. The connection to the global mindset through social media takes part in this movement, and the use of social media is a tool for gaining power to move society.

WHEN A MUSIC EDUCATION VOLUNTEER ORGANIZATION TRANSITIONS TO A SOCIAL ORGANIZATION

DR. PONGTHEP JITDUANGPREM

*Princess Galyani Vadhana Institute of Music,
Thailand*

In the present pandemic situation, music organizations must keep socially distanced and stop their normal process following the public health rule of the Thai government. Some of these changes involve using online platforms to transfer knowledge to students.

Many music organizations and music schools provide music education for students. In crowded communities, such as Khlongtoey, the music organizations are run by volunteers and supported by donations and sponsors. Organizations such as Music Sharing, Music for Life Foundation and Khlongtoey Music Program give music education to children who have no opportunity to get

involved with music, helping them engage with each other through ensemble playing and participating in music and art activities.

Due to the increase in coronavirus cases since 2019, however, music organizations have transformed themselves into social organizations. Confronted with the problem of physiological needs, they began to work with the community to improve access to food, consumables, health care, small trading systems, and occupation development in the communities, especially Music Sharing in the name of "Khlongtoey Dee Jung."

In conclusion, for the crowded community, music education is considered unnecessary in this situation. However, the working system of music organizations can help communities with emergent needs, for example: participatory systems, co-work with the community,

government officials, donors, and volunteers. Now, the "music organization" has transitioned to serve urgent community needs. They will have enormous data and networks to develop their music and arts education further when the pandemic passes.

A STORY OF SOMEONE, SOUNDS THE SONG OF MUSIC: A SHOWCASE

STUDIO ENSEMBLE LABORATORY

Thailand

Studio Ensemble Laboratory aims to create a space for students and learners to discover musical experiences while perceiving more about ourselves. Together with Roong Aroon School, we have implemented a project-based music study course, developing ideas for integrating music with people as well as using music as a tool for understanding oneself while creating an aesthetic balance in life. Because of the current difficulties in Thailand, we depended on online sessions which led to interesting challenges and solutions starting from exploring interests in musical styles, looking at music from different angles, composing new music, along with creating media such as

videos, poems, and paintings to present original music on the website.

This project brings forth a fascinating perspective on how the distance of virtual space creates challenges in music making. It is a signal for us to adapt and overcome by making changes in the teaching and learning experience. We strongly believe that developing music is not only about technical skills, but also the many views and angles music provides, because music creates a society of sharing. It gives us the ability to perceive beauty as it has the power to indefinitely inspire people.

SOUTHEAST ASIAN MUSIC SESSION (SEAMS)

HOST

ANANT NARKKONG

DR. VERNE DE LA PEÑA

DR. ANOTHAI NITIBHON

A monthly informal online gathering of selected performing artists in Southeast Asia with each session devoted to a particular country which aims to:

- provide a platform for young performing artists to promote their music and enable them to reach new audiences
- provide a venue that stimulates a healthy dialogue and exchange of ideas among young musicians in the region, promoting intercultural understanding as well as artistic growth.
- establish and enhance links between music practitioners in the region.

The sessions will feature live or prerecorded performances as well as discussions.

SATURDAY 15TH MAY 2021

18:00 - 19:30 HRS (GMT+7)



SEAMS SESSION 1 # THE PHILIPPINES

ARTIST

YON - MANILA-BASED MULTI-INSTRUMENTALISTS ASIAN QUARTET

PERFORMERS

HAROLD ANDRE SANTOS

DANIEL ROI CALINGASAN

JULIA EUNICE YABES

JACQUES DUFOURT

PROGRAM

'YON 2017

Harold Santos & Jacques Dufourt

JAN KEN PON (2018)

'YON

Sa Kabundukan ["in the mountains"] (2020)

a medley of "Salidummay"

arr. Harold Santos

Dahil Sa Isang Bulaklak

["because of a flower"] (2021)

Leopoldo Silos
arr. Daniel Calingasa



SHOWCASES

Susi ["key"] (2021)

Ben & Ben
arr. Harold Santos

España ["Spain"] (2021)

Chick Corea
arr. Harold Santos

SATURDAY 14TH AUGUST 2021

18:00 - 19:30 HRS (GMT+7)



SEAMS SESSION 2 # BRUNEI DARUSSALAM "RHYTHM OF DARUSSALAM"

ARTIST

PAK DADANG

ENSEMBLE DIRECTOR

DADANG SUPRIATNA

PRESENTERS

ELISHA TIGA

HJ YAZID HJAWG DAMIT

PERFORMERS

DIDI

ELISHA TIGA

HADI NAS

HERY

MIRA UFAIRAH

SIRAJ MUNIR

UBAI HAD

YAZID DAMIT

ZULFADHLI HARUN

PROGRAM

Overture

Umakruma

Alus Jua Dendang

Hope

Ketika Dua sungai bertemu di muara

SATURDAY 28TH AUGUST 2021

18:00 - 19:30 HRS (GMT+7)



SEAMS SESSION 3 # THAILAND

ARTIST

MA KAO HANG

ENSEMBLE DIRECTOR

PRATCHAYA NANTACHAI

GUEST

ASSISTANT PROFESSOR DR. JARERNCHAI CHONPAIROT

PERFORMERS

PATCHAYA NANTACHAI

PHAIROT WICHIANLOED

TANYATHEP KRONGSAENMEANG

WIWAT MUANKANYA

SAHAPHAP NOMRAWEE

SUNTICHAJ PLUEMJAI

PROGRAM

The Ma Ma Laew (Here come the dogs)

Khaen Pajjubun (Past, Present and Future)

Lam Plearn Plearn Dee (Ma Kao Hang, the stories)

Khaen Sam Tao (The Three Khaens)

Long Kong (Lost in Mekong River)

Lan Num Kan (Run Along)

Yaw Yaw (Fight for it)

SHOWCASES

SATURDAY 28TH AUGUST 2021

18:00 - 19:30 HRS (GMT+7)



SEAMS SESSION 4 # SINGAPORE

ARTISTS

NIRANJAN PANDIAN,
SYAFIQAH 'ADHA SALLEHIN
WEI XUAN NG

ENSEMBLE DIRECTOR

CHOW JUNYAN

Musical showcases from Singapore

SUNDAY 22ND AUGUST 2021

16:00 - 16:30 HRS (GMT+7)



PYO - BEYOND THE CAGES

CONDUCTOR

PETER VEALE

Princess Galyani Vadhana Institute of Music Youth Orchestra (PYO)
in collaboration with Studio Musikfabrik (Germany)

PROGRAM

Concert for Piano and Orchestra (1957 – 1958)

John Cage

Form 2 "in memoriam John Cage" (1912-1992)

James Tenney

John Cage – Concert for Piano and Orchestra (1957 – 1958)

John Cage's *Concert for Piano and Orchestra* (1957 - 1958) is recognized as a work of importance to the music repertoire of the twentieth century. Cage's "Concert" explores and focuses on the idea of indeterminacy, in which the piece is left open to free interpretation based on musical notations. Orchestral performers have to execute dynamics, durations, and timbres from their own determinations and perform any pre-selected passages in a soloistic manner, while the conductor acts as a chronometer, simulating the movements of the hands of a clock. As for the pianist, the part consists of 84 different types of notation in coordination with the use of 84 different compositional techniques. The pianist may execute the material in whole or in part, choosing any notations, elements, or parts, and playing them in any order.

Indeterminacy in music has been featured ever since the early twentieth century, especially in compositions by Charles Ives. From 1930 to the 1950s, the indeterminacy concept began to spread among American composers starting with Henry Cowell, who was the very first to adopt Ives' idea, followed by "The

New York School and Fluxus group," and consequently European compositional figures like Pierre Boulez, who popularized the term "Aleatoric Music" or "Chance Music," which featured in many of Cage's compositions. From the 1950s, Cage and his friend, an American pianist and composer, "David Tudor" worked together on a piano series that explored the ideas of indeterminacy and Chance Music. During this period, Cage consulted the I-Ching, an ancient Chinese divination text (hexagram fortune-telling), in order to create the element of "chance" during the compositional process. To get away from his personal taste, he tossed coins to select sounds, tempo, duration, length of silences, dynamics, and polyphony density from the musical charts system. The use of I-Ching became one of Cage's prominent compositional tools in many of his mid-late works, including almost all the piano series, the premiere of which David Tudor was responsible for giving.

Due to fastidious notation and technical demands which required very precise interpretation, Tudor was known to be the only pianist that Cage willingly worked and collaborated with until the late 1960s, when Tudor decided to pursue his own compositional career. While Tudor was a pioneer who performed Cage's music and advocated for it, others did not find themselves in a similar



SHOWCASES

position. During the premiere of Cage's Concert for Piano and Orchestra on the 15th of May 1958 at New York Town Hall, the 13 musicians (excluding Tudor) that comprised the orchestra behaved in a way that Cage described as 'foolish' and 'unprofessional'. Their wretched acts included exaggerated corny blues riffs, hitting the stands and laughing at each other, and a tuba ostinato from Stravinsky's *Le Sacre du Printemps*. This was followed by a long sarcastic applause from the audience.

Although the issue during the premiere of Concert for Piano and Orchestra was one of many [bad] experiences that happened to Cage during the 1950s, when his works featured indeterminate notation, Cage was not simply interested in just any kind of foolish freedom. As he described it, 'I must find a way to let people be free without their becoming foolish. So that their freedom will make them noble. How will I do this?'

In 1992, Concert for Piano and Orchestra was featured as a part of Cage's 80th Birthday Celebration Event which was performed by David Tudor and Ensemble Modern. However, the composer had passed away several weeks before the event.

'In all my works since 1952, I have tried to achieve what would seem interesting and vibrant to David Tudor. Whatever succeeds in the works I have done has been determined in relationship to him... Tudor was present in everything I was doing.'

John Cage

James Tenney – Form 2 "in memoriam John Cage" (1912-1992)

American composer James Tenney was known for his contribution to spectral music (e.g. Spectral Canon for Conlon Nancarrow 1974) and developing a tuning system which includes the extension of just intonation. He was also known to be acquainted with John Cage's ideology in the 1960s, when Tenney became one of the active "Fluxus" members.

Despite having several compositional models (e.g. Webern, Ruggles, Varese, Gaburo, Partch, and more), Tenney always remained true to his interest and searched for relevant practices for his compositional output which made his works unparalleled compared to any composers before him. It was Cage, however, who made a strong impact on Tenney's compositions, especially the works he composed during the 1960s which can be compared with Cage's indeterminate works, such as Ergodos I & II (1963 – 1964). Hence, some of Tenney's scholarly works, like Computer Music Experiences 1961 - 1964 and others, reflect Cage's insights. Similarly to Cage, Tenney was trying to remove his presence – self-ego and personal preference – from his music.

The following year after John Cage's death in 1992, Tenney completed his composition Form II "in memoriam John Cage." The piece is not intended to share any similarities with Cage's music, even though the notation of the piece expresses a certain degree of indeterminacy. In Tenney's program notes, he described:

'No allusion to Cage's music is intended here, although the degree of indeterminacy in my own work would have been inconceivable before his musical explorations of nature's manner of operation.'

The world premiere recording of this Form II was made by Ensemble musikFabrik with its initial release in 2003.

[James Tenney's notes of Form 2]

For a mixed ensemble of woodwinds, brass, strings (bow and plucked), and pitched percussion – the more instruments the better, but no fewer than 16. The players are to be arranged in four groups – in front of, behind, to the left and to the right of the audience – in a way that maintains, as much as possible, an equal distribution of pitch-registers and timbres with respect to spatial location. Each player is equipped with a stopwatch. There is no conductor.



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Dr. Elissa Miller-Kay
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MONDAY 23RD AUGUST 2021

Time	Program
09:00 - 09:30	<p style="text-align: center;">The Love and Kindness of Teachers Prologue to PGMIS</p> <p style="text-align: center;">Keynote Dr. Alex Dea</p>
09:30 - 09:40	<p style="text-align: center;">Opening Ceremony Assistant Professor Choowit Yurayong <i>President of Princess Galyani Vadhana Institute of Music</i></p>
09:45 - 11:15	<p style="text-align: center;">Traditions in Transition: Mapping the Past, Charting the Future</p> <p style="text-align: center;">Ensemble Keynotes Anant Narkkong Christoph Wichert Assistant Professor Dr. Denny Euprasert Dr. Elissa Miller-Kay Professor Dr. Kee Yong Chong Dr. Kit Young Professor Dr. Shahanum Mohd Shah Dr. Verne de la Peña</p> <p style="text-align: center;">Host Dr. Anothai Nitibhon</p>
11:15 - 11:30	<p style="text-align: center;">Navigating your way in PGMIS 2021</p> <p style="text-align: center;">Symposium Convenor Dr. Anothai Nitibhon</p>
11:30 - 12:30	<p style="text-align: center;">The Horned Man and the Dragon: Holographic Replication in Musico-Cultural Transitions</p> <p style="text-align: center;">Keynote Associate Professor Dr. Jonathan Day <i>Royal Birmingham Conservatoire</i></p>
12:30 - 14:00	Break

SCHEDULE

Time	Program	
14:00 - 17:00	<p>We All Come from Somewhere Else</p> <p>Presenters Professor Berglind María Tómasdóttir <i>Program director of NAIP: European Master in Music</i></p> <p>Ana Luisa S. Diaz de Cossio Freya Betzy Dinesen Simmons Sigurður Halldórsson</p> <p>Host Khetsin Chuchan <i>NAIP: European Master in Music, Iceland University of the Arts</i></p> <p>Moderator Dr. Anothai Nitibhon</p>	<p>Next Tradition: Transition to Innovative Artistic Projects</p> <p>Presenters Anusorn Prabnongbua Jirasiri Kangvannavakul Jirayut Thaolipo Nadis Boonrod Pradnampetch Kanoknak Songklod Nunthakasem</p> <p>Host Assistant Professor Dr. Chanyapong Thongsawang</p> <p>Provocateur Professor Dr. Jacques Moreau</p> <p>Moderator Dr. Komsun Dilokkunanant</p>
17:00 - 18:00	<p>MOU Signing Ceremony MDW & PGVIM</p> <p>Host Assistant Professor Dr. Chanyapong Thongsawang</p>	
18:00 - 19:00	<p>Break</p>	
19:00 - 20:30	<p>Showcase</p> <p>Recitals, Redefined: Migration to the Online Platform in the Pandemic Era</p> <p>Curators Margaret Hayne Kim Dr. Apichai Chantanakajornfung Pattarapol Sukvajeeporn Yotsakorn Ruengchaicharoen</p>	



TUESDAY 24TH AUGUST 2021

Time	Program	
09:00 - 10:00	Cultivating New Artistic Directions In Southeast Asian Music Panel Discussion Panellists Dr. Alex Dea Dr. Anothai Nitibhon Dr. Chung Shih Hoh Dr. Jonas Baes Professor Dr. Kee Yong Chong Host Dr. Jean-David Caillouët	
10:00 - 12:00		Paper Presentation Session 1 Host Margaret Hayne Kim (10:00-12:00)
12:00 - 14:00	Break	
14:00 - 17:00	Contextual Studies: Transition to Students' Recital Presenters: PGVIM 1 st & 2 nd Year Students Kansiree Chirawattanaphan Phumthana Mu Siraphob Maitreesirimongkol PGVIM Alumni Pink Sky Orcas Host Dr. Apichai Chantanakajornfung Provocateur Professor Dr. Jacques Moreau Moderator Thanisa Durongkaveroj	ASEAN Youth Ensemble: Beyond Borders Host Professor Dr. Dieter Mack Peter Veale Dr. Anothai Nitibhon Panellists Chie Tsang Lee Dwi Cahyo Septian Harold André Santos Jocelyn Tan Tontrakul Kaewyong
17:00 - 19:00	Break	
19:00 - 20:30	AYE Beyond Borders: Showcase ASEAN Youth Ensemble Curators Professor Dr. Dieter Mack & Peter Veale	



WEDNESDAY 25TH AUGUST 2021

Time	Program	
09:00 - 10:00	<p>Tradition, Communication and Composition</p> <p>Keynote Makoto Nomura</p> <p>Moderator Anant Narkkong</p>	<p>Paper Presentation Session 2</p> <p>Host Assistant Professor Dr. Dneya Udtaisuk</p> <p>(09:00-10:30)</p>
10:00 - 10:30	Break	
10:30 - 11:00	<p>Trans-presences - Or Owning Our Place(s) And Time(s): Some Reflections at a Point of Significant Personal and Global Transition</p> <p>Keynote Professor Bernard Lanskey <i>Queensland Conservatorium, Griffith University</i></p> <p>Moderator Dr. Anothai Nitibhon</p>	Break
11:00 - 12:30	<p>Tech Transitions and Community Traditions: A Continuing Conversation</p> <p>Host Southeast Asia Music Academy Online</p> <p>Panellists Gabriel Lee Airin Efferin Associate Professor Dr. Andrew Filmer Kenny Ooi Sulwyn Lok</p> <p>Moderator Dr. Anothai Nitibhon</p>	<p>Paper Presentation Session 3</p> <p>Host Assistant Professor Dr. Chanyapong Thongsawang</p> <p>(11:00-12:00)</p>
12:30 - 14:00	Break	
14:00 - 15:00	<p>Empathy in Musical Performance</p> <p>Keynote Professor Dr. Mieko Kanno <i>Sibelius Academy DocMus Doctoral School</i></p> <p>Moderator Margaret Hayne Kim</p>	



Time	Program
15:00 - 17:00	<p>'Interface' in Contemporary Art Music</p> <p>Host Professor Dr. Mieko Kanno <i>Sibelius Academy DocMus Doctoral School</i></p> <p>Presenters Ville Raasakka Lucy Abrams-Husso Maria Puusaari</p>
17:00 - 19:00	Break
19:00 - 21:30	<p>Hear and Found</p> <p>Curators Sirasar Boonma</p>

THURSDAY 26TH AUGUST 2021

Time	Program		
09:00 - 12:00	<table border="1"> <tr> <td> <p>Paper Presentation Session 4</p> <p>Host Dr. Jiradej Setabundhu</p> </td> <td> <p>Paper Presentation Session 5</p> <p>Host Dr. Thanapol Setabrahmana</p> </td> </tr> </table>	<p>Paper Presentation Session 4</p> <p>Host Dr. Jiradej Setabundhu</p>	<p>Paper Presentation Session 5</p> <p>Host Dr. Thanapol Setabrahmana</p>
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12:00 - 14:00	Break		
14:00 - 14:30	<p>Curating the Connections: Recent Curriculum Approaches at Higher Music Institutions</p> <p>Keynote Dr. Paul Craenen <i>Royal Conservatoire The Hague</i></p> <p>Moderator Dr. Anothai Nitibhon</p>		

SCHEDULE

Time	Program
14:30 - 17:00	<p style="text-align: center;">Curating the Connections: Recent Curriculum Approaches at Higher Music</p> <p style="text-align: center;">Host Dr. Kathryn Cok <i>Head of Master Research</i> <i>Royal Conservatoire The Hague</i></p> <p style="text-align: center;">Presenters Renee Jonker Irma Kort Noppakorn Auesirinucroch Alessandra Di Gennaro</p>
17:00 - 18:00	Break
18:00 - 19:30	<p style="text-align: center;">Reinventing Expressive Traditions: Reflections on the Legacy of Ramon P. Santos</p> <p style="text-align: center;">Panellists Dr. Ramon P. Santos Professor Chino Toledo Dr. Jonas Baes Dr. Verne de la Peña</p> <p style="text-align: center;">Host Dr. Jean-David Caillouët</p>
19:30 - 21:55	<p style="text-align: center;">Showcase</p> <p style="text-align: center;">TINIG-TUNOG-AN: The Life & Works of Ramon Pagayon Santos</p> <p style="text-align: center;">A Documentary by Dr. Jean-David Caillouët</p>



FRIDAY 27TH AUGUST 2021

Time	Program	
09:00 - 12:00	<p style="text-align: center;">ReNEWed</p> <p style="text-align: center;">Host SEADOM 30 Under 30 Khoo Hui Ling</p> <p style="text-align: center;">Panellists Calista Liaw (Singapore) Htet Arkar (Myanmar) Kenny Ooi (Malaysia) Lawrence Galve Parcon (Philippines) Nicky Juanite (Philippines) Niranjan Pandian (Singapore) Rachel Ho (Singapore) Stefanie Quintin (Philippines) Sulwyn Lok (Singapore) Thanisa Durongkaveroj (Thailand)</p> <p style="text-align: center;">Provocateur Professor Bernard Lanskey</p> <p style="text-align: center;">Moderator Dr. Anothai Nitibhon</p>	<p style="text-align: center;">Paper Presentation Session 6</p> <p style="text-align: center;">Host Apinporn Chaiwanichsiri</p> <p style="text-align: center;">(09:30 - 11:30)</p>
12:00 - 14:00	Break	
14:00 - 17:00	<p style="text-align: center;">Transcultural Technologies for Creative Expression</p> <p style="text-align: center;">Keynotes & Hosts Lamtham Hanoi Hantrakul Associate Professor Bob L. T. Sturm Isabella Salas Khyam Allami Moisés Horta</p> <p style="text-align: center;">Moderator Dr. Poumpak Charuprakorn</p>	
17:00 - 19:00	Break	
19:00 - 21:30	<p style="text-align: center;">Performance</p> <p style="text-align: center;">Origins and Destinations: The Transitory Phase</p> <p style="text-align: center;">Curator Dr. Jean-David Caillouët</p>	

PAPER PRESENTATION SESSIONS

TUESDAY 24TH AUGUST 2021

10:00 - 12:00 HRS

Time	Paper Presentation Session 1
	Moderator: Margaret Hayne Kim
10:00 - 10:30	Artfully Interrupting the Fantasy: Reimagining Ravel's Asie
	Dr. Abigail Sin, Sulwyn Lok and Jade Tan Shi Yu
10:30 - 11:00	Clair de Lune: A Musical Film Exploration of the 21st-Century Musician Identity
	Lim Jing Jie, Priscilla Fong and Stephanie Tan
11:00 - 11:30	Revolutionary Aspects of Rochberg's Caprice Variation for Unaccompanied Violin
	Krittaya Lorpiyanon
11:30 - 12:00	Prasidh Silapabanleng and His Advisor Klaus Pringsheim: Cross-cultural Transfer and Transition From Thai Traditional to European Classical Music
	Assistant Professor Dr. Chanyapong Thongsawang

WEDNESDAY 25TH AUGUST 2021

09:00 - 10:30 HRS

Time	Paper Presentation Session 2
	Moderator: Assistant Professor Dr. Dneya Udtaisuk
09:00 - 09:30	Getting to the Heart of Why Students Struggle: Motivation in Conservatory Music Students
	Khoo Hui Ling, Chen Zhangyi and Karst De Jong
09:30 - 10:00	Banyuhay: Tugma's Endeavor to Survive Its Musicking Traditions in the Remote Setup
	Jeannae Dormido
10:00 - 10:30	Raising Awareness of 21st Century Musician Skills Through Board Game
	Chalankorn Kadenoum

11:00 - 12:00 HRS

Time	Paper Presentation Session 3
	Moderator: Assistant Professor Dr. Chanyapong Thongsawang
11:00 - 11:30	Capabilities and Roles of the Piccolo in the 21st Century: Performance Practice Studies of Selected Repertoire for Piccolo by Contemporary Composers
	Kalaya Phongsathorn
11:30 - 12:00	PYO in Transition, Transformation of Orchestra Organisation through Online Platform During the Pandemic
	Dr. Suppabhorn Suwanpakdee, Dr. Pongthep Jitduangprem, Rittichut Phetmunin, Nateephat Manuch and Siravith Kongbandalsuk



SCHEDULE

THURSDAY 26TH AUGUST 2021

09:00 - 12:00 HRS

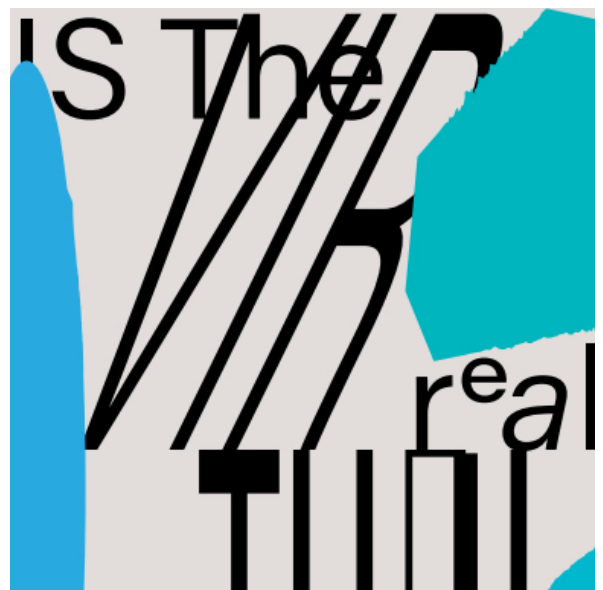
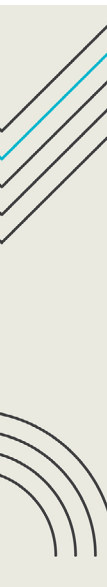
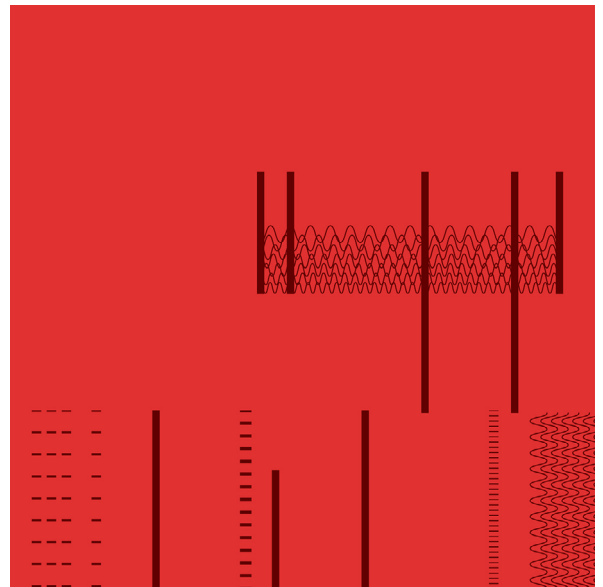
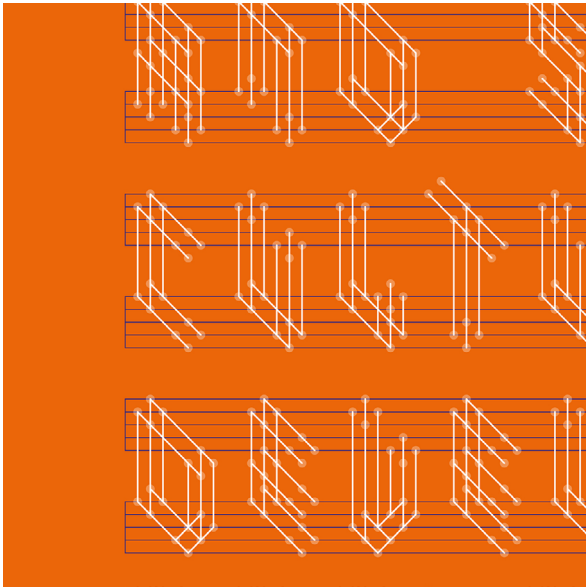
Time	Paper Presentation Session 4	Paper Presentation Session 5
	Moderator Dr. Jiradej Setabundhu	Moderator Dr. Thanapol Setabrahmana
09:00 - 09:30	Musical Explanation and Structural Analysis: Symphonic Tribute to the Late King Composed by Damrih Banawitayakit	A Hybrid Performance LYE-BUHL(1968/2021) in the Pandemic Era
	Damrih Banawitayakit	YounJee Park
09:30 - 10:00	Innovation and Preservation for the Practice of Composing Mixed Ensemble Composition With Southeast Asian Traditional Instruments	The Song and Dance for New Hope
	Dr. Chow Jun Yan	Yool Lee
10:00 - 10:30	On How a Work Becomes a “Work”: Aesthetics, Performance and the Reshaping of a Musical Tradition	Another Metaphor of Traditions in Transition: From a Mission in Taekwondo to a Transmission in Thai Traditional Music
	Dr. Jonas Baes	Assistant Professor Dr. Dneya Udtaisuk
11:00 - 11:30	The Aspect of Traditional Symbolic Notations Adapts to Modern Music Notations and Its Reflection on Music Performance	Applying Daito Ryu Body to Body Teaching into Music
	Tanasit Siripanichwattana	Puntwitt Asawadejmetakul
11:30 - 12:00	Buzzwire for Trombone, Sensor and Computer: Developing a New Tradition of Electroacoustic Performance with an Installation	Devotions: Choreographing Western Operatic Repertoire With Indian Dance Vocabulary
	Siravith Kongbandalsuk and Thanapat Ogaslert	Wong Yong En and Leia Devadason

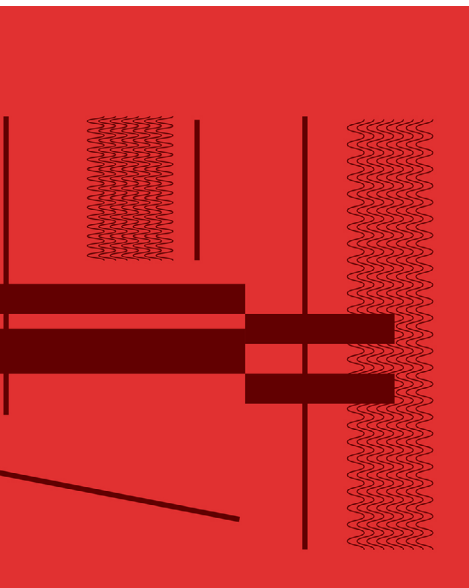
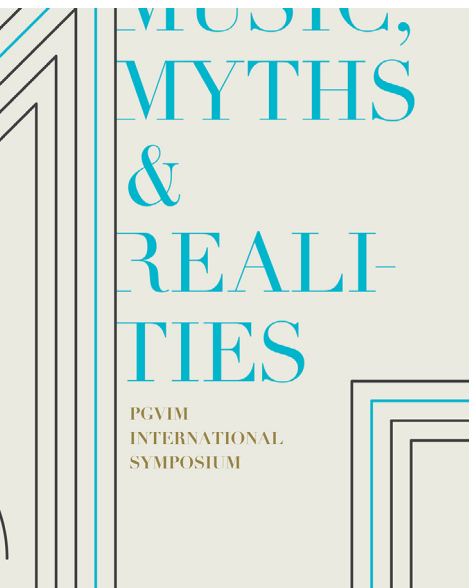
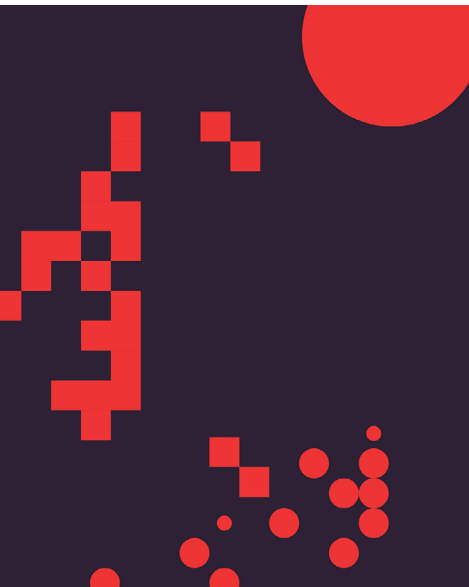


FRIDAY 27TH AUGUST 2021

09:30 - 11:30 HRS

Time	Paper Presentation Session 6
	Moderator Apinporn Chaiwanichsiri
09:30 - 10:00	Looking Back and Moving Forward: Three Decades of Music Culture Study in the Thai Social Context
	Assistant Professor Chaomanat Prapakdee
10:00 - 10:30	Witness of Change in Thai Gender Ideology
	Sarupong Sutprasert
10:30 - 11:00	When a Music Education Volunteer Organization Transitions to a Social Organization
	Dr. Pongthep Jitduangprem
11:00 - 11:30	A Story of Someone, Sounds the Song of Music: A Showcase
	Studio Ensemble Laboratory





2014 - 2020

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

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

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

- 2014 - 'Classical Music in ASEAN Context'
- 2015 - 'Classical Music of ASEAN on the World Stage : New/ Authentic/ Classic'
- 2016 - 'Music and Socio-Cultural developments of the Asean'
- 2017 - 'Music, Myths and Realities'
- 2018 - 'Music & Metamorphosis'
- 2019 - 'Music Matters: A celebration of the Sonic Experience'
- 2020 - 'IS THE VIRTUAL REAL? : Musical Communities in the 21st Century'



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