



สถาบันดนตรีราชวชิรมงกุฎ
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC



INTERNATIONAL
SYMPOSIUM
2014

“
CLASSICAL
MUSIC
IN
ASEAN
CONTEXT
”

10-12 September 2014

PGVIM's International Symposium 2014 “Classical Music in ASEAN Context”

10th - 12th September 2014

Princess Galyani Vadhana Institute of Music

Introduction

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

Princess Galyani Vadhana Institute of Music's International Symposium 2014 “Classical Music in ASEAN Context” is calling for music scholars, practitioners, educators, and other music related professionals, both local and international, to submit papers and creative works to be presented during the symposium.

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



สถาบันดุริยางค์วิทยาดิเรกษาน
PRINCESS GALYANI TADEHANA INSTITUTE OF MUSIC



สถาบันดนตรีกัลยาณีวัฒนา
PRINCESS GALYANI VADHANA
INSTITUTE OF MUSIC

Princess Galyani Vadhana Institute of Music (PGVIM)

Princess Galyani Vadhana Institute of Music, Thailand, is a unique conservatory of music with a contemporary approach to classical music. Initiated in 2007 as a royal project celebrating the occasion of the 84th birthday of Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra, the Princess has graciously given her name to the new endeavour: the Princess Galyani Vadhana Institute of Music, or PGVIM.

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

The Institute's goal is to be a leading international conservatory of music, with our missions being 1) to support our young talents in their pursuit of musical excellence, 2) to promote a better understanding of music and expand the role of music within society, and 3) to develop new knowledge in music and interdisciplinary subjects. Our creatively designed curriculum and education populaire programs provide opportunities for students and the general public to learn the skills of music-making while developing their understanding of music as a tool for the advancement of mankind and for a harmonious society, within the contemporary context of the world.

Welcome Message



Chairman of PGMIM Council

Her Royal Highness Princess Galyani Vadhana was interested in music since her childhood, especially during her residency abroad where she had her piano lessons together with King Rama the Eight and King Rama the Ninth. She also loved listening to music program on radio even when she had less time practicing on piano. Her Royal Highness frequently attended concerts, plays, ballets and performance even when she moved back to Thailand.

Her Royal Highness Princess Galyani Vadhana's interests in music was not only focus on her support for musicians, but she was an exemplary audience with unmatched understanding of music, with a spirit of an exceptional teacher and her vision, she also emphasized on the educational aspect of music as well as the artistic development. Her Royal Highness Princess Galyani Vadhana has consistently supported musical organisations and activities through various sources of funding including "The Fund for Classical Music Promotion under the Patronage of Her Royal Highness Princess Galyani Vadhana". The "Princess Galyani Vadhana Institute of Music" was also established after Her Royal Highness graciously granted her name to the institute in 2007 during the occasion of her 84th birthday, with the goals to develop new talents in music as well as educating and expanding knowledge of music to general audiences in Thailand.

In this auspicious occasion to honour Her Royal Highness Princess Galyani Vadhana, the gracious patron of classical music in Thailand, Princess Galyani Vadhana Institute of Music creates regular musical activities for musicians and general audiences. Following her vision in educating new audiences as well as in developing an international standard for Thai musician, the institute has established platforms for students, musicians, professionals and general audiences, in order to allow them to exchange their musical experiences, make dialogues and share their love of music together.

In accordance with the institute's goals as well as to honour Her Royal Highness Princess Galyani Vadhana, the Princess Galyani Vadhana Institute of Music, therefore, has initiated its very first international symposium during the 10th to 12th September 2014, under the theme "Classical Music in ASEAN Context". The initiation of this symposium is aiming to foster the communication of the ideas and studies within the field of classical music; and to provide and to engage discussion platform for music scholars and professionals, both regional and international, committed to the study of classical music in the context of ASEAN.

It is my great honour to officially welcome you to this noteworthy event. Your contribution to this symposium is of paramount importance to our institute, fellows, and community. I hope that during these 3 days you will receive our warmest hospitality and we will do our very best to assure that this event will be remarkably memorable. Thank you very much and also look forward to seeing you again next year.

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



President of PGMIM

Fellow music scholars, practitioners, educators, and other music related professionals,

It is my great honour and pleasure to welcome you most warmly on behalf of the Princess Galyani Vadhana Institute of Music to our first Princess Galyani Vadhana Institute of Music's International Symposium 2014 "Classical Music in ASEAN Context", during the 10th to 12th September 2014.

With the primary idea of providing an engaging discussion platform for music scholars and professionals in order to advance the capacity and ability to assess the importance of classical music within the context of ASEAN, the symposium is consisted of a variety of activities that is purposefully led to its main objective such as lectures, presentations, panel discussions, concerts, and exhibition.

This year, it is our honour to host a number of internationally acclaimed music scholars and professionals who join us as the symposium's keynote speakers. Fellows, please allow me to express my gratitude to Professor Jacques Moreau, Professor Peter Dejans, Professor Bernard Lanskey, Professor Dieter Mack, Maestro Damian Iorio, and Professor Sriprasit Boonvisut M.D., whom I believe in their exceptional experiences and expertise within the field of classical music will be tremendously beneficial for this event and all symposium's participants.

It is also noteworthy to acknowledge that, during this fruitful event, we are going to have a very special and honourable guest to give a performance in our inaugural concert of the symposium. Mr. Bruce Gaston and Korphai Ensemble, on behalf of the Princess Galyani Vadhana Institute of Music, I greatly appreciate your kindness and generosity to devote your precious time for us.

Apart from lectures of our keynote speakers and special performance of Mr. Gaston and Korphai Ensemble, we also have breakout sessions in which qualified scholars are going to present their papers and creative works within various musical themes for instance music and education, performance and interpretation, professional development and beyond, rediscovering tradition, organized sound, and creativity in music. Moreover, our panel discussions, which consisted of keynote speakers and local professionals, will bring us an invaluable experience, knowledge and awareness of the study of classical music within the regional context with topics like "ASEAN Conservatory", and indeed "Classical Music in ASEAN Context". Last but not least, with the support of Ministry of Culture, Thailand and the Office of the Higher Education Commission, we are also able to host the ASEAN music experts and ASEAN Youth Ensemble to present their creative project and performance—the very first of its kind in this region.

My dearest fellows, please allow me to officially welcome you again to the Princess Galyani Vadhana Institute of Music's International Symposium 2014 "Classical Music in ASEAN Context". During these important days, I hope that your time with us will be valuable, purposeful, and unforgettable. Thank you very much and hope to see you again next year for our International Symposium 2015 "Classical Music of ASEAN on the World Stage".

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

PGVIM's International Symposium
'Classical Music in the Context of ASEAN' 2014

The International Symposium 'Classical Music in the Context of ASEAN' 2014 was initiated in accordance with the goals and objectives of the establishment of the Princess Galyani Vadhana Institute of Music. This symposium aims to foster the communication of ideas and studies within the field of classical music, and to provide an engaging discussion platform for music scholars and professionals, both regional and international, committed to the study of classical music in the context of ASEAN.

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

The initiation of this symposium, which will be held during the 10th and 12th September 2014, is of paramount importance for developing the quality of classical music education and research within the context of ASEAN in Southeast Asia.

Objectives

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

Symposium Information

Symposium location

- All events of the symposium will be conducted within the facilities of PGVIM (Main Building and Gita Rajanakarindra Building)

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

Registration

- Registrations will be done at the main foyer of the PGVIM building between 08.00 - 09.30 am on Wednesday 10th September. The opening of the symposium is at 09.30 am.

- If you are joining us only on subsequent days, registration will be possible each morning from 09.00 - 09.30 am.

Lunch and Dinner

Vouchers for coffee breaks, lunches and dinners will be given together with the symposium package at the registration desk.

Internet Access

You can access the internet using your phone or laptop by connecting to our network.

Network: PGVIM_WIFI

Password: symposium_2014

Breakout Sessions

There are 3 breakout group sessions during the 3 days of the Symposium. Presenters are given 30 mins for each session (20 mins for presentations and 10 mins for Questions and Answers).

Presentation requirements

- The institute will provide a computer and AV system in each room. You are also welcome to bring your own laptop, especially if you have any special requirements for your media files or presentation program.

- Please arrive at your presentation venue at least 10-15 mins prior to the start of the session in order to meet with your session chair and to test your laptop and other equipment.

- If you have any other enquiries on AV requirements, please email pgvim.sym@gmail.com

Recording of your presentation

- Prior to your presentation, we will ask each of you to sign a release form if you agree to have your presentation recorded for archive as well as publication on the PGVIM website.

Hotel

Royal Princess Larn Luang Hotel
269 Larn Luang Road, Pomprab
Bangkok 10100 Thailand
T: +66 (0) 2281 3088
F:+66 (0) 2280 1314
<http://www.royalprincesslarnluang.com>

Transport between Royal Princess Larn Luang Hotel & PGVIM

- A free shuttle service will be provided daily between Royal Princess Larn Luang Hotel or S.D.Avenue Hotel and the PGVIM. You can request a copy of the timetable at the PGVIM reception desk.

- Please see attached for schedule of all days of symposium. A copy will be distributed in the symposium package which you will receive at the registration desk.

- If you are making your own way to the PGVIM, please show the PGVIM name card (provided together with the booklet) to the taxi driver, or call (+66) 02 447 8597, ext. 101 for direction.

Keynote presenters



Professor Jacques Moreau

Director, Cefedem Rhône-Alpes – Lyon, France

Currently director of Cefedem Rhône-Alpes in Lyon (France), Jacques Moreau has always had artistic front and growing responsibilities as member of Conservatoire management staff.

Pianist, he graduated from Paris Conservatoire. During a 3 years post-diploma cycle, he participated to master-classes with Gyorgy Sandor, Nikita Magaloff, Gyorgy Sebok, George Pludermacher. Subsequently, he privately studied singing and cello a few years. On stage he appeared in recital, chamber music and concertos, and recorded several albums (French melodies from Debussy, Chausson, Roussel; “Visions de l’Amen”, for two pianos, by Olivier Messiaen; some contemporary pieces). He also conducts (choir and youth orchestra).

Holder of two National Certificates of Suitability – professor of music and Director of conservatoires –, he worked at the Regional Conservatory of Reims for 18 years as piano professor and deputy director during the last year; simultaneously, he headed for ten years a music school near Paris. Deputy Dean for Music of the Conservatoire de Lyon from 2002 to 2007, he there was specifically involved in setting up the new curriculum implementing the new Bologna system, work in process when he left the Conservatoire. He also started collaborating with the Association Européenne des Conservatoires (AEC) for several projects: Polifonia Tuning Projects (2004-2007; 2007-2010; 2011-2014), Humart Tuning Project (2010-2011). He was asked for counselling visits for different institutions of music higher education (Seville, Tallinn, Pristina, Cairo Conservatoire). For four years (2005-2008), he was external examiner for the Royal College of Music in London, Master programs. In November 2013, he was elected member of the AEC Council.

Since 2007, as a reflecting partner, he collaborated with Princess Galyani Vadhana Institute of Music for the foundation of this institution.

He was raised Chevalier des Arts et des Lettres by the Minister of Culture in June 2004.



Professor Peter Dejans

Director, Orpheus Institute – Ghent, Belgium

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

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

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



Professor Bernard Lanskey

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

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

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

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



Professor Dieter Mack

Advisory Board of Goethe Institut (Music – Southeast Asia) and Musikhochschule L beck, 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 L beck. In 1978 he started to study Balinese gamelan music and since then he has

spent altogether more than 10 years in Indonesia, including a long-time lectureship at UPI Bandung from 1992 – 95 and further ethnomusicological research for music education in Indonesia. He is head of the DAAD music selection committee and currently also head of the music advisory board in the Goethe Institut. As a composer he writes mainly for ensembles and orchestra with a focus on percussion instruments. Various publications on intercultural issues.



Maestro Damian Iorio

Music Director, National Youth String Orchestra of Great Britain – UK

Damian Iorio makes his debut with the San Francisco Symphony Orchestra in April 2015. He already conducts orchestras that include the Detroit Symphony, London Philharmonic, BBC Symphony, BBC Philharmonic, Netherlands Radio Philharmonic, St Petersburg Philharmonic, Orchestra Sinfonica di Milano Giuseppe Verdi, to name just a few. The current season sees returns to the London Philharmonic Orchestra, Orchestra Sinfonica Giuseppe Verdi (Milan) and Helikon Opera in Moscow, amongst many other engagements.

Damian Iorio completed violin studies in Britain and the USA before becoming a member of the Danish National Radio Symphony Orchestra. It was during his time in Copenhagen that he also studied conducting in St Petersburg before being appointed as Artistic Director and Chief Conductor of the Philharmonic Orchestra of Murmansk where he became the catalyst in the subsequent success and growth of the orchestra in opera and concert. He has a wide range of repertoire which centres on the late romantic and early 20th century then to the earlier classical period and forward to the contemporary with his Italian/Anglo family background and Nordic/Russian periods being a clear, but not exclusive, influence. He also enjoys working with many youth orchestras in Europe and he is Music Director of the National Youth String Orchestra of Great Britain.

Damian Iorio was born in London to a family of Italian and English musicians. In 2006 he received the Knight of the Order of Sant'Agata from the Republic of San Marino in recognition for his services to music there.



Bruce Gaston

Silpathorn Artist - Thailand

Bruce Gaston received a Master Degree in Composition from University of Southern California in 1969. He later began studying the tradition of Piphat orchestra with Boonyong Kaetkong, and achieved the third and highest level of ordination in Thai Classical Music in 1989. (The only non-Thai ever to reach this level). In 1982, Gaston founded Fong Naam (Siamese Music Ensemble) which has since achieved an international reputation for the high standard of its performances of Thai classical music both ancient and modern. Over the years, Gaston has produced (with Fong Naam) more than 30 CD's of classical and modern Thai music.

Bruce Gaston was appointed Music Director of the Bangkok Symphony Orchestra in 1986. And from 1979 until 1995, he was a lecturer at the Faculty of Arts at Chulalongkorn University, teaching experimental music theatre and conducting the Chulalongkorn Symphony Orchestra. During these years, he produced many multi-media shows for the Tourist Authority of Thailand, the Royal Palace and private companies. He also toured extensively with Fong Naam around the world.

Bruce Gaston has been honored with the distinguished Silpathorn Award for his Contribution to music and skills which blend Western tunes with Thai classical music. The 67-year-old American, who has lived in Thailand for four decades, is the first non-Thai to win the award, conferred by the Ministry of Culture.



Professor Dr. Sriprasit Boonvisut M.D.

Council Member, Princess Galyani Vadhana Institute of Music – Bangkok, Thailand

Professor Sriprasit Boonvisut, M.D. is currently the President of Society of Plastic and Reconstructive Surgeons of Thailand. He is also held a professorship at Department of Surgery, Faculty of Medicine, Siriraj Hospital, Mahidol University. Professor Boonvisut obtained many scholarships from both Thai and Abroad, notably the Plastic Surgery Educational Foundation Scholarship from American Society of Plastic and Reconstructive Surgery in 1990. He was the first and the only Thai who had received this scholarship. As a music lover and a pioneer in finding the best ways in human development, Professor Boonvisut believes music is an essential part that can be integrated into treatments of both physical body and mind.

In 2012, Professor Sriprasit became honorary council member of the Princess Galyani Vadhana Institute of Music where his experience is being shared in order to help fulfilling the late Princess Galyani Vadhana's wishes in improving, not only a standard of Thai classical musician, but Thai Society through music.

Abstracts

ABSTRACTS - KEYNOTE PRESENTERS

- **PGVIM : A New Institution To Explore New Ways**

Professor Jacques Moreau

Director, Cefedem Rhône-Alpes – Lyon, France

Princess Galyani Vadhana Institute of Music has a very specific history. Recalling how this project came up is an important starting point to give the context of the symposium. From the starting point, research was defined as one of the important goals that should specify the new institution: educating to occidental classical music was to be seen from a south-Asian perspective, which means researching what can specify that perspective, what “new” can come out of that. A consequence of that position was that research had to be introduced into the curriculum: the balance between teaching and learning had to go towards the student centred learning attitude, which means implementing methods of training by research, educating to autonomy. Of course, research is the highest goal of higher education, implemented in 3rd cycles for the Doctorate. But research as a process of discovering is also a fundamental lifelong learning attitude that should be implemented in any curriculum, whatever the discipline concerned. This can be done at least as soon as a 1st higher education. That is what PGVIM is aiming to do.

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- **The Role of Research in Higher Music Education: Challenges and Opportunities**

Professor Peter Dejana

Director, Orpheus Instituut – Ghent, Belgium

Higher Music Education in Europe has undergone enormous changes over the last two decades. The implications of the Bologna process at institutional level for conservatories in European countries were overwhelming.

There has been an intensification of intellectual interest and curiosity concerning the field of musical practice. Musicians want a fuller understanding of how performances and compositions come into existence, and what the motives and methods used by musicians in the process of art-formation are. Conservatories have been developing study programmes, especially in second and third cycles, in which the emerging area of artistic research plays a crucial role. There is a discernible increase in the number of conservatoire-based teachers and students interested not only in pursuing excellence in performance but also in understanding more about what this excellence might be, and how it is both achieved and recognised.

There new developments create challenges and opportunities in the worldwide landscape of Higher Music Education, which will be discussed during the presentation.

• A New Century’s Rising Tide: Contemporary Reflections on the Conservatory Model in Southeast Asia

Professor Bernard Lanskey

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

The speed of development in artistic educational practice in Southeast Asia and in particular in classical Western music since the turn of the century is almost without parallel from an international perspective, with perhaps only Latin American offering anything equivalent in terms of transformational energy. Unlike the Latin American wave, however, this rise is arguably only now becoming more visible internationally. Professor Lanskey, Director of Singapore’s Yong Siew Toh Conservatory of Music (YSTCM) and President of the Southeast Asian Directors of Music (SEADOM), offers some reflections on his experiences in Singapore and Southeast Asia over the past decade and the opportunities and challenges he anticipates for classical music both in the region and in the contemporary global context.

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• The Confusing Realm of the Terms “Classical”, “Classicism” & “Classic” in Music

Professor Dieter Mack

Advisory Board of Goethe Institut (Music – Southeast Asia) and Musikhochschule Lübeck, Germany

In this talk the different meanings of the term “Classical” or “classical music” will be discussed first. In a second step the paper presents some thoughts about the transferability of these terms, before I suggest two alternatives of application in a Southeast Asian context. It will become clear that the knowledge about the historical process that coined these terms in the West may be of interest, in order to understand the European way of compositional and cultural development. However, in Southeast Asia or even in each country/culture here, one has to cultivate the consciousness of one’s own “classical realm”, which cannot be the Western way. In this regard I will propose the idea of multiple modernities. They may develop mainly in a contemporary space, but finally will create the notion of various classical music traditions in the region. For an educational institution, I may suggest a two-channelled approach, where, on one side, the own cultural realm is continuously discussed, strengthened and developed. On the other side, developments in the world – not necessarily the European one – shall be addressed in order to consolidate the idea of the cultivation of plurality in the art of music.



• The Globalisation of Classical Music and the Role of the Conductor in the 21st Century

Maestro Damian Iorio

Music Director, National Youth String Orchestra of Great Britain – UK

How has the conducting profession changed in recent years? As orchestras have had to adapt to the modern world, conductors have also had to adapt. Gone are the days when a conductor could hold ultimate power on the podium and be invisible off it. Classical music is more democratic than ever, and the relationship between conductors and orchestral musicians is much more informal than in the past. The conductors' role has become more ambassadorial with the conductor not running the show but working as part of a team. And as western orchestras struggle to define their role and relevance in the 21st Century society, the epicentre of classical music, which is essentially western countries, is moving eastwards incredibly quickly. This is true not only with orchestras, but with all art forms. Classical music has gone global.

ABSTRACTS - PRESENTERS (BY THEME)

PERFORMANCE AND INTERPRETATION

• Narmada Piano Concerto

Dr. Ramasoon Sitalayan

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

Piano Concerto “Narmada” is a concerto for piano and string orchestra written by Professor Dr. Narongrit Dhamabutra. Dr. Narongrit Dhamabutra, a native of Thailand and a professor of music at Faculty of Fine and Applied Arts, Chulalongkorn University combined Western compositional techniques with traditional Thai idiom and Buddhist philosophy.

This unique work is one of the first piano concertos written by Thai composers. Its three movements organized as slow – fast – moderately fast. The first movement showed influences from Impressionist music. The second movement is a virtuoso movement similar to Russian Romantic piano works, and the third movement is a Chaconne that incorporated Bell sound and Buddhist chant.

This paper analyzed the concerto by using Western music theory and discussed piano technique in detail. It aimed to encourage Thai pianists to explore and perform this work or similar works by other Thai contemporary composers, and to encourage Thai composers to draw inspiration from Thai culture and local materials.

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• Performance Practice and Embellishment in W.A. Mozart’s Opera Arias

Chanyapong Thongsawang

University of Music and Performing Arts Vienna – Vienna, Austria

In the Viennese classical era, opera singers commonly embellished a simple melody with essential ornamentation and arbitrary elaboration. For instance, the famous prima donnas such as Angelica Catalani, Henriette Sontag and Maria Malibran could spontaneously improvise a melodic line (especially in the recapitulation), emphasize the text expressively with an appoggiatura or add extra cadence in a fermata to show their brilliant vocal technique in a good manner. This reflected a performance practice of that period, which was taught and delivered through the composers’ contemporary musicians and followers, and was obviously different from present day interpretation. The singing schools from the 18th and 19th century by eminent singers and pedagogues such as Domenico Corri and Laure Cinti-Damoreau are valuable resources of vocal performance practice of their time. Furthermore, in some early opera scores one can find notated comments and additional variations of the embellishments, written by a composer or conductor when he directed the performance.

Based on historical evidence, my presentation demonstrates valuable examples of documented embellishments in Wolfgang Amadeus Mozart's four famous opera themes – Voi che sapete and Sull'aria from *Le Nozze di Figaro*, Dies Bildniss ist bezaubernd schön and Das klinget so herrlich from *The Magic Flute* – to illustrate how singers of that time performed and deliberately executed ornamentation. From the given clues, singers and musicians should pay more attention to the art of improvisation, which plays the important role in the performance practice of Viennese classical music.

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• Modern Interpretation of Mozart Horn Concerto through the Voice of Period Instrument

Komsun Dilokkunanant

Princess Galyani Vadhana Institute of Music – Bangkok, Thailand

Unlike books or novels where stories can be understood by reading what is written on a page, musician acts as a translator of what is written on the page to listeners. Instead of words, musicians need to find ways to express musical notations that composer wrote through sound that come out of their instruments otherwise all notations will be just a bunch of notes written on a paper.

My discussion today is based on practical experiments on Mozart Horn Concerto using a period instrument, Natural Horn, as a mean in searching for its original timbre. However, the purpose of this experiment is not to show how the piece would sound as when it was first performed, but to hear the sound of the piece on Period Instrument that cannot be found on modern day instrument. Hence, more ideas of timbres and sounds can be explored and could be used interpreting the piece and to adapted it on the French Horn which will, hopefully, help performer finding new way of expressing music.

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• The Importance of Wind Band/Ensemble to the Future of Thailand's Serious Music Scene

Dr.Thanapol Setabrahmana

College of Music, Mahidol University – Nakhonpathom, Thailand

In this paper, I use the term “wind band” and “wind ensemble” for different definitions. While the former is defined as traditional concert band with several doubled instruments, the latter is the concept coined by Frederick Fennell to address his model of flexible-instrumentation ensemble. When both media are simultaneously referred, I use the word “wind band/ensemble”.

The purpose of this paper is to discuss the importance of wind band/ensembles to the art music scene in Thailand, how to develop successful programs, and why they need immediate attention from all music educators and educational institutions. The paper contains three sections. The first section is an introduction of the importance of wind band/ensemble. It discusses the two interwoven purposes of the wind band/ensemble being the medium for education (e.g. producing professional musicians) and

for serious art performance, and thus it should be carefully treated. The second section discusses how to build a successful program that addressed the concerns mentioned in the previous section. It also includes the discussion about the application of Frederick Fennell's "Wind Ensemble Concept" to the school and college band programs, along with the ideal way of repertoire selection so that the stated goals can be achieved. The final section discusses how the educational institutions and music educators can support the growth and development of this medium. It is hoped that this paper will be able to call for attention from the members of Thailand's musical society to have more understanding of the wind band/ensemble, make contribution to the medium, and altogether develop the music scene of the country.

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• Proposed Guidelines for Organizing Music Instruction to Develop Jazz Improvisation Skills in Blues Form for Undergraduate Students

Pongpob Sukittiwong

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

The purposes of this research was to propose guidelines for organizing effective music instruction to develop jazz improvisation skills in blues form for undergraduate students. The sample group were 1) course syllabus, textbooks and supplementary sheets 2) jazz major instrumental classes 3) 3 jazz teachers 4) 3 jazz artists 5) 3 graduates in jazz studies and 6) 3 students in jazz studies. The research tools were 1) data analysis forms 2) class observation forms and 3) interview forms on the state and guideline of instruction. Data analysis methods were content analysis by classification comparison and inductive conclusion.

The result revealed that Instructional guidelines were divide into 5 aspects including 1) The objectives of instruction should aim at developing and increasing the foundation of students knowledge, connecting students knowledge, application of knowledge on improvisation, and the students abilities to develop themselves. 2) The contents should include not only musical contents and skills but also attitude, perceptual processes and skills, aptitudes for creative thinking, and states that encouraged improvisation. 3) The instructional activities should focus on developing and connecting knowledge through listening, imitating, training, transcribing, playing and group improvising. 4) The instructional media should include publishing media, multimedia, practicing tools and musical Instruments. The learning environment should focused on learning atmosphere, equipment, classrooms, acoustic, student interaction and social environment. 5) The assessments should comprise of contents, skills and creativity through behavior observation, examination and discussion.

- How can music education in Thailand today be framed in a way which better balances the narrow modern interest in performing with traditional valuing of cognitive, sensitivity, and morality?

Dr.Dneya Udtaisuk

Department of Music Education, Faculty of Education, Chulalongkorn University – Bangkok, Thailand

Music education today in Thailand is facing a number of challenges to do with a conflict or gap between modern and traditional approach to and aspect of music education. The negative consequences of modern interest in performing outcomes could lessen both students' cognitive development opportunity and artistic sensitivity nourishment. To achieve a better balance would enhance music education today in Thailand in terms of expectations about improving the teaching and learning in the music education classroom. Therefore this paper will discuss such a challenge in terms of the kind of a better link approach, combining Eurhythmics and traditional Thai music teaching, to music education approach which might be adapted to the local context.

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- Community music-making as engendering an authentic local music culture

Dr.Ruth Rodriguez

Raffles Institution – Singapore

Community Music has long been discussed from a variety of perspectives and in relation to a wide array of 'living examples' of community music around the world. This paper focuses on the performance and creative aspects of contemporary music making. We shall emphasize the ecological diversity of community music programmes, their situated natures and how the network of symbiotic relations collectively engenders a sustainable music culture. The atmosphere is one of mutual learning – community music in action – and support between the students and professionals.

In our setup, the key people are the professional practitioners (external agents), artist-teachers (school), and students (school). Professional musicians provide students with direct exposure to specialized practices and disciplinary thinking. Their residency in Raffles Institution is a time for students, artist-teachers and professional practitioners to engage in critical thinking, examination and experimentation of ideas that connects the arts to their contexts in the world.

The role of the artist-teachers as facilitators, a bridge between real-world practices and classroom role modeling, is crucial in this ecology, employing their experiences in professional practices and training in classroom pedagogies. The artist-teachers also work closely with these professional practitioners whose offerings of specialization shapes the development of existing curricula. While professional practitioners are able to gain fresh insights and inputs from the younger generation,

enriching their engagements with the larger community by involving the students as arts participants and future arts creators, the artist- teachers are able, in this web of interactions, to stay abreast with the current artistic practices, and to cast engaging real-world artistic and situations as learning and assessment for students. The varying degrees in the interchangeability of roles and the fertile exchanges of perspectives and ideas among the various music communities – internal and external, local and overseas – will also be highlighted in our presentation.

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• A Status of Piano Accompaniment Instructions in Thailand

Saya Thuntawech

College of Music, Mahidol University – Nakhonpathom, Thailand

The objective of the study was to present a status of piano accompaniment instructions in Thailand focusing on courses in universities. The researcher collected data by reviewing piano accompaniment courses that contained in Western music performance undergraduate programs or related programs, music workshops, and examination systems. The results found that piano accompaniment skill can be found in three types, a specific subject that can be divided into a core subject and an elective subject for piano undergraduate students, and another types is one of a topic in ensemble subjects in music cours.

A purpose of the courses is for developing student's performance skills only. For lower level, this skill is taught in Yamaha piano courses, while many international music examination boards have grade exams for piano accompaniment. These situations can show that there are more spaces to develop piano accompaniment courses in Thailand for young generation.

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• The Development of Documentary Video to Promote Attitude Towards Social Devotion for New Generation of Music Teachers

Natcha Mitrakul

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

The purposes of this research were 1) to produce documentary video to promote attitude towards social devotion among new generation music teachers by using Junram Strausbaugh as a role model 2) to study the social devotion level of new generation music teachers before and after watching video. Quantitative and qualitative research methodology was implications in this research. The tools for this research comprises of 1) Documentary video production plan 2) Video script 3) Interview form for Junram Strausbaugh and interview form for related people 4) Questionnaire for attitude assessment before and after watching video. Analyzed data through interviewing process to produce the video and presented to new generation music teachers, collected and analyzed data

from questionnaires.

The results of this research are segmented into two parts. 1) The results of the documentary video to promote attitude of social devotion among new generation music teachers 2) The results from watching the documentary video. Character and details of documentary video to promote attitude of social devotion among new generation music teachers are segmented into four chapters, Chapter 1 “The Candle” is an introduction to describe the biographies, “ Chapter 2, “When light the candle,” indicates the devotion from the impression of the people who are involved with the church and school. Chapter 3 “The candle light in one’s heart” is a turning point focusing on the devotion for benefits to the society. and Chapter 4 “Passing the light forward” is a postscript of social devotion to promote attitude towards social devotion for new generation of music teachers. 2) Results of promotion attitude of social devotion from watching the documentary in three areas including the attitude of work perfection, the attitude of determination and the attitude of social dedication. The research found that the new generation music teachers had more average score in three areas after watching video (M pre = 3.97; M post = 4.79) When compare in each area, found that before watching video, the new generation music teachers had high attitude level in all three areas. After watching video, they had attitude in all three areas in most high level and the highest attitude changed between before and after watching video in area of attitude of determination (M pre = 3.89; M post = 4.80). The results from “development of documentary video in promoting the attitude towards social devotion for new generation of music teacher” show significant difference at 0.01 level after watching the video.

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• Benefits of Music Education

Nuttika Soontomtanaphol

Department of Western Music, Faculty of Fine Arts, Srinakharinwirot University – Bangkok, Thailand

Imagine a world without music; it would be inartistic and rather dull. Music exists in every different kinds of culture and has been used for thousands of years as a mean of expression. Music conveys message and articulates emotion even when there’s no lyric. It can be used as a vehicle for poetry, appreciated for its aesthetic qualities, or serve as a pure entertainment.

As a music teacher, I introduce my Thai students to a meaningful way of embracing, appreciating, and producing music. My mode of teaching is mainly based on the use of piano in all genres: Baroque, Classical, Romantic, Twentieth century Composition and Jazz. I strongly believe that everyone has musical abilities. My approach to teaching piano and unlocking those abilities is through mutual respect and positive reinforcement. Learning to play musical instrument offers a lot of benefits. I am convinced that not only does music give pleasure to the ears, but it also provokingly enchants the mind and soothes the soul. Recently, many studies yielded a significant positive correlation between music and child’s education and development. Music is considered a vital variable in education for many reasons. A recent research showed that taking music classes at a young age actually helps a child achieve academic success and furthermore, helps students become more disciplined throughout their school years.

Playing music can result in the enhancement of mind, emotions, and social skills, which in turn, allowing students to do better in math, science, language, and working with others to understand different cultures. These skills benefit them throughout their education, life, and career. Accomplishment in music and performing for others builds self-esteem, desire for continued learning, and future success in life.

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Keyword (s) : Benefits of Music / Music Education

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PROFESSIONAL DEVELOPMENT AND BEYOND

- **New Connections: The Development of the SEADOM Association**

Assistant Professor Dr. Joe Bowman

College of Music, Mahidol University – Nakhonpathom, Thailand

SEADOM is a new association initiative to forge strong connections between professional music training institutions in Southeast Asia. From its beginnings in 2008 as meeting of music school directors, the association formally incorporated this year, and looks forward to working for the advancement of music education in the region with all interested partners.

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- **Professionalising a Profession**

Jenny Ang

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

The spectrum of professional pathways for musicians spans from the coveted soloist career to what is in fact quite a broad range of alternative specialised expert fields (teacher, producer, administrator, financial controller). In between there are so many potential combinations of identities: the soloist who plays also in chamber ensembles; the orchestral player who also teaches; the instrumental teacher who also conducts community workshops; the classical musician who also composes and works across artistic disciplines and cultural contexts or the many with a full suite of multiple roles. What does the music profession require? What do we need to equip our students with to stay relevant and reach out to its community? How do we lead society to understand and value such complex identities and roles?

• Living in the context of now: Social Awareness Through Music

Suppabhorn Suwanpakdee

Princess Galyani Vadhana Institute of Music – Bangkok, Thailand

According to the data surveyed in 2014, there are now more than 100 curriculums in music that are taught in universities and institutes around Thailand, also with an increasing number of music graduates that are finishing every year, what would be the possible solution for their opportunity in the competing market as a musician?

This paper explores case studies and models from universities and organisations in different countries, of the possibilities for music students and young professionals, in their development towards a professional in music, while equipped with the understanding of socio-cultural changes. Approaching from two directions, this paper focuses on the idea of how professional development program integrated into the curriculum as well as an experience earn while working with different social context during their study. This lead to the ‘Music for Society’ model integrated into the curriculum of PGVIM, which aims to enhance the student and young professionals, in their development towards becoming a professional musician with broader understanding of the changing world.

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REDISCOVERING TRADITION

• Looped Melodies, Melodic Repetition and Rhyming: New Music from Ritual, Poem, Dance and Thai Traditional Music

Boonrut Sirirattanapan

Conservatory of Music, Rangsit University – Pathumthani, Thailand

I created my new works for electronics with or without live musicians out of the observations of Thai rituals. In those ritual, the important “core” feature which happens in most of the time is repetition. This feature reflects Thai-Buddhist belief in reincarnation and Samsara. It also gives me the same impression and inspiration as I looked at the swirling waves of Mekong River at the border of Thailand in Nongkai years ago.

The repetitive feature of the ritual also mirrors the structure of the poem which has the same rhythm, number of words or syllables each time it start the new verse again. The structure of Thai poem has many interesting combination of elements such as rhythm, pitches, and rhyming of the texts. Those elements was built to be sonically beautiful and I frequently use these features in my music.

The piece I propose for these symposium was named “Glon” which is one type of Thai poems. To compose this piece, I wrote a set of poems about Mekong River as my program, schema, and a guide for musical details. The meaning of poems itself reflects the repetitive feature of the music, the “Looped Melodies” and the dance in the ritual. The music which grows from these poems and concepts presents the image of “Looped Waves” in Mekong River as well as multilayers rhyming melodies as Thai traditional music.

• Wearing Thainess, Orchestral Construction of Thainess Through Some Works by Dnu Huntrakul

Sarupong Sutprasert

Department of Drama, Faculty of Fine and Applied Arts, Thammasat University – Bangkok, Thailand

This article explores the construction of Thainess in Thai contemporary music. In the dialogue between Thai culture and globalization, Pracha Suveeranont and Kasian Tejapira's concept about the adaptation of Thainess is the frame for the discussion. Due to the variety forms of Thai contemporary music, the focus is on Dnu Huntrakul's works. His three different works, comprising of Lao Kratae Lek, Ngao Mai, and Lom Nuea Nam Naow, are examined.

By Western music, word painting and mimicking of sound in Thai traditional ensemble are critical for Dnu's works in this article. The pentatonic-based melody and lyrics in Thai language concretely construct Thainess to the music, but the Western music techniques reinforce and clarify the form of Thainess instead of bringing these songs out of Thai context. The presentation of Thai music in Western musical form manifests that contemporary Thainess has adapted itself by using Western cultural elements to maintain its form in the tide of globalization.

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• “Typhoon Nari” Symphony

Nattawut Narawutthichai

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

The composition of the “Typhoon Nari” Symphony particularized in this study was inherently inspired by one of the deadly typhoons called “Nari” pounding many countries during the rainy season in 2013. The composer not only described through the song his feeling reflected by the destructive power of Nari, but also comparably associated “Nari”, a typhoon's appellation, to the meaning of its homophone in Thai which literally means “woman”.

The composition was conceptually designed as a contemporary music for an orchestra applying tonality and contemporary techniques with a combination of western and eastern musical characteristics. The structure of which was therefore separated into 3 movements—the first one is a sonata form, the second one was split into 2 sections and the last one was modified from the first movement.

• Rusie Dutton: Revisiting Tradition through Multidisciplinary Approach

Dr.Anothai Nitibhon, Dr.Veerawat Sirivesmas, Pattra Toburin, et. al.

Princess Galyani Vadhana Institute of Music and Silpakorn University– Bangkok, Thailand

Reflecting on an experience learnt from the collaborative work “Rusie Dutton” between composer, jewelry designer, choreographers and artists. This paper explores procedures of how each elements are put together in a performance, also the process of how a group of researchers are integrating and reflecting their different approaches and experiences through combined researches, experiments, as well as discussions that bridge various ideas from each artist into one single piece of work, while preserving a diverse perspective and skills of each artist.

This paper will also discuss the involvement of non-artists or cross - discipline artists who were involved in the process, and how they affected the methodology of the work, when comparing to the procedure of a single artist or collaborative artists.

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ORGANISED SOUND

• Unwrap “THE BLACK BOX” : Electric Guitar Et Al.

Thatchatham Silsupan

Princess Galyani Vadhana Institute of Music – Bangkok, Thailand

This paper describes the modus operandi of “THE BLACK BOX”, a composition written for Electric Guitar and other related musical applications of computer. The Electric Guitar’s signal is processed through a chain of pedal effects–i.e. distortion, digital delay, et al.–and a computer, and then fed back to the amplifier. The computer utilizes a patch build in a visual programming language for media–Max/MSP. This specific patch, called “BLACK BOX”, consists of various signal-processing modules for transforming the Electric Guitar’s sound in real-time–i.e. spectral filter/delay, granulator, resonator, et al. These modules are additionally controlled by another performer via TouchOSC, a modular OSC and MIDI control surface for iPhone/iPod Touch/iPad.

In term of performance, the composition indicates a method of what I call “Hierarchical Collective Improvisation”, in which the improvisatory sonic materials of the Electric Guitar is made extemporary less predictable by a laptop performer’s intention. This interactivity implies a political dimension within the music itself–an ostensible censorship.

In addition, this paper also discusses about the complex sound which is excessively produced by the use of signal processors and unconventional playing, resulting in a kind of “visceral noises”, which is therefore aesthetically led to to the perceptive idea of non-classical music paradigm listening–another important aspect in this musical discourses.

• Chanel No.5: A Musical Exploration of Socio - Cultural Icon

Siwanut Boonsripornchai

Faculty of Music, Silpakorn University – Bangkok, Thailand

The objectives of this research were to : Study the phenomenon of socio & culture that surrounding CHANEL No. 5.Had to develop skill of interpretation and creation in music composition. This research represent the new interpretation of the story about socio & culture surrounding CHANEL No. 5 that represents through 5 pieces of music.

1.) Back to 1921: An electro-Acoustic composition in major of sonic art composition. Using the electronic processing the acoustic sound or synthesising the abstract sound that takes the ideal from scent aesthetic of Coco Chanel. The story of this music will take to the 1921 era when CHANEL No. 5 was first released.

2.) Liberation Movement: The solo piano piece that take the ideal from abstract paintings of Pablo Picasso who is an artist in Paris. He is the Cubism, style of art, always makes the paint more abstract by less some detail of object to geometric shapes. In research founded that CHANEL No.5 takes inspiration from his style.

3.) A Woman Who Wear Perfume: Solo clarinet with live electronic piece. Tell story about the scent that we can't describe it, but we feel seductive. Live electronic sound use the tape delay aesthetic for blurring the real sound of clarinet just like a woman wears a perfume.

4.) (In process)

5.) (In process)

• Soundsurround & Thingsurround : Rethinking the Way We Talk

Kamonpond Wongcharoenchai

Faculty of Music, Silpakorn University – Bangkok, Thailand

The project will present the idea of “Rethinking the way we talk”, how we can interconnect “Soundsurround & Thingsurround” in our circumstances to be our materials in which to realise a creative life like the way we change a difficult situation into a valuable experience by reflecting human spirit so that each person, in any field can adapt them. We aim to value our true voice through a negotiation based on the dialogue of compassion with others in diverse society, solidarity of “human co-existence” and encouraging the heart of people to overcome all obstacles and grow together.

The artists will create new works for this exhibition by sharing the “Soundsurround & Thingsurround” that they want to make happen in our society. We look forward to seeing how they bring all materials and exchange ideas across fields based on creative ideas, so that they can explore a new way of talking through the media in a contemporary scene by their own function and reflect the diversity that we're trying to find in terms of sociology-- “human co-existence.”

• Phra Abhai Mani: A Musical Adaptation of a Thai Epic for Clarinet Ensemble

Dr. Jean-David Caillouët and Dr. Yos Vaneesorn

Faculty of Music, Silpakorn University – Bangkok, Thailand

This paper describes the process leading to a musical adaptation of the iconic Thai Epic: ‘Phra Abhai Mani’ for clarinet ensemble. The project is conducted by Dr. Yos Vaneesorn, a clarinet performer and composer assisted by Dr. Jean-David Caillouët, a composer and sound artist. Joining their respective skills, they are currently creating a new contemporary musical composition based on the Thai Literature classic and inspired by the study of the northern folk oboe, the “pī nae,” an instrument drawn from Dr. Yos Vaneesorn’s birthplace, Chiang Mai in the north of Thailand. The following is an overview of the process involved in the creation of this work so far.

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• SHALE SEA: A Controlled Stochastic Approach to a Music Composition Through Modular Synthesizer Patching

Dr. Jiradej Setabundhu

Department of Western Music, Faculty of Fine and Applied Arts, Chulalongkorn – Bangkok, Thailand

This paper describes the application of a semi, i.e., controlled, stochastic system to modular synthesizer patching technique as a mean to achieve a musical composition. The inputs and outputs of all modules, both control-rate and audio-rate, are first analyzed to eliminate either redundant patches or patches that produce no usable audio—those resulting in either static DC voltage or subsonic/ultrasonic. Next a computer program is written using Flash Actionscript 2 language, the purpose of which is to weigh the possibility of each module connection in a modular system, then render a patch from all probability left after eliminating some patches mentioned in the first step. The patching is calculated “backward”, i.e., tracing back from inputs to outputs to avoid summing two or more output together without mixer while at the same time allow multiple inputs to receive voltage from the same source. The patch, through the help of control voltages, determines typical parameters in music: pitches, dynamics, timbre, silence, all can be changed over time. Additionally rhythm, and to a larger extent, structure and form, is achieved through the use of various divisions, logic gates, sampling and hold, and switching modules. In this sense the patch can become a “metacomposition” whose offspring, a set of related composition, may be derived. The paper demonstrates as an example a composition Shale Sea, created from the proposed system. The composition was built from two primary patches controlling the overall structure, timbre, and frequency range, and two secondary patches adding details to the music.



• Dividing Time : A Sonic Exploration of Temporality Through Composition

Saranrat Sangchai

Faculty of Music, Silpakorn University – Bangkok, Thailand

Life is composed of a series of moments unfolding in time like a musical composition revealing its form and structure. Investigating the ideas and technologies employed by artists and scientists who explored the concept of temporality throughout the twentieth Century, this set of compositions borrows techniques from the history of audio-visual manipulation. From tape music to electroacoustic music, chronophotography to film editing, from slow motion film to time lapses.

The perception of time operates on many levels from a human lifetime to the shortest breath, from macro time to micro sounds. Sounds become the witnesses of temporality, leaving behind them a trail of resonances like distant memories, fragmented and hidden into the depths of our own minds. Dividing Sound into smaller particles reveals other sound worlds which respond to their own temporal dimension.

Thus, this thesis is a musical exploration of those ideas through the language of electroacoustic music. The techniques explored throughout this set of compositions are: 1) Editing techniques, splicing and re-ordering moments in non linear ways (*musique concr ète*). 2) granular synthesis (splitting time into sound particles). 3) Time expansion and compression, modifying the durational parameters of sound objects.

The resulting composition entitled ‘Dividing Time : A Sonic Exploration of Temporality through Composition’ is divided into 3 sections:

- 1) ‘Grains of time’ (a metaphor for human memory, moments fragmented in a non-linear paradigm)
- 2) ‘Reminiscence : Memories of Sound’ (exploring the inner life of sound).
- 3) ‘Around the Clock’ (multi-channel installation exploring audio time-lapse through space).

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SYMPOSIUM PERFORMANCES

Korphai

Korphai, literally translated as “a bunch of bamboo”, is a group of modern Thai musicians who have continued together on their journey of musical fusion since their high-school days in the 1980’s until now. The group won a prestigious Thailand National Music Contest in 1983, and other excellent awards including best original music for the Thai film “the Overture” in 2004. Korphai has diverse musical characteristics, the group fantastically widens their works from traditional based into other cross-over areas such as folk-pop, popular, fusion jazz, Asian-mix, and experimental music. Throughout the past 30 years, Korphai has released a number of CD albums and performed in numerous public concerts in Thailand and overseas, including in Austria, England, Scotland, USA, South Korea, Taiwan, France, China, India, Malaysia and Cambodia. In addition, Korphai gives lecture-demonstrations and workshops in Thai music for educational and cultural-appreciation purposes.

At the performance tonight at PGVIM, Korphai will present a touch of Thai traditional music through the colorful sounds of piphat ensemble. The ensemble is a unique combination of melodic percussion instruments (i.e. wooden xylophones and gongs), rhythmic percussion instruments, such as drums and cymbals, as well as woodwind instruments. Piphat ensembles can be found in theatre performances, in the temple ceremonies, and in daily entertainment.

ASEAN Youth Ensemble

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

For this year’s performance of the AYE at the Princess Galyani Vadhana Institute of Music’s International Symposium ‘Classical Music in the Context of ASEAN’ 2014, we invite music experts and young musicians from each country to participate in an inaugural performance of AYE, with the music of ASEAN tradition. Together with the joint performance with our unique Princess Galyani Vadhana Institute of Music Youth Orchestra (PYO) which has just completed their first inaugural season with eight concerts under the baton of professional conductors of international reputation.



Princess Galyani Vadhana Institute of Music (Strings)

The Princess Galyani Vadhana Institute of Music Youth Orchestra known as 'PYO' was established with the vision of promoting and developing young talented Thai musicians with orchestral skills. Selected from hundreds of applicants from universities and schools around Bangkok, 80 of the finest players have been selected and have embarked on their musical explorations, with our inaugural concert season starting from November 2013 until August 2014.

From our philosophy "PYO Experiences - Explore Exchange Excelled", we aim to support our young talents in pursuit of musical excellence. Our orchestral training program will allow them to gain experience in the art of orchestral playing while gaining more friends who share the same passion for music-making.

With our aim to follow Her Royal Highness Princess Galyani Vadhana Krom Luang Naradhiwas Rajanagarindra's vision in developing a new generation of musicians towards international standard, PYO has invited internationally recognised conductors and tutors with expertise and professional experience. Together with our selection of programs for the inaugural concert season which focuses on developing personal performance skills as well as orchestral playing skills.

With our PYO, Princess Galyani Vadhana Institute of Music aims to expand our community of music lovers to general audiences, starting with our young members, reaching out to their family and friends. We hope to inspire and fascinate our beloved audiences in their journey to discover new experiences in music with our unique and revolutionary new youth orchestra of the 21st Century.

Soka Gakkai Chorus "Kangsadal"

Soka Gakkai Thailand is a Buddhist organization that promotes peace, culture, and education for the harmony of mankind, based on the Buddhist philosophy and doctrine of Nichiren Daishonin, whose teaching is devoted to the Lotus Sutra.

Soka Gakkai Thailand is a part of Soka Gakkai International (SGI), founded and administered by Dr.Daisaku Ikeda. Currently, the SGI has its organizational members in over 192 countries around the world.

Soka Gakkai Thailand also has a number of activity groups in which one of those is the Soka Gakkai Chorus "Kangsadal", founded in 1988. The chorus' name "Kangsadal", given by Dr.Ikeda, is a Thai word referred to a specific kind of bell and also a percussive instrument.

Following the doctrine of Nichiren Daishonin, the Soka Gakkai Chorus "Kangsadal" hold a responsibility to "sing a beautiful song for celebrating the teaching of Nichiren Daishonin, as well as for the happiness of mankind."

EXHIBITION: PGVIM'S DESIGN

PGVIM: The Rhythm of Past - Present and Future

Dr.Veerawat sirivesmas

Curator

This exhibition is aimed to depict the connectivity of architectural and visual juxtaposition between the classic and modern distinctive aspect through its contemporary usage and corporate graphic design language. The works are contributed by four designers; Nantapol Janngurn (Architect), Nathrathanon Thongsuthipeerapas (Interior Designer), Arwin Intrungsi (Graphic Designer) and Santi Lawrachawee (Graphic Designer).

It shows the concept and process of conservation how to maintain and deliver these architectural and visual heritages to nowadays activities. The interior spaces and functions of these buildings are deliberately designed for contemporary usage of the Princess Galyani Vadhana Institute of Music. The typography and graphic design are one of the key factors that embrace all of these difference architectural aspects to be united. Therefore, the concept and sense of corporate identity of institution are transformed not only architectural appearances but also through the graphic design language where it applies to various visual activities. The Princess Galyani Vadhana Institute of Music is now become an evidence of symbolic interpretation from the concept of sound into architectural forms and visual language. It echoes the Rhythm of the Past and interconnect to the life of Present and Future, thus intertwine with the heritage of modern society.

Guidelines for Renovation and Preservation of Public Building in 1945-1957: Case Study of the Renovation of Bangyeekan Alcohol Factory's Administration Building to be the Administration Building of Princess Galyani Vadhana Institute of Music

Nantapon Junngurn

Faculty of Architecture, Silpakorn University

In the period 1945-1957, most of public building was designed by architects who work in government sectors. They mostly designed the building to meet their usage and environment. The building design tended to be obvious, straight-forward, simple, and practical which suitable for their usability and environmental context. As time passed by, these buildings were not considered as valuable or conservative architectures, they were destroyed to meet the new usage of the new owner without being respect how important of the original building's characters. Many high-quality and well-designed building, which could be the good models to indicate the evolution of modern Thai architecture, might be torn or renovated without carefulness. This situation should be considered the losing of national treasure or valuable architecture. Therefore, there is the question that how is to find the best solution to design and

renovate buildings in 1945-1957 to meet the new usability and to be co-existence harmoniously between old and new. This situation could be explained by the Case Study of Design and Renovation Project of Administration Building of Alcohol Factory located in Bangyeekan to be the Administration Building of Princess Galyani Vadhana Institute of Music.

The main objective of this project is to construct more utility space serving activities of Princess Galyani Vadhana Institute of Music and to create new organization's image which could also preserve the former identity of the building through the renovation and design. This renovation and design process is planned and executed in sequences; started by contextual and site analysis, history and identity study of the site, site survey and measurement, analyzing the potential of building renovation in both architectural and engineering terms, defining architectural programs, conceptual design, and utilizing design to meet and support the need of the users and to suit its contextual environment.

The outcome of this study, design, and renovation could create more utility space to satisfy the organization in many directions; for example, office area, rehearsal room, auditorium, and building service area. Moreover, this project still able to maintain the former identity and build the new institute's image via the consolidation of the design and renovation. Finally, the renovated building could go along the context and environment suitably. Also, the architecture would turn to be the valuable place for the next generation in the future.

Renovation and Interior design Project for Bangyeekan Alcohol Factory's Administration Building to be the Building of Gita Rajanagarindra Princess Galyani Vadhana Institute of Music

Nathrathanon Thongsuthipheerapas

Faculty of Decorative Arts, Silpakorn University

Previously, the Bangyeekan Alcohol Factory's Administration Building was registered to the Fine Art Department as a cultural heritage regard of its worthiness to be restored. This building was located at the mouth of the Bangyeekan canal. It had been the alcohol factory since the era of the King Rama I. Its premises also were mentioned in the Golden Mountain poem of Sunthorn Phu in the era of King Rama III. Then in the era of King Rama V, the system of alcohol tax collection was changed from tax farming to collecting tax by the government agents. According to the mentioned statements, it was assumed that the Bangyeekan Alcohol Factory's Administration Building was built in the beginning of Rattanakosin period.

Presently, the building was under the care of the Princess Galyani Vadhana Institute of Music as the Princess Maha Chakri Sirindhorn wished. Her Royal Highness had named this building 'Gita Rajanagarindra.' The Bangyeekan Alcohol Factory's Administration Building had been long abandoned since the alcohol factory was out of business. In 1992 the team was formed to survey the damage and renovate the building under the concept of 'Past – Present – Future.' Regarding to its colonial architecture, the Bangyeekan Alcohol Factory's Administration Building is represented the 'Past', emphasizing on the symmetrical feature of architecture. Rhythmically it allows spaces in the building. By this feature, it generates the idea of 'the Classical Music Tune in Thai Style.' The functions of this



colonial style building are a combination of western and Thai styles. For example, the gingerbread work on the door facade is a clasping hands deva pattern which designed to let air in and out. The room is spacious and airy with high ceilings. This style of architecture is one of the prominent features in the era of King Rama V. With the touch of the historical background, the interior design of this building is underlining the rhythm and the design of moldings, architraves, and panels, in order to find the perfect proportion of space for the whole building. In addition, the design is aimed to utilize the utility space to meet the goals of the Institute of Music in teaching music in bachelor degree.

Under the concept inspired from studying its history of architecture, architectural features, layouts, and the interior design which highlights on the rhythm, proportion, and detail together with the properly renovation, this building is elegant to be used and creates the artistic atmosphere for teaching and learning the classical music. The designer believes that it would help bringing out the students' aesthetic abilities to the fullest.

Princess Galyani Vadhana Logo Design

Asst. Prof. Arwin Intrungsi

Faculty of Decorative Arts - Silpakorn University

Logo is an important part when creating corporate identity to be recognized and remembered. Besides, it also has to communicate other considerable aspects such as the type of corporation—its personality, selling point, and including value, attitude, and vision of that corporation. Thus, the designing of logo has become the second most important thing, following the naming of corporation or brand. This logo, therefore, will be regularly and systematically used in various medias of the corporation in order to create a strong identity for a new established corporation.

The establishment of Princess Galyani Vadhana Institute of Music is a collaborative project of the Ministry of Culture and Silpakorn University to celebrate the occasion of the 84th birthday of Her Royal Highness Princess Galyani Vadhana, the gracious patron of classical music in Thailand. The Princess, then, graciously gave her name to the institute, the Princess Galyani Vadhana Institute of Music. Afterwards, I was entrusted by Professor Emeritus Khunying Kaisri Sriarun, the Chairman of Silpakorn University, to design a logo for the new institute, in which the logo was later reviewed by Her Royal Highness Princess Maha Chakri Sirindhorn.

The main objective of designing the PGM's logo is to create the unique identity of the Princess Galyani Vadhana Institute of Music in order to be easily recognized, as well as feasibly usable.

The logo, inspired by Her Royal Highness Princess Galyani Vadhana, illustrates the shape of hibiscus leaf in color of turquoise blue, the royal color of Her Royal Highness Princess Galyani Vadhana. Inside the leaf, there are a combination of Her Royal Highness' royal emblem, the abbreviation of institute, and the musical symbols such as staff, note, fermata hold, clef, and violin's shape. This logo has a characteristic of "Combination Marks" i.e. it is a seal that consists of both symbol and logo type.

Princess Galyani Vadhana Institute of Music Typeface Design

Asst. Prof. Arwin Intrungsi

Faculty of Decorative Arts - Silpakorn University

At the early stage of the establishment of Princess Galyani Vadhana Institute of Music, I was entrusted by Professor Emeritus Khunying Kaisri Sriarun, the Chairman of Silpakorn University, to design a logo for the new institute, in which the logo was later reviewed by Her Royal Highness Princess Maha Chakri Sirindhorn.

The logo, inspired by Her Royal Highness Princess Galyani Vadhana, illustrates the shape of hibiscus leaf in color of turquoise blue, the royal color of Her Royal Highness Princess Galyani Vadhana. Inside the leaf, there are a combination of Her Royal Highness' royal emblem, the abbreviation of institute, and the musical symbols such as staff, note, fermata hold, clef, and violin's shape. Below the leaf, there is also a line in color of gold representing the name of the institute in Thai. These Thai letters, signifying the aesthetic of elegance, creativity, flourish, and classic, were specifically designed from an inspiration of the English serif typeface "Timeless", designed by Manfred Klein in 1932, and was also used in the English name of the institute "PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC".

After I designed the logo for the Princess Galyani Vadhana Institute of Music, and including other printed materials such as business cards, letter's papers, envelopes, and folders. I, therefore, had an idea to design a collection of Thai typefaces which will represent a unique identity and personality of the institute, and also for the institute's usage.

The main idea of this collection of Thai typeface is to represent and reflect the beauty of classical music in the design of contemporary Thai alphabets.

PGVIM Corporate Identity - Classical Music & Corporate Identity

Santi Lawrachawee

Design Director - Practical Design Studio

Identity design projects for the Princess Galyani Vadhana Institute of music, exploring the possibilities of presenting classical music concept through visual interpretation. Showcasing the application of the design theme on various graphic representation and design items such as logos, colour and typographic system, templates, stationery, posters, program book, souvenir and CD packages.

Classical is a New Pop

Princess Galyani Vadhana Institute of music, Practical Design Studio and TCDC

In 2013, Princess Galyani Vadhana Institute of music and Practical Design Studio together initiated the workshop to discover hidden meanings and perspectives on classical music through the techniques of design. During the workshops, new generation designers got not only a chance to create new products and advertising media but also a chance to come up with different approaches in staging a classical music concert, while taking tips from the experienced designers. This workshop was in a part of Creative Unfold 2013 that organised by TCDC.

VISUAL / MUSIC

A poster exhibition by PRACTICAL & Friends under the theme 'VISUAL / MUSIC'

Designers:

Jackkrit Anantakul

Jakrapun Suwanaboon

Kanoknuch Sillapawisawakul

Kwanchai Akkaratammagul

Minchaya Chayosumrit

Montchai Suntives

Nattapol Rojjanaratanangkool

Natthawit Tongprasert

Nuttapong Daovichitr

Santi Lawrachawee

Tanachot Sapruangnam

Yurapan Meesuan

PGVIM's International Symposium 2014

'Classical Music in the Context of ASEAN'

Breakout Session 10th - 12th September

10th September 2014

	Performance and interpretation		Education	
	Chair: Dr. Natthawut Boribooviree		Chair: Thatchatham Silsupan	
Room	G 202*		G 203*	
Time	Presenter	Topic	Presenter	Topic
1330 1400	Dr. Ramasoon Sitalayan	<i>Narmada Piano Concerto</i>	Dr. Dneya Udtaisuk	<i>How can music education in Thailand today be framed in a way which better balances the narrow modern interest in performing with traditional valuing of cognitive, sensitivity, and morality?</i>
1400 1430	Dr. Chanyapong Thongsawang	<i>Performance Practice and Embellishment in W.A.Mozart's Opera Arias</i>	Saya Thuntawech	<i>A Status of Piano Accompaniment Instructions in Thailand</i>
1430 1500	Komsun Dilokkunanant	<i>Modern Interpretation of Mozart Horn Concerto through the Voice of Period Instrument</i>	Natcha Mitrakul	<i>The Development of Documentary Video to Promote Attitude Towards Social Devotion for New Generation of Music Teachers</i>
1500 1530	Dr. Thanapol Setabrahmana	<i>The Importance of Wind Band/Ensemble to the Future of Thailand's Serious Music Scene</i>	Nuttika Soontornanaphol	<i>Benefits of Music Education</i>
1530 1600	Pongpob Sukittiwong	<i>Proposed Guidelines for Organizing Music Instruction to Develop Jazz Improvisation Skills in Blues Form for Undergraduate Students</i>	Dr. Ruth Rodriguez	<i>Community music-making as engendering an authentic local music culture</i>

11th September 2014 (Morning)

	Professional Development and beyond		ASEAN	
	Chair: Anothai Nitibhon		Chair: Anant Narkkong	
Room	G 202		G 203	
Time	Presenter	Topic	Presenter	Topic
1100 1130	Dr. Joe Bowman	<i>New Connections: The Development of the SEADOM Association</i>	1100 - 1230	<i>ASEAN music experts of AYE**</i>
1130 1200	Jenny Ang	<i>Professionalising a Profession</i>		
1200 1230	Suppabhorn Suwanpakdee	<i>Living in the context of now: Social Awareness Through Music</i>		

11th September 2014 (Afternoon)

	Rediscovering Tradition		ASEAN	
	Chair: Dr. Jean-David Caillouët		Chair: Anant Narkkong	
Room	G 202		G 203	
Time	Presenter	Topic	Presenter	Topic
1330 1400	Boonrut Sirirattanapan	<i>Looped Melodies, melodic repetition and rhyming: new music from ritual, poem, dance, and Thai traditional music</i>	1330 - 1530	ASEAN music experts of AYE**
1400 1430	Sarupong Sutprasert	<i>Wearing Thainess, Orchestral Construction of Thainess Through Some Works by Dnu Huntrakul</i>		
1430 1500	Nattawut Narawuttichai	<i>"Typhoon Nari" Symphony</i>		
1500 1530	Dr. Anothai Nitibhon, Dr. Veerawat Sirivesmas, Pattra Toburin, et. al.	<i>Rusie Dutton: Revisiting Tradition through Multidisciplinary Approach</i>		

12th September 2014

	Organised Sound		Creativity in Music	
	Chair: Komsun Dilokkunanant		Chair: Dr. Natthawut Boriboonviree	
Room	G 202		G 203	
Time	Presenter	Topic	Presenter	Topic
1100 1130	Thatchatham Silsupan	<i>Unwrap "THE BLACK BOX" : Electric Guitar Et Al.</i>	Dr. Jean-David Caillouët and Dr Yos Vaneesorn	<i>Phra Abhai Mani: A Musical Adaptation of a Thai Epic for Clarinet Ensemble</i>
1130 1200	Siwanut Boonsripornchai	<i>Chanel No.5: A Musical Exploration of Socio - Cultural Icon</i>	Dr. Jiradej Setabundhu	<i>SHALE SEA: A Controlled Stochastic Approach to a Music Composition through Modular Synthesizer Patching</i>
1200 1230	Kamonpond Wongcharoenchai	<i>Soundsurround & Thingsurround : Rethinking the Way We Talk</i>	Sarunrat Sangchai	<i>Dividing Time : A Sonic Exploration of Temporality Through Composition</i>

Remarks:

*G 202/203 = Room 202/203, Gita Rajanagarindra Building

**for ASEAN music experts of AYE presentation schedule, please check on the information board during the symposium



PGVIM's International Symposium 2014

'Classical Music in the Context of ASEAN'

Wednesday 10 September 2014

CONSERVATORY IN THAI CONTEXT

TIME	TITLE	ROOM
0800 - 0930	Registration	Foyer
0930 - 0945	Opening Ceremony Clinical Professor Piyasakol Sakolsatayadorn, M.D. Chairman of PGVIM's Council	SVH
0945 - 1030	Presentation: Professor Jacques Moreau Director - CEFEDM Rhône - Alpes, France "PGVIM: a New Institution to Explore New Ways"	SVH
1030 - 1045	Coffee break	Foyer
1045 - 1130	Presentation: Professor Peter Dejans Director - Orpheus Institute , Belgium "The Role of Research in Higher Music Education: Challenges and Opportunities"	SVH
1130 - 1215	Special Presentation: Bruce Gaston Silpathorn Artist - Thailand "Thai Music in a context of Classical Conservatory"	SVH
1215 - 1230	Performance: Korphai with Bruce Gaston	SVH
1230 - 1330	Lunch	CF
1330 - 1600	Breakout session 1 Room I - Performance and Interpretation Room II - Music and Education *Coffee break is available in the Cafeteria	G 202 G 203
1600 - 1700	Poster and Exhibition Visit	EXB
1700 - 1730	MOU Signing Ceremony (CEFEDM Rhône- Alpes, Ambassade de France à Bangkok and PGVIM)	G 201
1730 - 1830	Dinner	CF
1830 - 2030	Performance: Opening Concert - Korphai Director - Anant Narkkong	SVH



Thursday 11 September 2014

ASEAN CONSERVATORY - CLASSICAL MUSIC IN ASEAN CONTEXT

TIME	TITLE	ROOM
0900 - 0930	Registration	Foyer
0930 -1030	Presentation: Professor Bernard Lansky Director - Yong Siew Toh Conservatory, Singapore "A New Century's Rising Tide: Contemporary Reflections on the Conservatory Model in Southeast Asia"	G 201
1030 -1100	Coffee break (Exhibition Visit)	CF
1100 -1230	Breakout session 2 Room I - ASEAN Music Experts of AYE Room II - Professional Development and Beyond	G 202 G 203
1230 - 1245	Performance : Terompet Sunda Professor Yoyon Darsono	CF
1230 -1330	Lunch	CF
1330 - 1530	Breakout session 3 Room I - ASEAN Music Experts of AYE Room II - Rediscovering Tradition *Coffee break is available in the Cafeteria	G 202 G 203
1530 - 1630	Panel Discussion: ASEAN Conservatory Professor Bernard Lansky, Professor Jacques Moreau, and Professor Dieter Mack Moderator: Anothai Nitibhon	G 201
1630 - 1730	PGVIM's Design - Santi Lawrachawee Design Director - Practical Design Studio "Classical Music & Corporate Identity"	EXB
1730 - 1830	Dinner	CF
1830 - 1900	Performance: Soka Gakkai Chorus "Kangsadal"	Foyer
1900 - 2030	Performance: ASEAN Youth Ensemble's Concert in collaboration with the Ministry of Culture and Office of the Higher Education Commission, Thailand	SVH

Friday 12 September 2014

INTERNATIONAL PERSPECTIVES

TIME	TITLE	ROOM
0900 - 0930	Registration	Foyer
0930 - 1030	Presentation: Professor Dieter Mack Advisory Board of Goethe Institut (Music - South East Asian) "The Confusing realm of the terms 'Classical', 'Classicism' & 'Classic' in Music"	G 201
1030 - 1100	Coffee break	CF
1100 - 1230	Breakout session 4 Room I - Organised Sound Room II - Creativity in Music	G 202 G 203
1230 -1330	Lunch	CF
1330 -1400	Performance: Princess Galyani Vadhana Institute of Music Youth Orchestra (Strings) & ASEAN Youth Ensemble Concert Conductor - Damian Iorio	SVH
1400 -1430	Presentation: Maestro Damian Iorio Conductor / Music Director - National Youth String Orchestra of Great Britain "The Globalisation of Classical Music and the Role of the Conductor in the 21st Century"	SVH
1430 - 1530	Special Presentation: Professor Dr.Sriprasit Boonvisut M.D. Council Member, PGVIM's Council "Music and Medicine: Human Development Through Science of Sound"	SVH
1530 - 1545	Coffee break	CF
1545 -1645	Panel Discussion: Classical Music In ASEAN Context Professor Jacques Moreau, Damian Iorio, Damrih Banawitayakit, Komsun Dilokkunanont Moderator: Anothai Nitibhon	G 201
1645 - 1715	Closing Ceremony - End of Symposium	G 201

Remarks:

- SVH = Sangita Vadhana Hall, Administration Building
- FOYER = Foyer of Sangita Vadhana Hall
- EXB = Exhibition Room at Gita Rajanagarindra Building
- G 201/202/203 = Room 201/202/203, Gita Rajanagarindra Building
- CF = Cafeteria at Gita Rajanagarindra Building

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Musique
de la Vie
et de la Terre

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