



10th SEADOM Congress 2018 "Connecting Across Borders"

March 15-17, 2018

Southeast Asia Music Museum @ College of Music,
Mahidol University, Nakhon Pathom, Thailand



Connecting Across Borders

Building out from the last two congresses and with the evolution in connections within the SEADOM group, this year's theme seeks to share some first exemplars of regional border crossings, not only geographically but also stylistically, culturally and politically. With the mix of local, classical and commercial music evident in the region, the range of musics being shared in Southeast Asia is arguably as rich and diverse as in anywhere in the world. Through sharing such music ever more openly, we offer the possibility to transcend cultural and political divisions as well as economic limitations so that the region might become ever more integrated. Following some of last year's discussions, a further challenge which deserves to be transcended is the potential barrier suggested between the educational and commercial sectors: in fact both sides (if there are indeed sides) have so much in common in terms of advocating music. Finally, there is of course the possibility of music reaching out to connect with other art forms or other areas of human endeavour (e.g. health, education, social inclusion etc.).

Taking forward some of these ideas, the congress this year seeks to showcase a number of recent projects which have started to transcend perceived barriers to open up unique regional opportunities. The focus will be very much on our own region so we call to anyone here with us to present examples which they believe could be of interest to others regionally. We hope to hear also of examples across the range of the SEADOM themes so that the examples shared are not only of student interactions but also in relation to advocacy, teaching & learning, staff opportunities, research initiatives, new practices, Southeast Asian musics, and professional & community engagement.

As the building to house Mahidol University's Museum for Southeast Asian Music begins to reach completion, it is wonderful to be able to host this year's congress in that space, offering the possibility that its development can offer a metaphor for building a culture for sharing our work. Indeed, the hope will be that the Congress itself can form a potential digital exhibit for the Museum.

To connections transforming our horizons of possibility!

Prof. Bernard Lanskey
President
Southeast Asian Directors of Music Association



Message from President, Mahidol University Prof. Dr. Banchong Mahaisavariya

On behalf of the faculty, staff, students and administrators at Mahidol University, I welcome you to Nakhon Pathom, Thailand for this unique and exciting event. It is a pleasure to be a part of this important regional music leadership event. We are pleased to welcome all the distinguished deans, directors and representatives, and we hope this time spent together will help foster musical and cultural understanding.

Mahidol University is the oldest institution of higher education in Thailand, having been originally founded as a medical school in 1889. The University was renamed after HRH Prince Mahidol of Songkla, by his son HM King Bhumibol, Rama IX, in 1969. Since that date, the University has undergone considerable expansion and diversification under His Majesty's instruction. Mahidol University and the College of Music believe that musical activities and international musical conference and gatherings are important links cultural, social and educational exchanges.

We are honored to host the delegates to the 10th SEADOM Congress. On behalf of Mahidol University, I would like to extend a very warm welcome to all, and best wishes for this event. I hope, using music as a bridge, friendships will be made here that will continue far into the future.



Message from Dean, College of Music, Mahidol University Dr. Narong Prangcharoen

Since SEADOM was established in 2008, its mission has been to work toward the advancement of Southeast Asian Music Education, with a particular focus on the professional training of musicians as they engage with music, the arts, and the culture of contemporary society. SEADOM began with a small group of individuals and has now grown to include seventy member institutions in ten Southeast Asian countries. SEADOM has proven the power of unity in moving forward in the direction of excellence in music education.

The College of Music at Mahidol University is delighted to host the 10th annual SEADOM Congress on March 15-17, 2018. Beginning with the idea of Assoc. Prof. Dr. Sugree Charoensook, Former Dean of the College of Music, Mahidol University, to hold a conference of Asian music administrators to exchange ideas, friendships, and collaboration, SEADOM has had an important role in shaping musical activity and culture in Southeast Asia and, moreover, has helped to raise Southeast Asian music education to its highest point in history. I'm certain that this partnership will continue to elevate musical society towards a better quality of life.

In today's society, life moves almost at the speed of light. New technologies are discovered every hour, or even every minute. To keep up with this fast pace, we need a faster speed of exchange of both data and technology. To be able to connect to each other and learn from each other is the main key in keeping up to date and improving the quality of music education and musical activities. As a center of information, SEADOM is a great tool for helping all music institutions exchange information and stay aware of current technology. This will result in improving musical society in the correct direction, not only for current musical society but also for music education in the future.

On behalf of College of Music, Mahidol University, I am delighted to welcome all of you to the SEADOM Congress 2018. I would like to express my deep appreciation for this friendship. I am honored to host this congress and I hope that all of our guests have a pleasant stay with us in Thailand, experiencing Thailand's beautiful scenery and meeting Thailand's friendly people



Message from the SEADOM President Prof. Bernard Lanskey

As President of the Southeast Asian Directors of Music Association and on behalf of our Executive Committee, it is my pleasure to welcome you to our 10th gathering which aligns also with our 10th anniversary. It is good on such an occasion to be returning to our starting point at Mahidol University – just as the campus at Mahidol has evolved, so too has SEADOM!

I want in particular to thank our three Keynote speakers Prof. Dr. Mohd Anis Md Nor, Dr. Kit Young, and Mr. Phloeun Prim for agreeing to participate and for working so closely with us in tailoring their presentations to link with this year's theme. Thanks also to the theme chairs for their support in preparation so that the Congress programme has evolved to be so diverse and inclusive in its content and form. Thank you also to our additional panelists and speakers who have volunteered their involvement and to the National Representatives for their work in encouraging delegates from all ASEAN countries to be with us. A particular pleasure this year has been to have so much interest in the student project and we are grateful to Tim O'Dwyer and LaSalle College in Singapore for agreeing to lead the project and to those who responded to our call for your involvement.

We are grateful to our hosts at the College of Music, Mahidol University, led by Narong Prangcharoen, both for their support for this event and for their ongoing commitment to the SEADOM project. And of course, we wish to acknowledge and thank our wonderful team in the SEADOM office (led by Dr. Joseph Bowman) for bringing this event and its people together so efficiently and with such commitment.

This is a vital time for the association and for the region – it is one of arguably greatest ever opportunity and as such there is a responsibility for us to music and the arts to take emerging possibilities forward. At the core of realising the next steps in our mission will be the sense of connection between us: I believe it is this opportunity to connect - and to bring to realisation connections building out from these connections - which is the primary value for the Congress.

Best wishes for a successful few days together, coming to know each other as we seek to give our music and the arts ever greater regional and global resonance.



Message from the SEADOM Chief Executive Officer Assist. Prof. Dr. Joseph Bowman

Greetings from the SEADOM office and welcome to the 2018 Congress at the College of Music, Mahidol University. We are excited about this year's Congress and its theme "Connecting Across Borders". In 2008 when Dr. Sugree Charoensook came to me with the idea to organize the first SEADOM Congress (originally titled Asian Directors of Music Conference), it was with the idea that music deans and directors should come together to share with each other, so that their schools could make connections in the region. 10 years later, we are seeing strong tangible signs of that regional connectivity between music schools, and it is exciting to watch exchanges, projects, shared research, and new opportunities be created and explored!

The College of Music is excited to welcome the representatives from so many music schools across the region, as well as guests and representatives from around the world! The Congress this year should have many chances for discussion and exchange and our SEADOM Office team has worked hard to make it a comfortable and successful event. If you have any questions, comments, or suggestions please share them with us – we are excited about making the Congress a platform for looking forward to the future of music and music education in the region. Every suggestion is important as we continue to evolve and learn.

My thanks go out to all of those who helped to make this SEADOM Congress possible – our hardworking SEADOM officers and Executive Council members, Theme Chairs, National Representatives, the support of the Administration of Mahidol University under its president Prof. Dr. Banchong Mahaisavariya, and the College of Music, Mahidol University for hosting this event, under its Dean Dr. Narong Prangcharoen. Finally, thanks go out to all of you, for traveling to attend this Congress. Without you the gathering, and the Association would not have developed so much during the past 10 years. Think of what the next 10 years might bring?

ABOUT THE SEADOM

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 strongest 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 50 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

Amount of the Registration Fee

The congress is reserved for SEADOM MEMBERS only. There is no charge for the congress, which includes:

- Conference documents

- Participation to all plenary and parallel session

- Participation to the networking moments

- Possibility to display information brochures posters and materials about SEADOM members' institutions

- Coffee Breaks

- The cultural trip

- Concerts organized by the hosting institution

However, all Congress Participants must register to become active or associate members of SEADOM to attend.

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.

Categories of Membership

Active membership

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. Each school member designates one representative as the voting member (usually Dean or Director or their appointed representative). Active membership entitles up to 4 people from an institution to attend the SEADOM Congress.

Associate membership

Representatives from institutions, organizations and individuals who have a strong interest in the evolution of an international network for representing the education and training of music professionals in the Southeast Asian region. Institutions outside Southeast Asia can register for SEADOM as Associate Members. Associate membership entitles up to 2 people from an institution to attend the SEADOM Congress.

SEADOM Membership Registration Fee

Category	Fee
Active Member	5,000 THB (\$150) per year
Association Member	2,500 THB (\$75) per year

Executive Council 2017-2019



Prof. Bernard Lanskey

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



Assoc. Prof. Dr. Sugree Charoensook

College of Music, Mahidol University
Bangkok, Thailand
Vice President



Assoc. Prof. Dr. Ramona Mohd. Tahir

Faculty of Music, University Teknologi MARA
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Secretary



Dr. Anothai Nitibhon

Princess Galyani Vadhana Institute of Music
Bangkok, Thailand
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Dr. Van Thi Minh Huong

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



Dr. Jean-David Caillouet

Princess Galyani Vadhana Institute of Music
Bangkok, Thailand
Member



Ms. Isabella Pek

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



Dr. Him Sophy

Founder of Him Sophy School of Music
Royal Academy of Cambodia
Cambodia
Member



Dr. Citra Aryandari

Citra Research Center (CRA)
Lecturer at Ethnomusicology Department, Faculty of
Performing Arts,
Institut Seni Indonesia Yogyakarta
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Dr. Narong Prangcharoen

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Leadership, Communication, and Advocacy

Prof. Bernard Lanskey

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Celebrating the New

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Ms. Lau Chooi Wee
SEADOM Research Assistant

Ms. Prapassorn Puangsamlee
SEADOM Research Assistant

SEADOM Congress Schedule

1st Day: Thursday, 15th March 2018

Venue: Building A, Music Square, Southeast Asia Music Museum
1st and 2nd Floor

- 11.00 am Executive Council and Theme Chair Meeting - 2nd Floor,
Building A (Room: 208)
- 12.30 pm Executive Council and Theme Chair Lunch - Music Square
- 02.00 pm National Representative Meeting - Music Square
- 02.30 pm Delegation Registration - 1st Floor, Southeast Asia Music Museum
- 03.30 pm Opening Ceremony - 1st Floor, Southeast Asia Music Museum
Welcome Addresses
- Prof. Dr. Banchong Mahaisavariya, President of Mahidol University
 - Dr. Narong Prangcharoen, Dean of the College of Music, Mahidol University
 - Prof. Bernard Lanskey, President, Southeast Asian Directors of Music Association
- 04.30 pm Break
- 05.00 pm Theme Session Breakout # 1 - Southeast Asia Music Museum
- Professional Development and Community Engagement Theme -
1st Floor, Southeast Asia Music Museum
Panel Discussion: Entrepreneurial approaches for developing regional artistic profiles
 - Staff and Student Opportunities Theme - 2nd Floor, Museum 202
How Thompson Can Deliver Kaprow
 - Leadership, Communication and Advocacy Theme -
2nd Floor, Museum 204
Advocating Cross-Sector Evolution: Music and Arts Education in the Context of the ASEAN Project
 - Celebrating the New Theme - 2nd Floor, Museum 203
Celebrating the New
 - Research and Critical Reflection Theme - 2nd Floor, Museum 205
Dying Musical Traditions of Southeast Asia
- 06.30 pm Welcome Dinner - 1st Floor, Southeast Asia Music Museum
- 08.30 pm End of Day

2nd Day: Friday, 16th March 2018

- Venue: Music Auditorium (MACM), Building A, Building D,
Prince Mahidol Hall (PMH)
- 09.00 am Registration - MACM Foyer
- 09.30 am • Keynote speech by Professor Dr. Mohd Anis Md Nor (Managing Director of Nusantara Performing Arts Research Centre in Malaysia)
Musicking Indigeneity: Connecting Southeast Asian Indigenous Soundscapes Across Borders Through Music Education (25 minutes)
- Keynote speech by Dr. Kit Young
(Founder of Gitameit Music Center in Myanmar)
Listening with a Borderless Mind (25 minutes)
- Group Discussion and Question and Answer
- 11.00 am Break - MACM Foyer
- 11.30 am Breakout to Keynote Discussion Group (Refer to Group Pre-assignments)
- 2nd Floor Building A
 - A201 – Group 1
 - A202 – Group 2
 - A203 – Group 3
 - A210 – Group 4
 - A211 – Group 5
 - A212 – Group 6
 - A213 – Group 7
- 12.00 pm Lunch - 1st Floor, Building D
- 02.00 pm Theme Session Breakout # 2 (75 minutes) - MACM and Building A
- Professional Development and Community Engagement Theme – MACM
Panel Discussion: Entrepreneurial approaches for developing regional artistic profiles
 - Southeast Asian Music Traditions Theme - A 210
Challenges and Solutions to Connecting Across Borders
 - Leadership, Communication and Advocacy Theme -
1st Floor, Building A (Room: A 113)
*Advocating Cross-Sector Evolution:
Music and Arts Education in the Context of the ASEAN Project*
 - Quality in Teaching and Learning Theme - 4th Floor, Building A
(Room: A 407)
Tuning in: Music Directors on developing the sound of their institutions.

- 03.15 pm Break - MACM Foyer
- 03.45 pm National Meetings - 2nd Floor, Building A
- 1st Floor Building A - Room A113 (Thailand)
 - 2nd Floor Building A
 - A201 – Malaysia
 - A202 – Philippines
 - A203 – Vietnam
 - A211 – Singapore/Brunei
 - A212 – Indonesia
 - A213 – Cambodia / Laos / Myanmar
- 04.30 pm General Assembly – MACM
- 05.30 pm Dinner - 1st Floor, Building D
- 07.00 pm Optional: TPO Concert - PMH

3rd Day: Saturday, 17th March 2018

Venue: Music Auditorium (MACM), Building A, Prince Mahidol Hall (PMH)

09.00 am Registration - MACM Foyer

09.30 am Keynote speech by Mr. Phloen Prim (Executive Director, Cambodian Living Arts in Cambodia)

Exploring New Traditions (25 minutes)

Group Discussion and Question and Answer

10.30 am Break - MACM Foyer

11.00 am Student Project Presentation and Reflections - MACM

11.45 am Theme Session Breakout # 3 (75 minutes) - MACM and 2nd Floor, Building A

- Staff and Student Opportunities Theme - 1st Floor, Building A (Room: A 113)

How Thompson Can Deliver Kaprow

- Celebrating the New Theme - 4th Floor, Building A (Room: A 407)
Celebrating the New

- Quality in Teaching and Learning Theme - MACM
Tuning in: Music Directors on developing the sound of their institutions.

- Dr. Paul Cesarzyk

- Research and Critical Reflection Theme - MACM (Room: B 112)
Dying Musical Traditions of Southeast Asia

- Southeast Asian Music Traditions Theme - 3rd Floor, Building A (Room: A 301)

Challenges and Solutions to Connecting Across Borders

01.00 pm Lunch - 1st Floor, Building D

02.00 pm Congress Summary - MACM

03.00 pm SEADOM Student Performance - PMH foyer

04.00 pm Optional: TPO Concert - PMH

Keynote Speakers



Prof. Dr. Mohd Anis Md Nor

Synopsis

Musicking Indigeneity: Connecting Southeast Asian Indigenous Soundscapes Across Borders Through Music Education

Musicking activities which involve performing, listening, rehearsing, composing and participating performatively in music performance are products of indigenous Soundscapes that are biophony (collective habitat expression); geophony (sounds of natural elements) and anthropophony (environmental sounds created by humans) closely associated with ancestral territories and indigenous resources. Indigenous Soundscape, a component of the acoustic environment ranging from urban design to wildlife ecology, plays an important role in creating musicking indigeneity in Southeast Asia. Boundary delimitation by political entities or sovereign states does not prevent musicking indigeneity to transcend cultural and political divisions through porous transnational socio-cultural-religious networks. Crossing borders through socio-cultural-religious agencies in Mainland and Insular Southeast Asia have contributed distinct variants of musicking indigeneity in Southeast Asian music education from former temples and palaces to contemporary music schools. A combination of all the acoustic resources within a given Soundscape ranging from natural to human-caused sounds modified by the indigenous socio-cultural-religious environment have afforded the creation or re-creation of presentational or re-presentational musical forms for musicking indigeneity in music education in Southeast Asia.

Presenter Biographical Note

Professor Dr. Mohd Anis Md Nor, Managing Director of Nusantara Performing Arts Research Centre in Kuala Lumpur, is a retired Professor of Ethnochoreology and Ethnomusicology at the Cultural Centre (School of Performing Arts), University of Malaya in Kuala Lumpur and is currently an Adjunct Professor at the Faculty of Music

and Performing Arts, Sultan Idris Education University in Tanjung Malim, Perak. He is the Secretary General of World Dance Alliance (WDA Americas, WDA Asia Pacific and WDA Europe) and Chair of the ICTM Study Group on Performing Arts of Southeast Asia (International Council for Traditional Music - PASEA). He was the 2007-2008 William Allan Neilson Distinguished Professor of Music, Dance and Theatre at Smith College, Northampton, Mass. USA; Visiting Professor at the University of Michigan in 2011; and a European Union Erasmus Mundus Fellow at the Norwegian University of Science and Technology at Trondheim, Norway, for the 2012-2013 Winter Semester



Dr. Kit Young

Synopsis

Listening with a Borderless Mind

What happens when we deeply examine our own assumptions about “important” versus “unimportant” languages in music and art? Do habitual ways of categorizing the unfamiliar prevent new engagements with wonder? How is this cocoon further swaddled when an individual disregards her brief encounter with a remote musical tradition or another’s creative fancy with a generic ‘that’s not MY music’ or ‘this is impenetrable’? Can performing musicians adept in western practice learn rigorously (emphasis on ‘rigor’) to incorporate into their playing other grammars, esthetics, and spirit of “ear-consciousness” (Thawda Winyan/Kanna Vijnana in Burmese/Pali)? Is it their responsibility to do so? Has the time come for institutions teaching the performing arts to dispense with “bordered” categories of listening, and to develop new paths of integrative practice? The advent of the internet enables a numbing “speed of knowledge” and with its accompanying din, the “speed of noise”. Are we courageous enough to slow down our time, our receptive capacities and our ears to actively embrace voices, once distant, now, extraordinarily present?

Throughout history, the great kingdoms of “Nanyang” (Southern Ocean) or “Suvarnadvipa” (Lands Beneath the Winds) either by default or intent adapted new musical cultures of surrounding peoples that resonated in each epoch. Geographical borders were malleable, cultural borders less precise in consciousness. Our digital times are no different.

Presenter Biographical Note

American pianist-improviser-composer Kit Young integrated her passion for contemporary music, and musics from Asia through her many years of concert-programming, teaching, improvisation collaborations, and composing while living in Thailand, Malaysia, Burma and China from 1992 to 2012. Ms. Young taught on the piano faculties of Thai universities Sri Nakarini Witthayalai and Payap, and at Western Academy

Beijing. She co-founded “Lanna Chamber Music Festival” in Chiangmai - for five seasons, the first center offering opportunities for young Thai musicians to learn western chamber music and newly commissioned works of Thai/western music. She recorded two albums in Bangkok: TRI – violin and piano music of composers in Thailand with Nora-ath Chanklum and Akhanee Kita – improvisations with violinist Nop Sotthibhandu on the HERE label. Ms. Young lived in Thailand in her childhood and studied ranat ek and saw-u at Silaprakorn University in 1971.

Since 1987, Ms. Young worked with two of Myanmar/Burma’s greatest performers of sandaya (adaptation of the piano to Burmese music) Gita Lulin U Ko Ko and Sandaya U Yi Nwe. Her 1991 debut performances of Burmese music at New York’s Metropolitan Museum and Symphony Space with Burmese colleagues were broadcast to Burma by the Voice of America. She has given performance talks on sandaya at numerous institutions in Europe, Asia and America. Currently, she is translating the works of two Burmese authors to complete a website inviting audiences to savor this extraordinary heritage.

In 2003, Ms. Young, moved to Yangon, Myanmar and founded with U Moe Naing and U Tin Yi Gitameit Music Center - a community music school with campuses in Yangon and Mandalay. As Ms. Young performed more concerts with Burmese colleagues, with grants from the Asian Cultural Council, she composed music for two Gitameit multi-media productions, Nya La Ka and The Monsters of Inya Lake in collaboration with international and Burmese artists. She later brought the Gitameit hsaing waing to perform in Beijing in 2011. Currently, Gitameit Music Institute partners with the University of Washington School of Music to establish a Teaching Artist program for Burmese musicians.

In China, she collaborated on many concerts with Wu Na, prize-winning gu qin player. She accompanied Baritone Thomas Buckner premiering her songs and music of Narong Prangcharoen in Beijing, New York and San Francisco. Since returning to Washington DC, Ms. Young co-created a music-theater piece “Sandaya: Burmese Lessons” premiered at the Atlas Theater in 2013. On music faculty at the Washington International School she was a workshop consultant on creative listening for Harvard University’s Project Zero. Kit Young served as consultant-writer for The Asia Society for the Shwe Man Thabin Zat Pwe tour to the United States in April, 2015. Her collective, “The Unforeheard” explores improvisatory approaches to collaborative composition in an opera project setting prose and poems of Emily Dickinson. She holds degrees from Bennington College, New England Conservatory, pursued doctoral studies in piano performance at the University of Michigan and Peabody Conservatory, and was on the piano faculty at The University of Maryland Baltimore and the University of Richmond.



Mr. Phloeun Prim

Synopsis

Exploring New Traditions

Between traditional and contemporary music lies diversity of thinking, values, identity and history. It is here that connection, strength, understanding and growth can be found. Highlighting three core programs of Cambodian Living Arts over the last two years, my presentation will show how music can act as a core connector to build bridges and new traditions by bringing diverse musicians with historical backgrounds together.

The Nirmita composer's workshops facilitate a new creative generation through today's experiences and local contexts. REPfest moves beyond barriers by bringing together artists from across the greater Mekong region as a platform for dialogue and initiating new creative relationships. Bangsokol: A Requiem for Cambodia, an international project, creates a shared space for meaning through collaboration and historical contexts.

These programs bring together international composers and artists who have diverse contemporary thinking with roots in tradition to explore and express who they are today through music. With innovation and shared dialogue, music especially, can create new meaning and understanding between individuals, communities and nations regardless of the barriers that may be perceived.

Presenter Biographical Note

Phloeun Prim is the executive director of Cambodian Living Arts (CLA). A visionary cultural entrepreneur, Phloeun has spearheaded CLA's transformation from a grassroots project reviving traditional arts to an organization working as a catalyst in the country's rapidly expanding arts sector, giving artists resources and opportunities to start telling the stories of contemporary Cambodia. Previously, he led the commercial development of Artisans Angkor – a public-private company selling high-end handicrafts

Phloeun has led the organization to extend its reach from local to international programming and to evolve its role from straightforward transmission of traditions to stimulating expression and innovation. The major Season of Cambodia festival in

New York April-May 2013, a \$2.6 million project, involving 125 artists, 34 presenting partners including the Metropolitan Museum of Art and the Guggenheim, demonstrates the capacity that Phloeun has brought to CLA.

Phloeun is regularly invited to present and participate in global dialogues relating to arts and development, including international forums such as the Aspen Institute, Salzburg Global Seminar, and the Rockefeller Foundation. In 2016, Cambodian Living Arts attracted cultural leaders from all over the world to Phnom Penh, for a major international forum on Living Arts in Post-Conflict Contexts.

As someone born during the genocide, Phloeun is proud to have returned to Cambodia and be part of the movement to use the arts for healing, social transformation and economic development.

SEADOM Working Themes

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

Theme Sessions

Leadership, Communication and Advocacy Theme

Advocating Cross-Sector Evolution: Music and Arts Education in the Context of the ASEAN Project

Prof. Bernard Lanskey

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

Abstract:

With ASEAN now having passed its 50th Anniversary and SEADOM now in its 10th year, the time seems ripe to reach out beyond our immediate educational network to forge links inside ASEAN (and in particular the ASEAN Secretariat) and with commercial organisations working in education in Southeast Asia. Following some discussions with the ASEAN secretariat over the past 12 months, this session will look at where music might fit in relation to the emerging ASEAN project. We will also seek to explore ways in which seek to share some regional examples of cooperation between music schools and the commercial sector (with a particular focus in the first instance on ways we might work with Yamaha and the Associated Board as two key regional players in the Music Education field) as well as brainstorm possible ways in which such cooperation might build meaningfully for all parties and for the betterment of Southeast Asian society through music and performing arts

Student & Staff Opportunity Theme

How Thompson Can Deliver Kaprow

Mr. Justin Hegburg

Mr. Dirk Stromberg

Lasalle College of the Arts, Singapore

Abstract:

Kaprow articulated the gradual changing artistic roles with his essay “The Legacy of Jackson Pollock.” His belief was that artists will eventually be free of discipline and genre. This belief has embedded itself in the mind of many artists as inter and transdisciplinary work. Today’s educational and artistic landscape has created buzzwords for institutions, whose definitions are still debated. The realities of encouraging or executing such works are far more complex than definitions of each of these words.

The ability to connect across artistic borders is problematic. From an artistic perspective, artists are invested in their discipline and artistic voice. In educational institutions, these problems are compounded by finances, facilities, and facilitators. Soundpainting is able to democratize interdisciplinary and transdisciplinary art making by allowing an entry point that is inclusive of your artistic experience (artistic voice and discipline) while also not needing extensive facilities or budgets to host productions. Facilitation is still a consideration, but with several 1000s of Soundpainters, there is a growing critical mass.

Despite its name, Soundpainting is a multidisciplinary conduction language. It allows for an entry level at any ability into each discipline while drawing on the experiences and capabilities of each participant.

This presentation will discuss and demonstrate some aspects of Soundpaintings interdisciplinary and transdisciplinary possibilities. The focus will be on the techniques ability to introduce people to transdisciplinary experiences without the need for investment of facilities or financial support. Focusing on authentic and practical art-making as a community facilitated by a Soundpainter.

Quality in Teaching and Learning Theme

Tuning in: Music Directors on developing the sound of their institutions

Dr. Paul Cesarczyk

College of Music, Mahidol University, Nakhon Pathom, Thailand

Abstract:

Music schools all have their individual “sounds.” How we hear our institutions is as important as how we see them. Directors of Music discuss what they hear in their institutions now and what they would like to hear in the future. Topics for discussion include strategies and pathways for good teacher practice, mentoring, peer coaching, maintaining traditional values while developing conditions for contemporary artistic growth. The exchange will take place within the context of the conference theme: regional border crossings.

Southeast Asian Music Traditions Theme

Challenges and Solutions to Connecting Across Borders

Dr. Clare Suet Ching Chan

Department of Music, Universiti Pendidikan Sultan Idris (UPSI), Kuala Lumpur, Malaysia

Abstract:

The advancing technological systems have tremendous power to connect remote worlds together. Open learning systems and massive open online courses enable us to learn across borders. Youtube channels enhance visibility of

Musical performing traditions. While technology is advancing rapidly, visibility and accessibility of research, knowledge and performances of traditional, contemporary and popular musical traditions in the Southeast Asian region still remain low. This session addresses the issues and challenges of connecting across borders and sought ways to elevate the knowledge and education of Southeast Asian music traditions to the region.

Research and Critical Reflection Theme

Dying Musical Traditions of Southeast Asia

Dr. Shahanum Shah

Faculty of Music, Universiti Teknologi MARA | UiTM, Malaysia

Abstract:

This discussion will look into the possibility of researchers from the different SEA countries to conduct cross border research. A suggested topic as previously discussed in SEADOM 2016 is to research the dying musical traditions of Southeast Asia. The discussion will revolve around identifying the musical traditions in each represented country and how to bring the research forward.

Secondary issues for discussion include other potential research areas, grant application and creating a database of researchers with institution to share databases they have.

Celebrating the New Theme

Celebrating the New

Dr. Jean David Caillouet

Princess Galyani Vadhana Institute of Music, Bangkok, Thailand

Abstract:

The SEADOM gathering this year is a unique opportunity to collectively reflect on how we can connect with each other musically across boundaries. Welcoming new approaches for music making is not only essential for allowing traditions to survive and evolve but it is also the only way to successfully build bridges across cultures. The stream of music that connects the past to the future carries with it the memory of all the permutations that have taken place beforehand. Exploring new musical territories is fundamental to the creation of a sustainable future for preserving and developing the spirit of the many voices that form Southeast Asia's rich musical output. Musical institutions are not only here to preserve knowledge but also to encourage the development of the expression of the new generations' musical imagination.

'Celebrating the New', one of SEADOM's themes, was created with the idea of establishing a platform for collectively imagining exciting new paths for fostering fresh and vibrant musical ideas in the region. From transcultural collaborations and collaborative research projects to the creation of new work welcoming the fusion of aesthetics and idioms, there are many opportunities that we can initiate to rediscover, communicate and even re-imagine traditional music philosophies in the 21st century.

Through this year's sessions, we hope that we will be able to share with each other what we have been doing, draw a picture of the collective innovative spirit of the region and start building concrete plans for connecting our voices.

Professional Development and Community Engagement Theme

Panel Discussion: Entrepreneurial approaches for developing regional artistic profiles

Assoc. Prof. Dr. Sugree Charoensook

College of Music, Mahidol University, Nakhon Pathom, Thailand

Abstract:

In this panel discussion, 3 eminent musicians whose impact and careers have transcended their region discuss the challenges and opportunities of mobility and what it means to the emerging musician's identity.

Sharing broader perspectives built upon their own experiences and background in the context of current trends in professional development and career advancement are Dr. Sugree Charoensook (Founding Dean, Mahidol University Music College and Music Director of the Thailand Philharmonic Orchestra), Associate Professor Chan Tze Law (Vice Dean for Professional Integration, Yong Siew Toh Conservatory of Music, National University of Singapore and Music director of two Singapore orchestras) and Ms. Jennifer Rosenfeld (CEO of iCadenza, author of *Awakening your business brain: An iCadenza Guide to launching your Music Career* and board member of the Los Angeles Philharmonic Association).

SEADOM Student Performance Projects

Team Leaders

Dr. Timothy O'Dwyer
LASALLE College of the Arts, Singapore

Mr. Dirk Johan Stromberg
LASALLE College of the Arts, Singapore

Mr. Chanutr Techatananan
Silpakorn University, Thailand

Mr. Rattana Wongsansern
Silpakorn University, Thailand

Project Managers

Mr. Justin Hegburg
LASALLE College of the Arts, Singapore

Ms. Lau Chooi Wee
College of Music, Mahidol University, Thailand (Malaysia)

Ms. Prapassorn Puangsamlee
College of Music, Mahidol University, Thailand

Students

Mr. Xiao Han, Saxophone
Sydney Conservatorium of Music, Australia (Sichuan)

Ms. Shian Li Chiam, Piano & Violin
Expression Music Academy, Brunei Darussalam

Ms. Andaru Kumara Jati, Piano
Indonesian Institute of the Arts, Yogyakarta, Indonesian

Ms. Fitria Kurniasari, Suling Sunda (Bamboo flute from West Java)
Indonesian Institute of the Arts, Yogyakarta, Indonesian

Mr. Ibnu Aji Wasesa, Violin
Pelita Harapan University (UPH), Indonesia

Ms. Victory Kezia, Cello
Pelita Harapan University (UPH), Indonesia

Mr. Anousone Pranikay, Violin
The National School of Arts Lao PDR, Lao

Ms. Patty Kavikham, Cello
The National School of Arts Lao PDR, Lao

Ms. Siti Balqis Amanina Binti Masnan, Classical Piano / Composition
Faculty of Music, Universiti Teknologi MARA (UiTM), Malaysia

Mr. Mohamad Danial Bin Mohd Nazrin, Malay Traditional Drums
Faculty of Music, Universiti Teknologi MARA (UiTM), Malaysia

Mr. Mirzan Bin Mohd. Isa, Oud (Gambus)
Universiti Pendidikan Sultan Idris (UPSI), Malaysia

Ms. Nur Najihah Ibtisam Binti Ibrahim, Accordion
Universiti Pendidikan Sultan Idris (UPSI), Malaysia

Mr. Eugene Soh Kheng Jin, Electronics
LASALLE College of the Arts, Singapore

Ms. Angelina Ang Qi Yan, Pop vocals
LASALLE College of the Arts, Singapore

Mr. Darren Tan Chong Wei, Electric bass
LASALLE College of the Arts, Singapore

Mr. Lim Wen Liang, Clarinet
Yong Siew Toh Conservatory of Music, Singapore

Mr. Sulwyn Lok, Zhongruan (Tenor ruan)
Yong Siew Toh Conservatory of Music, Singapore

Mr. Phan Thanh Binh, Trumpet
Yong Siew Toh Conservatory of Music, Singapore (Vietnam)

Mr. Jirajet Thawornsiri, Trombone
Yong Siew Toh Conservatory of Music, Singapore (Thailand)

Mr. Jatetapon Suttiaprapa, Classical guitar
Conservatory of Music, Rangsit University, Thailand

Mr. Mahakit Mahaniranon, Piano
Conservatory of Music, Rangsit University, Thailand

Mr. Chartsayam kiripart, Saxophone
Faculty of Music, Silapakorn University, Thailand

Mr. Pakkapat Satetawat, Drums
Faculty of Music, Silpakorn University, Thailand

Ms. Phataporn Preechanon, Flute
Princess Galyani Vadhana Institute of Music, Thailand

Ms. Nguyen Dang Bao Tram, Harp
Hochiminh City Conservatory of Music, Vietnam

Mr. Truong Dang Minh Bao, Drums
Hochiminh City Conservatory of Music, Vietnam

Mr. Thanakrit Kerdpongvanich, Saxophone
College of Music, Mahidol University, Thailand

Thailand Overview

Thailand is a natural gateway to Indochina, Myanmar and Southern China. Its shape and geography divide into four natural regions: the mountains and forests of the North; the vast rice fields of the Central Plains; the semi-arid farm lands of the Northeast plateau; and the tropical islands and long coastline of the peninsula South.

The country comprises 76 provinces that are further divided into districts, sub-districts and villages. Bangkok is the capital city and center of political, commercial, industrial and cultural activities. It is also the seat of Thailand's revered Royal Family, with His Majesty the King recognized as Head of State, Head of the Armed Forces, Upholder of the Buddhist religion and Upholder of all religions. The King of Thailand, King Vajiralongkorn (or Rama X), is the current monarch, reigning since the death of his father Bhumibol Adulyadej (Rama IX) on 13 October 2016, in actuality he has only exercised the role of monarch since 1 December 2016.

Climate, Thailand can best be described as tropical and humid for the majority of the country during most of the year.

Spoken and written Thai remain largely incomprehensible to the casual visitor. However, English is widely understood, particularly in Bangkok where it is almost the major commercial language. English and other European languages are spoken in most hotels, shops and restaurants, in major tourist destinations, and Thai-English road and street signs are found nation-wide.

Thailand is one of the most strongly Buddhist countries in the world. The national religion is Theravada Buddhism, a branch of Hinayana Buddhism, practiced by more than 90 % of all Thais. The remainder of the population adheres to Islam, Christianity, Hinduism and other faiths all of which are allowed full freedom of expression. Buddhism continues to cast strong influence on daily life. Senior monks are highly revered. Thus, in towns and villages, the temple (wat) is the heart of social and religious life. Meditation, one of the most popular aspects of Buddhism, is practiced regularly by numerous Thai as a means of promoting inner peace and happiness. Visitors, too, can learn the fundamentals of this practice at several centres in Bangkok and elsewhere in the country.

Throughout her long history, Thailand has gently absorbed immigrants. Many were skilled as writers, painters, sculptors, dancers, musicians and architects, and helped enrich indigenous culture. People inhabiting Thailand today share rich ethnic diversity - mainly Thai, Mon, Khmer, Laotian,

Chinese, Malay, Persian and Indian stock - with the result that there is no typically Thai physiognomy or physique. There are petite Thais, statuesque Thais, round-faced Thais, dark-skinned Thais and light-skinned Thais. Some 80% of all Thais are connected in some way with agriculture which, in varying degrees, influences and is influenced by the religious ceremonies and festivals that help make Thailand such a distinctive country.

Capital :	Bangkok
Dialing code :	+66
Currency :	Thai Baht
Population :	69,183,173
Government :	Military government
Time :	GMT+ 7

Traditional food



Thai Fried Noodles (Phad thai)



Sour prawn soup (Tom yum kung)



Chicken and galangal in coconut milk soup (Tom kha gai)



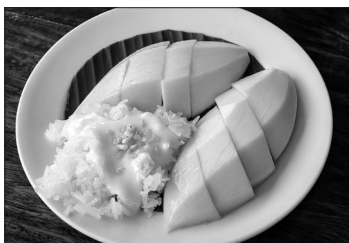
Pork Satay (Moo satay)



Papaya salad (Som tum)



Grilled chicken (Kai yang)



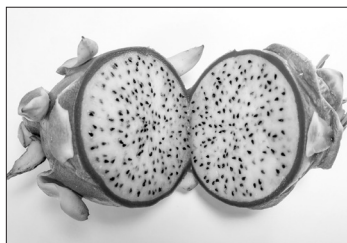
Mango with Sticky Rice
(Khawhheniyw ma muang)



Thong Yip, Thong Yot, Foi Thong



Look Choup



Dragon fruit (Kaew mang kron)



Rambutan (Ngor)



Tamarind (Ma kham)



Mangosteen (Mang Kud)



Longan (Lam yai)

Useful Words and Phrases

English	Thai Terms	Pronunciation
Hello (General greeting)	สวัสดี	(sa-wat-dee-krub) - Male (sa-wat-dee-ka) - Female
How are you? เป็นอย่างไรบ้าง?	สบายดีไหม	(sa-baai dee mai) (bpen yaang rai baang?)
Reply to 'How are you?' สบายดีค่ะ	สบายดีครับ	(sa-baai dee krup) - Male (sa-baai dee ka) - Female
What is your name?	คุณชื่ออะไร?	(kun cheu a-rai?)
My name is... เราชื่อ...	ผมชื่อ...	(pom cheu...) - Male (rao cheu...) - Female
Where are you from?	คุณมาจากที่ไหน?	(kun maa jaak tee nai?)
I come from...	ผมมาจาก... เรามาจาก...	(pom maa jaak...) - Male (rao maa jaak...) - Female
I understand.	เข้าใจแล้ว	(kao jai laew)
I don't understand.	ไม่เข้าใจ	(mai khao jai)
How much is this?	ราคาเท่าไหร่	(raa-kaa tao rai?)
Thank you.	ขอบคุณมาก	(kop kun maak)
Nice to meet you.	ยินดีที่รู้จัก	(Yindi thi ru jak)

Direction to the meeting venue

English: Southeast Asia Music Museum
College of Music, Mahidol University
25/25 Phutthamonthon Sai 4 Road,
Salaya, Phutthamonthon, Nakhon Pathom 73170

Thai: พิพิธภัณฑ์ดนตรีในภูมิภาคอุษาคเนย์
วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล
25/25ถนนพหลโยธินสาย4
ตำบลศาลายา อำเภอพุทธมณฑล จังหวัดนครปฐม 73170

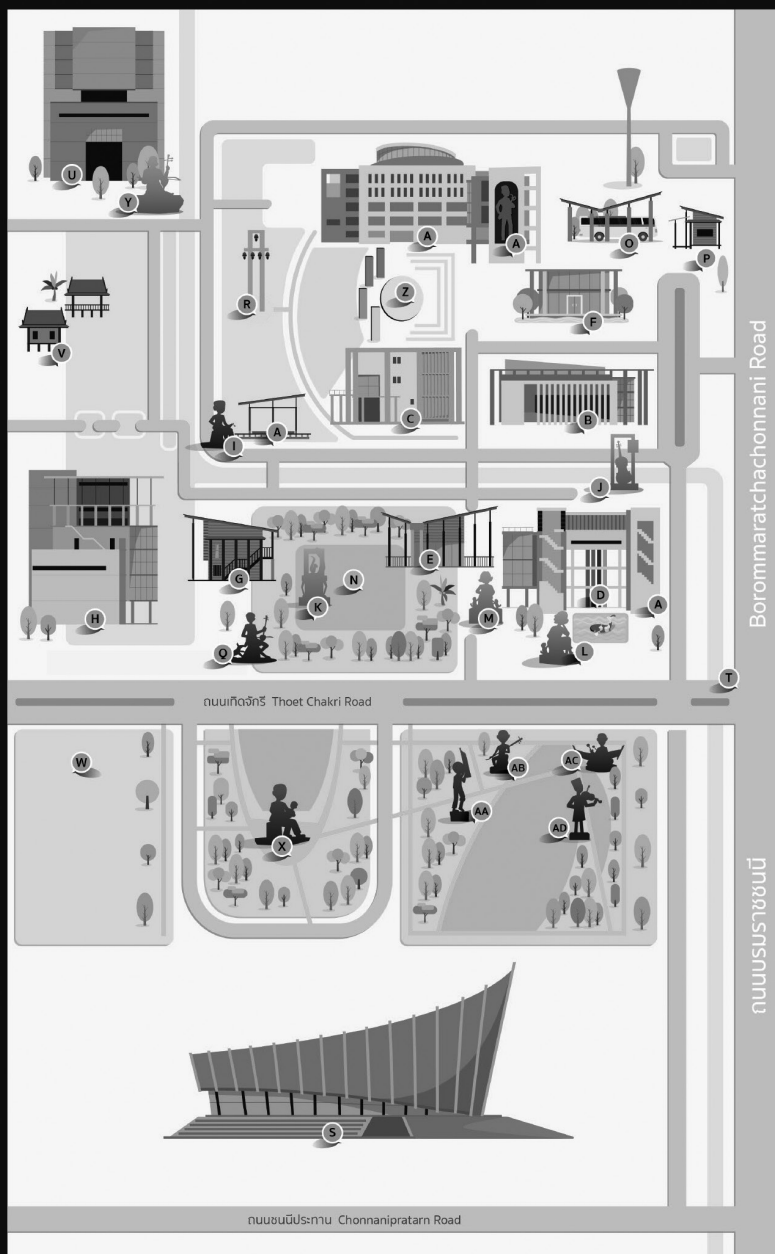
Map of College of Music, Mahidol University
http://www.thailandphil.com/wp-content/uploads/2015/10/map_PMH.pdf
(Southeast Asia Music Museum is at location H on the map)

Location: 13°47'26.6"N 100°19'24.5"E
13.790718, 100.323476



College of Music
Mahidol University

Guide Map



A	Building A (Bhumibol Sangkeet)
B	Building B (Bhumibol Sangkeet Music Auditorium)
C	Building C (The Music Library)
D	Building D
E	Music Square Restaurant
F	The Glass House
G	Artist Residency
H	Museum of South East Asia Music (under construction)
I	Khru Mee Khaek Sculpture
J	Phra Chen Duriyang Sculpture
K	The King's Saxophone Sculpture
L	Princess Galyani Vadhana Statue
M	Unfinished Lady Sculpture
N	Musica Arboretum
O	Salaya Link Terminal
P	Hof Bistro
Q	Raden Lundai Sculpture
R	Tower Bell
S	Prince Mahidol Hall
T	Gate No. 1
U	Pre-College Boarding School
V	Thai House
W	Parking
X	Father Holding His Son Statue
Y	Princess and Her Sor Sam Sai Sculpture
Z	Oval Theatre
AA	Sombat Simla Sculpture
AB	Pang Noja Sculpture
AC	Boonyong Ketkong Sculpture
AD	Khadae Weydeng Sculpture

If you are using public transportation, here are our suggestions:

By bus

From VICTORY MONUMENT:

Take bus number 515 or bus 125 to Salaya

From SILOM ROAD:

Take bus number 547 or 164 to Salaya From PINKLAO ROAD:

Take bus number 124 to Salaya.

From KLONGSAN:

Take bus number 84Kor to Salaya

By Salaya Link

Mahidol University has Shuttle Bus services called the Salaya Link from BTS Bang Wa Station to Salaya. See timetable below:

By Taxi

* A TAXI ride from anywhere near the city center is approximately 200-250 Baht. Please travel safely and take one of the newer cabs. Don't forget to ask the driver to set the meter!

SALAYA LINK

Shuttle bus service connects Salaya campus with BTS Station
Monday-Friday Timetable

Bang Wa - Salaya	Salaya - Bang Wa
06:45	06:00
07:10	06:30
07:30	07:00
08:35	08:00
09:35	09:00
11:35	11:00
12:30	12:00
13:30	13:00
14:30	14:00
16:10	15:30
17:10	16:30
18:10	17:30
18:40	18:00

Special Salaya Link Schedule for TPO's Concert

Friday:

The shuttle Bus (Salaya Link) will leave from Bang Wa BTS Station to Salaya
4:10 p.m. / 5:10 p.m. / 6:10 p.m. / 6:40 p.m.

However, we recommend on Friday 4:10 p.m. or 5:10 p.m. be sure you arrive in time.

Saturday:

The shuttle Bus (Salaya Link) will leave from Bang Wa BTS Station to Salaya
2:30 p.m. / 3:00 p.m. / 3:20 p.m.

However, we recommend on Saturday to 2:30 p.m. be sure you arrive in time.

After the concert finished:

The shuttle bus (Salaya Link) will leave from Salaya to Bang Wa BTS station at 15 minutes after the concert finished.

Gentle reminders for Salaya Link customers:

* Please kindly prepare exact 30 Baht fare for Salaya Link as change will not be given on the buses.

* No food or drinks are allowed on Salaya

Tel. 0 2800 2525 Ext.1501 (Monday - Friday at 9:00 a.m. - 5:00 p.m.)



30 Baht

one way per person

From Bang-Wa BTS Station, please use
Exit No. 1-2 and walk about 20M to the Bus Stop

<http://www.music.mahidol.ac.th/salayaLink>



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



2017 SEADOM Congress Myanmar

