

# THE 9th SEADOM CONGRESS “Seeding the Musical Ground”

The Yangon Gallery, Yangon, Myanmar | March 23 – 25, 2017



# Message from Director of Music, Myanmar Radio and Television, Myanmar

**Toe Kyaw**

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“Minglabar”!

This is to inform you that, we take great pride and pleasure for being given the chance to host the SEADOM Congress 2017 in Myanmar. We would also like to express our gratitude on behalf of the regional organizations, as SEADOM is reviving, promoting & assisting in music and the cultural values. Our country Myanmar is rich in cultural heritage and has great passion for music too but, still in the stage of developing it. That is why we warmly welcome the emergence of SEADOM and are looking forward to our future cooperation.

With sincere thanks & best wishes,

*Dr. Toe Kyaw*  
*Director of Music, Myanmar Radio and Television*



## Message from the SEADOM President

**Bernard Lanskey**

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It is a great pleasure to welcome everyone to Yangon for these few days. Last year in Vientiane was an extremely fascinating time and I am confident this year, with the theme “Seeding the Musical Ground”, will build on quite logically from the points of focus then.

I am very grateful to everyone on the ground here in Myanmar for their support in helping shape and guide us in preparing for these few days. Particular thanks to Dr. Toe Kyaw (Director of Music, Myanmar Radio and Television), Mr. Tin Maung Win (Managing Director of International Language & Business Centre), and Mr. Moe Naing (Director of Gitameit). I also wanted to thank the SEADOM Office led by Dr. Joe Bowman with the support of Dr. Juckrit Charoensook, Mr. Sommeth Yuvasuta, Ms. Nutchayada Suwanwong (Pam), Mr. Saw Moses, Ms. Yi Wen Chen, and Ms. Skowrung Saibunmi for their help during the year and for their input and perseverance in bringing the event to fruition. Thanks also to Professor Gary McPherson for agreeing to be with us as a keynote speaker and to the Ministries of Education and Ministry of Information for their endorsement of the event.

I guess it should be obvious that for there to be a future for music there needs to be significant reflection and input developing the next generation. The risk potentially at higher education level is that our focus can become too exclusively on developing immediate musical expertise rather than also thinking through

the ramifications of a responsibility for future growth. Some of that responsibility can be in how we work with our students while some of can also be advocacy for appropriate exposure and opportunity, working in partnership with those who are more immediately interacting in the community on a daily basis. This is a complex mix to manage, particularly when one considers the need for integrating local and regional musical and cultural awareness along with more global musical tendencies, historical and contemporary. There is much to consider and I trust these few days, if not yet providing all the answers, will at least stimulate us all through reflection on such questions.

Best wishes for a successful congress!

*Bernard Lanskey*  
*President*  
*Southeast Asian Directors of Music*



# Message from the SEADOM Chief Executive Officer

**Joseph Bowman**

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It is a pleasure to welcome everyone to the 2017 SEADOM Congress. This year's theme "Seeding the Musical Ground" seems appropriate as Southeast Asia continues to venture forth in the ASEAN Economic Community and countries are opening to new possibilities in music training and education. SEADOM is incredibly excited for the chance to visit our strong members in Myanmar and learn about their programs. We have a tremendous opportunity to make stronger connections!

We are grateful for the support from our SEADOM Members in Myanmar, including MRTV National Symphony and their director Dr. Toe Kyaw, Gitameit Music Center and their director Mr. Moe Naing, and the International Language and Business Center and their Superintendent Mr. Fernando LM, who are also our host for the SEADOM Student project. Our SEADOM members, as always, play a vital role in helping us develop our capacity and I am incredibly grateful for that. Finally, the SEADOM office team has pulled together to make this congress happen. I am continually honored and humbled to work alongside such dedicated and thoughtful people. It makes every day special and I look forward to us working together well into the future!

Enjoy the Congress!

*Joseph Bowman*  
*Chief Executive Officer*  
*Southeast Asian Directors of Music*

# ABOUT THE SEADOM

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## History of SEADOM

The SEADOM Association grew out of an initial idea by Assoc. Prof. Dr. Sugree Charoensook, Dean of the College of Music, Mahidol University to hold a conference of Asian music administrators where ideas, friendships, and collaborations could be formed. This original meeting was held at the campus of the College of Music, Mahidol University on 12-13 July, 2008. The original invitations to the meeting were extended throughout Asia, but the responses of interest were most strong in Southeast Asia, and that group decided that Southeast Asia should be the focus of attention for the association as it moved forward.

Since 2008, SEADOM congresses have met in Malaysia, Singapore, Thailand and Vietnam. In 2012, the association selected its first pro-tem council who would continue initial association organization going forward. Prof. Bernard Lanskey, Director of Yong Siew Toh Conservatory in Singapore was selected the first association group president. In 2013, a SEADOM office was established at Mahidol University with the support of funding secured by Dr. Sugree Charoensook from the Thai government. In 2014, SEADOM aspires to register as an association in Thailand.

## What is SEADOM

SEADOM is a Southeast Asia cultural and educational network, which was established in 2008 (see SEADOM History). It represents the interests of institutions that are concerned with training for the music profession. Today, SEADOM includes 61 member institutions in 10 Southeast Asian countries.

## Mission

SEADOM works for the advancement of Southeast Asian Music Education with a particular focus on professional training for musician as they engage with music, the arts and culture in contemporary society and for future generations. It does this through providing support, information, network opportunities and expert advice to the specialist institutions offering advanced music education, through engaging in advocacy and partnership-building at Southeast Asian and international levels. Whilst music is the primary focus of SEADOM, dance and drama are often taught

alongside music in the specialist institutions represented by the Association and, under those circumstances, its mission actively embraces these disciplines. The statements made here, and in the Aims, Objectives and Values of SEADOM, should therefore be regarded as also applying, where relevant, to these sister performing arts.

### **AIMS of the Association**

- To facilitate cooperation at regional level and represent the interests of the professional music training sector in Southeast Asia
- Celebrate the richness and diversity of music in the region
- Promote the role and importance of professional music training in Southeast Asian societies
- Provide a platform for sharing of expertise, developments and best practices at institutional, national and regional levels
- Encourage exchange and collaborations between institutions and nations
- Organize an annual conference for its members, encompassing areas of research, music education, composition, ensemble playing, Southeast Asian traditions and performance

### **Membership**

#### **Categories of Membership**

- Active membership

Designated representatives [one per institution] from music schools (conservatoires, colleges, academies or university departments/faculties, etc.) in ASEAN countries and other equivalent institutions in Southeast Asia, in which full time opportunities exist for students to engage in education and training for the music profession.

- Associate membership

Representatives from institutions, organizations and individuals who have a keen interest in the evolution of an international network for representing the education and training of music professionals in the Southeast Asian region.

- Honorary membership

Persons or experts or sponsors who are invited by the executive council.

### **Membership Application Process**

Those wishing to become an active or associate member of SEADOM should send a SEADOM application form and a formal letter clarifying the nature of their interest in wishing to become a SEADOM member to the SEADOM Office. For active membership, music schools should also provide detailed institutional information to give a clear picture of their mission. The SEADOM Council decides upon the admission of new members.

Membership Fee (October 1 - September 30)

Active Membership – 5,000 Thai Baht or approximately US\$ 150 per membership year

Associate Membership – 2,500 Thai Baht or approximately US\$ 75 per membership year

### **Membership benefits**

- Be able to participate in SEADOM congress with no charges
- Be able to participate in National Representative meeting with no charges
- Gain an opportunity to join SEADOM network institutions' activities
- Gain an opportunity to receive and exchange information on news and events among SEADOM network institutions
- Be able to disseminate and promote information on news and events through SEADOM website or Facebook with no charges
- Be able to access to latest trends locally and globally within the music education sector
- Gain an opportunity to work with professional musicians among SEADOM specialist institutions



# SEADOM Working Themes

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1. Leadership, Communication and Advocacy
2. Staff and Student opportunities
3. Quality in Teaching and Learning
4. Southeast Asian Music Traditions
5. Research and Critical Reflection
6. Celebrating the New
7. Professional Development and Community Engagement

# Executive Council 2014-2017

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**Professor Bernard Lanskey**

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

**President**



**Associate Professor Dr. Sugree Charoensook**

College of Music, Mahidol University  
Bangkok, Thailand

**Vice President**



**Associate Professor Dr. Ramona Mohd.Tahir**

Faculty of Music, University Teknologi MARA  
Kuala Lumpur, Malaysia

**Secretary**



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Ho Chi Minh City Conservatory of Music  
Ho Chi Minh City, Vietnam

**Member**



**Professor Jose Buenconsejo**

College of Music, University of the Philippines  
Quezon City, Philippines

**Member**



**Professor Damrih Bananwitayakit**

Faculty of Music, Silpakorn University  
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La Salle College of the Arts  
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**Dr. Anothai Nitibhon**

Princess Galayani Institut of Music,  
Bangkok, Thailand

**Member**



**Jean-David Caillouet**

Princess Galayani Institut of Music,  
Bangkok, Thailand

**Member**



**Isabella Pek**

Akademi Seni, Budaya & Warisan Kebangsann (ASWARA)  
Kuala Lumpur, Malaysia

**Member**



# SEADOM Office

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SEADOM Assistant to Secretary

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**Ms. Jenny Ang**

SEADOM Assistant to President

**Mr. Saw Moses**

SEADOM Research Assistant

**Mr. Sommeth Yuvasuta**

SEADOM Officer

**Ms. Nutchayada Suwanwong**

SEADOM Officer

Tentative Program Schedule  
THE 9th SEADOM CONGRESS  
**“Seeding the Musical Ground”**  
The Yangon Gallery, Yangon, Myanmar | March 23 – 25, 2017

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**1st Day: Thursday, March 23**

Venue:	The Yangon Gallery (YG), Myanmar
01.00 pm	Lunch / Executive Council Meeting
02.30 pm	Delegation registration / National representatives and Theme chairs meeting
03.30 pm	Opening session
04.30 pm	Break
05.00 pm	Panel discussion “Seeding the Musical Ground”
07.00 pm	Welcome dinner
	Performance (Myanmar Traditional Music)
08.30 pm	End of day

**2nd Day: Friday, March 24**

Venue:	The Yangon Gallery (YG), Myanmar/ National Races Village/ Cruise
08.30 am	Delegation registration
09.00 am	General assembly
11.00 am	Break
11.30 am	Keynote speech
12.30 pm	Lunch
02.00 pm	Depart Yangon Gallery
03.00 pm	Visit National Races Village
04.30 pm	Depart National Races Village
05.00 pm	Dinner cruise
08.00 pm	End of day

### 3rd Day: Saturday, March 25

Venue:	International Language & Business Centre (ILBC)
08.00 am	Leaving from YG to ILBC (Transportation will be provided)
09.00 am	Theme session – Quality in Teaching and Learning
10.00 am	Panel discussion
10.45 am	Break
11.15 am	Performance (Student Project)
12.00 pm	National meeting
12.30 pm	Leaving from ILBC to YG (Transportation will be provided)

Venue:	The Yangon Gallery (YG), Myanmar
01.00 pm	Lunch
02.00 pm	Paper presentations “Seeding the Musical Ground”
03.30 pm	Discussion of presentations
04.00 pm	Congress summary
04.30 pm	End of Congress

# Keynote Speaker

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**Gary McPherson**

## **Synopsis**

Seeding the musical ground and nurturing a shared musical future

My research across 30+ years of teaching in schools and conservatoriums has focused on the acquisition of musical ability from novice to expert levels. I am fascinated in the human condition and our human capacity to make and enjoy music in all its rich variety. With this as a context, my presentation will discuss what music institutions might do in order to better prepare their students for the diversity of careers and opportunities they will experience across their lifetimes.

Across the globe, many music institutions aspire to provide outstanding artistic practice, brilliant teaching and a close connection with the music profession. But, as will be shown in my presentation, focusing exclusively on these three areas is not sufficient to position higher music institutions for the challenges they will face during the 21st century. My presentation will show that there are enormous benefits for institutions that seize the opportunities the 21st century provides, but only if they act ambitiously to update, and to redefine past practices.

Whilst recognizing the importance of each institution retaining its own identity, there are many gains for institutions that engage in intercultural exchanges and interactions aimed at creating a stronger and more open music profession internationally.

## Presenter Biographical Note

Gary McPherson is Ormond Professor of Music and Director of the Melbourne Conservatorium of Music (University of Melbourne), who heads Australia's largest and most comprehensive university level music institution. Gary is a multi-faceted music professional whose career includes performances as a trumpeter and conductor with various ensembles throughout Australia, three major longitudinal research studies involving musicians in Australia and the United States, and over 30 years as an academic in Universities teaching music education, research techniques, music psychology, performance science, music psychology, and musicianship.

Gary completed his undergraduate training in music education at the Sydney Conservatorium of Music before gaining a Licentiate (L.T.C.L) and Fellowship (F.T.C.L.) in trumpet performance from Trinity College, London, a Master of Music Education at Indiana University and a Doctor of Philosophy at the University of Sydney. He is a former President of the Australian and International Societies for Music Education and is respected as an international advocate for the power of music in people's lives and in children's education.

Gary's research has provided an increased and deepened understanding of how individuals develop wide-ranging musical skills. Investigating the biological, cognitive and social process involved in acquiring and applying musical competencies, and the personal, environmental and developmental factors that affect musical development, ability, identity, and wellbeing more generally, he is widely accepted as having had very considerable impact on both music education theory and, not least, its everyday international practice. The value of this contribution is evidenced by widespread citations, guest lecturing at over 80 universities in around 34 different countries, and well over 100 keynote presentations at national and international conferences in various parts of the world.



# PAPER ABSTARCT

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*Theme: Quality in Teaching and Learning*

## **1. Setting New Directions for Teaching and Learning the Classical Guitar in Thailand: Introducing Thailand International Music Examination's Classical Guitar Curriculum**

**Dr. Paul Cesarczyk**

College of Music Mahidol Univeristy, Nakhon Pathom, Thailand

### **Abstract:**

The forthcoming release of the Thailand International Music Examination (TIME) instrumental curricula is a significant and anticipated addition to the currently available graded exams in Thailand. Though patterned after established international models many aspects of TIME are unique. These include methods of assessment, structure, repertoire selection, and the inclusion of Thai traditional instruments. With reduced fees and more local representation TIME aims to attract new student participants and strengthen the overall standard of music instruction on a national level.

The final draft of the TIME Classical Guitar Curriculum is the first completed instrumental curriculum for TIME. As such, it served as a general template for other curricula. This presentation will 1) examine the process of designing the classical guitar syllabus, determining the technical requirements and the criteria for selecting repertory, 2) discuss some of the unique aspects of the exam, 3) explain how the new curriculum will be used to strengthen guitar playing and shape the future of learning and teaching the instrument in Thailand.

## 2. Mozart Effect Allure, Industrial Promotion, and Lifestyle

### Dr. Citra Aryandari

Institut Seni Indonesia Yogyakarta, Indonesia

#### **Abstract**

This article is a simple overview of the phenomenon of music education in Indonesia. The presence of classical music education believed to stimulate the brain intelligence brings social class in society. The cost of studying classical music is quite expensive which is only the upper middle class that is able to provide this education to their children. Capitalism offers classical music education program for children as early as possible for maximalizing the Mozart Effect. Grade system offered for studying classical music requires a long-time-basis and, indeed, a great expense.

Likened to a piece of white paper, those pure children were created by their parents' lifestyle and trend who believe that classical music education can improve their motoric abilities. By following this grading system, the students who pass the class well, are expected to be able to read notation and play appropriately, while unnoticingly leaving the mental and emotional musical development behind.

This study wants to reveal the Indonesian's social conditions who see classical music education as a high society trend. Mozart effect as an allure to promote music education become the main determinant for the problems to be disclosed. Ethnographic methods used to describe the relationship of capitalism, music education, and social class. Results of reference data and interviews with various sources will be woven beautifully to describe the phenomenon that occurs.

**Keywords:** Mozart Effect, Capitalism, Lifestyle.

### 3. Building a Firm Indonesian Higher Music Education System

**Dr. Andre Indrawan**

Yogyakarta Indonesian Institute of the Arts, Yogyakarta , Indonesia

#### **Abstract:**

Seeding musical ground during primary or secondary school levels in Indonesia has not been officially well managed. However, higher music education programs offered by Indonesian tertiary institutions have taken part in the role. Besides being vocational music high school graduates's detination, entering higher music education has also been considered by high schools graduates as an alternative besides job and non music studies at general universities. Unfortunately current higher music education in this country is just starting its new patterns. This study discusses the implementation of current governmental policies that plots national higher education system in order to map a proper higher music education at Music Department of the Faculty of Performing Arts, Yogyakarta Indonesian Institute of the arts (YIIA). The question raised for this discussion is how the department develop its education system significance without leaving compulsory national standard and the local YIIA's educational policies on higher art studies, as well as to meet the international standard of music education? The purpose of this paper is to share information on the current effort that has been doing at the institution as the national representation model for the near future development of higher music education at other Indonesian tertiary arts institutions.

**Keyword:** higher music education, national standard, YIIA

*Theme: Seeding the Musical Ground*

## **4. How to Create Educational Programs for Kids: Some Ideas of Committing Society, Seeding the Music Ground by Music Institutions**

**Hiroshi Ando**

Kunitachi College of Music, Tokyo, Japan

### **Abstract:**

It is an obligation for every music institution to commit the society. More importantly, they have responsibilities to nurture young people's fair mind through music not only their own students but also children outside of the institution. In other words, "Seeding the Music Ground" means at the same time "Sowing music seeds to children's mind".

As Director of Concert Office and President's Office of Kunitachi College of Music, I have created and committed various educational programs connecting to society so far.

These programs are categorized as follows.

- A. Concert for elementary & secondary school students cooperated with "Board of Educational Committee" of local public schools.
- B. Instrumental workshops for public school students.
- C. "Family Concert" for kids and young parents
- D. "Open campus for kids" directed by Early Childhood Music Education students
- E. Delivery concerts.
- F. Others

In my presentation I would like to share the ideas how to create these programs effectively and what is the purpose of it from the social engagement and strategic points of view.

## 5. Using Buddies to Support Music Learning in Regional Areas

**Anna Reid**

Sydney Conservatorium of Music, Sydney, Australia

### **Abstract:**

Students in regional areas in Australia have often been disadvantaged in their musical studies simply through their remoteness to possible teachers and musical ensembles. Consequently 'city kids' are usually more able to enter music higher education because they have had easy access to musical activities. The Sydney Conservatorium of Music also noted that young people make up their mind to study music at around 15 years of age. For the last three years we have sent tertiary students out to regional areas to 'buddy' with younger school age students. Working collaboratively with music schools and comprehensive schools, we are able to enhance music programs, support teachers in the schools, and enable musical friendships develop between near aged young musicians. The outcome of this program has been an increase in support for regional music development, awareness of music jobs available in regional areas, and a new set of music students ready for tertiary study.

## 6. Creating an Educational Tool for Learning Musical Chords: Chord Heroes

**Dr. Juckrit Charoensook**

College of Music Mahidol Univeristy, Nakhon Pathom, Thailand

### **Abstract:**

As my experience of teaching Thai students, it seems like not many students love reading books or doing homework regarding to music theory subjects. However, it was observed that those students seems to spend times with their friends playing games, such as smartphone games, tablet games, video games or board games, for many hours a day. It would be excellent if they spend half of that time studying for their academic subjects. To this end, I asked: Are today's education/teaching methods not working as before anymore? Had the physical books' era come to an end? Or simply students are not having fun learning the subjects? After trying to answer all those questions, I was convinced that students are most engaged in the topics that they enjoy while learning it. As music instructors, we all knew that each student is different and teaching each of them requires different methods. Therefore, the "Chord Heroes" project was developed to become one of the alternative learning tools for students to learn an aspect of music theory, and of course having fun by doing it.

Board game market is a fast-growing market in Thailand. As of 2017, there are at least 50 board game cafes in only Bangkok, and also many vendors selling board game products in the country. Several Thai government agencies had also created "educational board games" as well. However, there are only a small number of musical educational tools in the international market; most of them are either too simple that the game does not provide any learning aspect of music theory, or too complicated that the general audiences simply cannot understand.

The core concept of the "Chord Heroes" card game is to teach the players to understand and improve their chord learning process focusing on triads, including Major, Minor, Augmented, and Diminished. Players are encouraged to use cards in their hands to spell chord(s); the first player who can spell five chords wins the

game. Also the players are encouraged to spell the same or enharmonically equal chords to try to steal the other players' chords and made variations to the chords to prevent the chords been taken away by opponents. The game also features original characters that create interesting elements and special designs to help players to spell chords easier.

For the main goal, the project aimed to create an educational games that both general audiences and musicians can play and learn chords together. The project had conducted intensive play-test sessions (3 sessions, approximately 6 hours each) with play-testers that composed of two musicians, a board game expert, and a general audience who had not learned musical chords before. After the play-test sessions, the educational game has achieved to become a well-balanced game that could be played and would help players to learn and practice spelling chords.

Receiving supports from College of Music, Mahidol University and Yamaha (Thailand), the Chord Heroes card game had been put through commercial production and launched the product sales in September 2016. The game was well-received by the general audiences, board game community, and also musicians. Currently, the game has been viewed by more than 100,000 people on Dr. Zax Games's Facebook page and more than 35,000 views on YouTube videos (from Dr. Zax Games Official Channel, and many third party channels). In order to continue improving learning process in music education, future research projects include product impact review and creating new musical educational tools.

\*The Dr. Zax Games is a brand created by Dr. Juckrit Charoensook to produce and supports educational games based at College of Music, Mahidol University, Thailand.

## 7. Starting them Young: Early Musicianship Using Indigenous Materials for Urban Learners

**Amiel Kim Quan Capitan**

Philippine Women's University, Manila, Philippines

### **Abstract:**

The Kodály music program was initiated in Philippine Women's University Jose Abad Santos Memorial School Manila campus last School Year 2015-2016 as part of an ongoing research on the effectiveness of the Kodály approach in developing the musical skills of primary and secondary students. It is based Zoltan Kodály's philosophy, that each child has a right to learn music. Hence, the goal of the approach is to increase the students' level of interest in music by providing them with activities that would continually challenge them to reach a high level of musicianship.

Two certified Kodály music educators and faculties of the PWU School of Music implemented the Kodaly curriculum for JASMS. The classes involved numerous musical activities that are mostly based on indigenous materials such as songs, spoken rhymes, pattern for instruments, and games. This in turn will be used to learn different Western musical concepts.

A survey was conducted at the end of the year to assess the responses of the students to the curriculum. The results showed that 88% of the students enjoyed their music class very much. This holds true especially for the sections that had consistent attendance in classes and performance assessment throughout the year.



## 8. Music for Society:Developing Social Awareness Through Music

### Khetsin Chuchan and Benjamart Maiket

Princess Galyani Vadhana Institute of Music, Bangkok, Thailand

#### **Abstract:**

Khetsin Chuchan, Benjamart Maiket Princess Galyani Vadhana Institute of Music “Music for Society : Developing social awareness through Music” is a project which bridges artistic creativity with social awareness. In this project, the students of Princess Galyani Vadhana Institute of Music (PGVIM) focus on working with the children of Bang Yi Khan District, Bangkok (a neighbouring community) to deliver theatrical performances combining various disciplines (music, literature, dramatic work).

The project aims at:

- 1) Promoting social awareness and the mutual understanding of other contrasting social backgrounds through direct collaboration with the community.
- 2) Establishing new grounds for sharing musical experiences.
- 3) Encouraging students to explore the potential of music expression in combination with other related art forms.

This project derives its Philosophy from PGVIM’s “Musique de la Vie, Musique de la Terre” [“Music of the Life, Music of the Land”], a series of performances and educational workshops designed to stimulate social understanding.

The project takes place over 12 weeks and is expected to encourage a collaboration between PGVIM and the local community. This presentation will give insight into the process behind this music community project so far.

# Student Project

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## **Team Leads**

**Dr. Chen Zhangyi**

Yong Siew Tow Conservatory of Music

**Mr. Saw James**

Attachment of Cloud Orchestra

**Ms. Kittama Molee ( Project Coordinator)**

College of Music Mahidol University

**Ms. Thayarat Sopolpong**

College of Music Mahidol University

## **Students**

**Mr. Khetsin Chuchan**

PrincessGalyani Vadhana Institute of Music

**Ms. Benjamart Maiket**

Princess Galyani Vadhana Institute of Music

**Mr. Tang Jung Siong**

Yong Siew Tow Conservatory of Music

**Ms. Gabriel Hoe**

Yong Siew Tow Conservatory of Music

**Mr. Chinnawat Themkhumwun**

College of Music Mahidol University

**Mr. Nay Myo Aung**

Gitameit Music Center

**Mr. Saw Luke**

Attachment of Clouds

**Ms. Naw Hay Tar Nay**

Attachment of Clouds

**Ms. Naw Khin Myat Mon**

International Language & Business Centre

**Ms. Naw Thuu Lay Paw Wai**

Myanmar Radio and Television

**Mr. Sedthavut Panyawatwong**

Silapakorn University

# Myanmar Overview

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Myanmar is situated on the mainland of Southeast Asia surrounded by the neighboring nations like Thailand, China, Laos, Cambodia and India. It is a Buddhist country.

The capital city is Naypyidaw which has 1.06 millions residences. Yangon, formally named as Rangoon, is the second capital, is located in lower Myanmar where 360.1 km far from Naypyidaw. In Yangon, some British colonial period buildings are still remained and maintained by the city development committee.

Yangon is remarkable for spectacular pagodas, greenery parks and venue for entrepreneurship. It is a melting pot Myanmar where variety of traditional food as well as international cuisine can be found. Many tourists enjoy having food such as Mote Hin Kar, Tea Leaf Salad, Deep-fried stuff, Indian yogurt, Shan Food, Wa Food, roadside seafood, pork offal stick and so on. Tourist attraction places are Shwedagon Pagoda, Botahtaung Pagoda, Chauk Htat Kyi Pagoda, Maha Wizaya Pagoda, Sule Pagoda, Yangon Zoo, Allied War Memorial, Kandawgyi Lake, Innyar Lake, and People's Park.

Most festivals in Myanmar are related to religion practices. There are twelve festivals in twelve months. Among them, Thinnkyan (Water Festival or Burmese New Year) and Thadingyut Festival are famous and celebrated nationwide. Yangon becomes a busy city during these festivals that is because the city is crowded with many people those take part in the celebration.

Myanmar is rich in natural resources and historical heritages. Bagan, an old ancient kingdom of Myanmar, is an attractive tour site. "Pegu Kingdom" is located in Pegu or Pego District where it is near to Yangon.

Capital	:	Nay Pyi Taw
Dialing code	:	+95
Currency	:	Burmese Kyat
Population	:	56,890,418
Government	:	Parliamentary Republic
Official Language	:	Burmese

# Traditional food

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Mote Hin Kar



Tea Leaf Salad



Deep-fried food



Shan Noodle



Pork Offal Stick

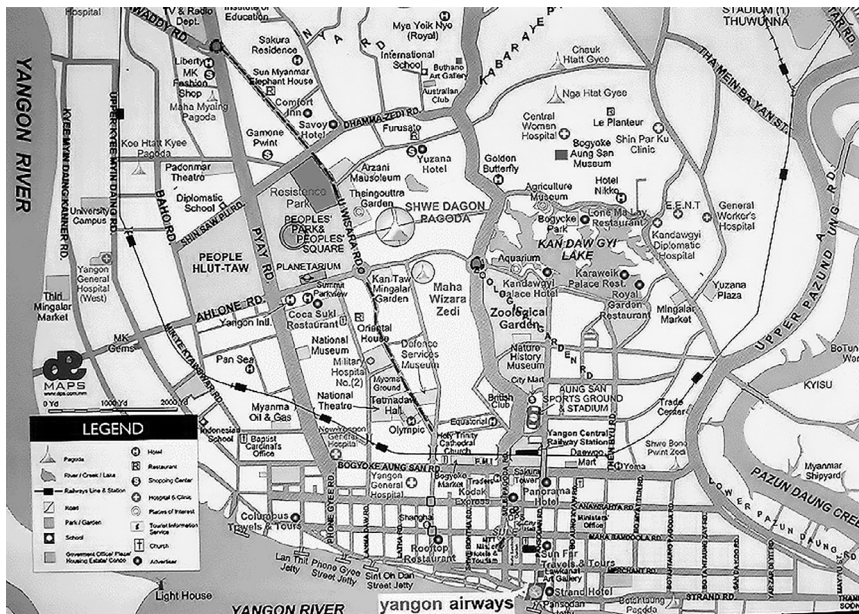


"Wa" Sagaw Htamin

# Useful Words and Phrases

English	Burmese Term and Pronunciation
Hello	မင်္ဂလာပါ (min-ga-lar-ba)
How are you?	နေကောင်းလား (nay-kaun-lar)
Yes, I am fine.	နေကောင်းပါတယ် (nay-kaun-ba-tae)
No, I am not.	နေမကောင်းဘူး (nay-makaun-boo)
What is your name?	နာမည်ဘယ်လိုခေါ်လဲ (ne-mal-bae-loe-kor-lae)
My name is (John).	ဂျွန် လို့ခေါ်ပါတယ် (John-loe-kor-ba-tae)
Where are you from?	ဘယ်ကလာလဲ (bae-ka-lah-lae)
I come from (Thai).	ထိုင်းကလာတယ် (Thai-ka-lah-tae)
I understand.	နားလည်တယ် (narr-lae-tae)
I don't understand.	နားမလည်ဘူး (narr-malae-boo)
How much is this?	ဒါဘယ်လောက်လဲ (dar-bae-lout-lae)
Thank you.	ကျေးဇူးတင်ပါတယ် (kyay-zoo-tin-bah-tae)
Nice to meet you.	တွေ့ရတာဝမ်းသာပါတယ် (tway-ya-ta-won-thar-ba-tae)

## Yangon Map







# 2008 Asian School of Music Director's Conference





## 2009 SEADOM Congress Singapore



## 2012 SEADOM Congress Malaysia

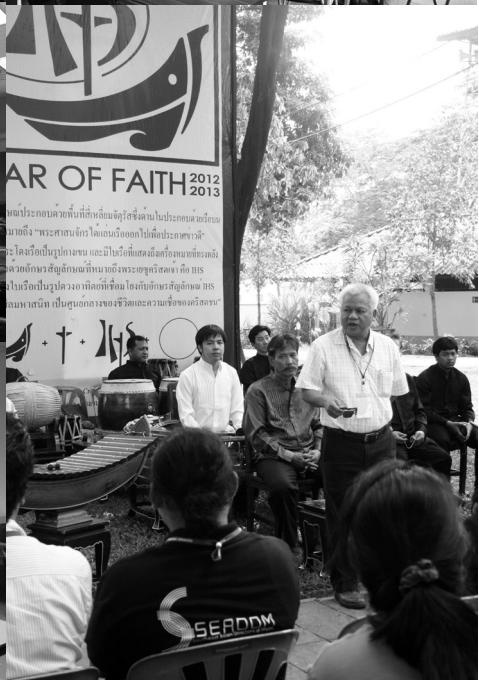




# 2013 SEADOM Congress Vietnam



# 2014 SEADOM Congress Thailand





# 2015 SEADOM Congress Philippines



# 2016 SEADOM Congress Lao PDR

