



**THE 10<sup>th</sup> SEADOM CONGRESS**  
**“CONNECTING ACROSS BORDERS”**  
**Theme Session Breakout Minutes**

**Theme: Quality in Teaching and Learning**  
**Session Leader: Dr. Paul Cesarczyk**

**Reports:**

**A. 1<sup>st</sup> Topic: Listening to sound**

Dr. Paul starts the topic about perception of sound in different places. He says that these sounds change overtime. Dr. Paul asks each member to describe their school of music through its sound. ‘Do they have any effect on your teaching?’

Professor from Sydney: Our music institute has practice rooms that are sound-proofed but as you walk in the main door, you can hear every sound from every room leaking out and sound of students chatting.

Another professor from Manila, the Philippines: Students learning in a completely different atmosphere. Very small space and the faculty doesn’t have its own building. The conservatory situated in the center of Manila. The surrounding environment is very busy, traffic jam, buses and cars. A lot of noises from streets. Music lessons must not have these unnerving sounds and atmosphere. We can’t ignore all the sounds that we hear. But we must try to listen to our students. Not just try to put in information and teach. The practice area is so crowded and it is unhealthy to practice in that atmosphere. However, they need to adjust and deal with it.

Professor from Denpasar, Indonesia: The western music has a lot of influence on Balinese music. Paul: Is something lost when taking traditional instruments to modern practice area? Answer: In open space, we kind of share the music and build it up together. Paul: Improvising music would be totally different in various settings of surrounding sounds. Improvising in practice rooms and open space will have a different ideas and effect.

**B. 2<sup>nd</sup> Topic: Crossing Borders**

Connecting borders. Talking about Gamelan. The players have played in different settings. They play in open spaces and then have class and play in the conservatory. The meaning of crossing borders is that they change and move to different places to perform and practice their own instruments.

In Australia, people would think that remote area would not have much cultural interests. But those towns are small and they are in hunger in any kind of music. And music festival and events tend to be settled in those area and had success.

A professor: How do you get your voices heard? How do we make people see us? Prof. Nancy: A British producer wanted to do the Magic flute in Angkor Wat. The singers comprise of three Taiwanese, one Thai and some Vietnamese with the Hanoi Philharmonic Orchestra. They all



make concert together during 6 days. Someone has to bring people together and use music as medium to make our voices, actually everybody's voice, heard.

What kind of students talking voice do we hear? A professor experiencing different attitude from different teachers in different countries. A teacher in the Philippines was taught with a negative feeling and atmosphere where teacher is the 'God'. Whereas in Germany he was treated as a colleague. Treating a student as a colleague was way more productive than what he was treated with in the Philippines. Lack of space, we see each other more frequently. So they have more student-teacher relationship. Also keeping all the teachers together.

Students from different countries come to learn with the same teacher because of masterclasses and they kind of form a personal relationship.

Minutes by: Vorarat Wattanasombat