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SEADOM

Southeast Asian Directors of Music

CONGRESS • 2016

March 24-26, Vientiane, Laos

The 8th SEADOM Congress 2016
“Inspiring Fresh Evolution”
March 24-26, 2016
Lao National Cultural Hall, Vientiane, Lao PDR



Message from, Minister of Information, Culture, and Tourism, Lao PDR

Mr. Bouangoen Xaphouvong

It is my great privilege and pleasure to welcome you all to participate in the Southeast Asian Directors of Music (SEADOM) Association Congress to be held on March 24-26, 2016 under the theme "Inspiring Fresh Evolution".

At the beginning of 2016, all the ASEAN countries are moving to become one ASEAN Economic Community (AEC). The alliance is set to begin with the promise of "a region with free movement of goods, services, investment, skilled labor, and a freer flow of capital." Absolutely, the music and culture need to be areas that receive attention and support, as it is one of our most cherished aspects of Southeast Asia.

Having this congress in Laos is an opportunity for the region's music leaders to visit Laos and learn about us, and for us to learn about you. It can open doors, create opportunities, and improve awareness of music development in the ASEAN region. I certainly believe that your participation in the SEADOM Congress 2016 will be beneficial and we hope you enjoy your visit to Vientiane, Laos.

I look forward to welcoming you all.

*Mr. Bouangoen Xaphouvong
Minister of Information, Culture, and Tourism, Lao PDR*



Message from Thai Ambassador to Lao PDR **Mr. Noppadon Theppitak**

The rich cultural heritage of Southeast Asia is one that needs the support and investment of its citizens and governments to nurture. I am pleased that so many Southeast Asian people have an interest in preserving, promoting, and expanding our rich tradition of music and culture and value the mission that the Southeast Asian Directors of Music Association has undertaken. The Royal Thai Government is proud of its role in helping to support SEADOM, and we are grateful that our neighbors the Laos People's Democratic Republic are open to welcoming everyone for this year's event, taking place this year between March 24-26, 2016 at the Laos Cultural Hall in Vientiane.

I hope this time spent will foster stronger connections and collaborations, as we push forward into a shared future where Southeast Asia is connected by shared value of its cultural and musical heritage.

Welcome and enjoy this event.

Mr. Noppadon Theppitak
Thai Ambassador to Lao PDR

Message from the SEADOM President

Bernard Lanskey



It is a great pleasure to be welcoming so many colleagues from across the Southeast Asian region and beyond to this, our eighth SEADOM gathering and our second conference since achieving formal recognition last year. I am very grateful to everyone in the SEADOM office in Mahidol University for bringing this complex project together in Laos, the sixth ASEAN country in which we will gather. We are grateful also for everyone on the ground here in Vientiane for their support in making this possible. In particular, I would like to thank Mr. Bouangoen Xaphouvong, Minister, Dr. Douangchampany Vouthisouk, Deputy Director General, Department of Performing Arts, and Mr. Touan Mouanchanh, Director of National School of Arts, Ministry of Information, Culture, and Tourism, Lao PRD for their great help and support to make this Congress 2016 happen in Vientiane, Lao PRD.

In many ways, this is our most ambitious congress so far. It is likely it will be the largest gathering, it will be the first in which we have a range of papers being presented, and it is the most ambitious in terms of student involvement, both from a performance perspective and in terms of integration into the event itself.

I would like to thank our keynote speakers, Mr. Noppadon Theppitak and Ms. Mist Thorkelsdottir, for giving up their time to be with us. This year's theme, Inspiring Fresh Evolution, is of great significance across the region where there is so much potential for moving music forward both in terms of professional recognition and in relation to quality enhancement. We are aware that Laos is moving to develop a tertiary programme and we hope we can help offer support in this crucial period of its growth. Our thanks to members across the region for supporting students to come and join in the shared SEADOM performance project that is running in

parallel with the Congress (and to Ty Constant and Juckrit Charoensook for their leadership of the group). Finally, I would like to thank the members of the SEADOM Executive Council for their support in drawing up the schedule of events for this congress and for their advocacy and help in moving the project forward.

These are exciting times in Southeast Asia. The arts and music have a role to play in bringing colour and cultural resonance to the transformations we see around us. It is our duty as educators to inspire the artists of tomorrow to make a difference in the transforming landscape.

I am looking forward very much to meeting up with everyone over the coming few days.

Wishing everyone a most stimulating congress!

Advocacy

My personal perspective is that this dimension of SEADOM is perhaps one of the most crucial: to develop a stronger regional appreciation for the role of art in our transforming society and to advocate for the centrality of educational pathways so that artists can make the most of their talent, both by receiving training opportunities of first rank and by being exposed to networking possibilities so that there is a regional as well as national dimension to our music-making.

Last year, our gathering to consider advocacy was perhaps the smallest in connection to the different SEADOM themes. In one sense, this is understandable as we already know how important music is, so that, in many senses, what has to be done seems not to be to convince us but to convince others. However, this is the central point: even within our own institutions, regional development is still yet to receive sufficient focus, while beyond the institutions, the arts are often less seriously considered than most other aspects of artistic endeavor. Arguably, however, it is the arts which will help our region to determine what makes it special, what offers unique and engaging resonance, and we have make time to make sure that what we know gets heard.

I am very grateful to Isabella Pek for her commitment in facilitating our case for recognition by ASEAN at a formal level. As I write this, we are still to hear the outcome of this exercise but it has been a most healthy, valuable and necessary exercise to undertake in positioning ourselves more centrally in the psyche of the region.

Thank you also to the national representatives for their work in advocating the development of the organization as a potentially valuable force. In order to speak for music, we also have to be in a position to be taken seriously as an organization so the internal advocacy is also essential.

Bernard Lanskey
President
SouthEast Asian Directors of Music



Message from the SEADOM Chief Executive Officer

Joseph Bowman

It is a pleasure to welcome everyone to the 2016 SEADOM Congress. This year's theme "Inspiring Fresh Evolution" seems appropriate as Southeast Asia enters into a bold new future for the region with the ASEAN Economic Community. Just as this community is new - SEADOM as an association is new - growing, developing, learning, finding its way was more and more interested and motivated people join us.

I am grateful to the support from the Laos Ministry of Culture in hosting this year's congress, as well as the National School of Music and Dance for their energy to host the SEADOM Student Project. Our SEADOM members, as always, play a vital role and 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 folks. It makes every day a special one 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

The 8th SEADOM Congress

"INSPIRING FRESH EVOLUTION"

Vientiane, Lao PDR March 24 – 26, 2016

1st Day: Thursday, March 24

Venue: Conference Room (3rd Floor), Lao National Cultural Hall

12.00 pm Executive Council Meeting at the Lobby Lounge, Lao Plaza Hotel

03.00 pm Delegation Registration

06.00 pm : Welcome by Mr. Bouangoen Xaphouvong, Minister of
Information, Culture, and Tourism, Lao PDR
: Welcome and Overview for SEADOM Congress 2016
by Prof. Bernard Lanskey

07.00 pm : Dinner Banquet (Ground Floor)

: Performance (Lao Traditional Music and Dance)

08.30 pm End of Day

2nd Day: Friday, March 25

Venue: Conference Room (3rd Floor), Lao National Cultural Hall

08.00 am Registration

09.00 am Theme Session: – Conference Room

- Leadership, Communication and Advocacy /Professional Development

What does it mean to lead? How to inspire growth/change?
with guest speaker, Ms. Mist Barbara Thorkelsdottir, Founder of
the Department of Music, Iceland Academy of the Arts and former
Head of the Academy of Music and Drama, the University of
Gothenburg, Sweden

10.30 am Break

11.00 am General Assembly – Conference Room

12.30 pm:	Lunch on your own
02.00 pm	Theme Session: – Conference Room
	● Southeast Asian Music Traditions in a Global Context
	: Paper Presentations & Discussion – 60 minutes
	• Isabella Pek (20 minutes)
	• Clare Chan Suet Ching (20 minutes)
	• Xavier Bouvier (20 minutes)
	: Q & A Discussion – 30 minutes
03.30 pm	:Visit National School of Arts, Lao PDR
	:Student's Performance Rehearsal
06.00 pm	Depart National School of Arts
	Return to Lao National Cultural Hall
06.30 pm	Dinner on your own
	End of Day

3rd Day: Saturday, March 26

Venue:	Conference Room (3rd Floor), Lao National Cultural Hall
08.00 am	Delegation Registration
09.00 am	Keynote Speech by Mr. Noppadon Theppitak, Thai Ambassador to Lao PDR on "Past, Present, and Future of Music and Culture in ASEAN"
	Panel discussion and interactions
10.00 am	Break (3rd Floor)
10.30 am	Performance (Student Project) – Conference Room

11.00 am	<p>Theme Session: – Conference Room</p> <ul style="list-style-type: none"> ● Quality in Teaching and Learning <ul style="list-style-type: none"> : Paper Presentations – 60 minutes <ul style="list-style-type: none"> • Shahanum Md. Shah & Zaharul Lailiddin Saidon (20 minutes) • Andrew Wong (20 minutes) • Ingolv Haaland (20 minutes) : Q & A Discussion – 30 minutes
12.30 pm	Lunch on your own
02.00 pm	<p>Session: – Conference Room</p> <ul style="list-style-type: none"> ● Music Library Resources <ul style="list-style-type: none"> : by Steve Luttmann and Hiroshi Ando
02.30 pm	<p>Theme Session: – Conference Room</p> <ul style="list-style-type: none"> ● Celebrating the New <ul style="list-style-type: none"> : Paper Presentations – 60 minutes <ul style="list-style-type: none"> • Yen Lin Goh (20 minutes) • Wesley Johnson (20 minutes) • Paul Cesarczyk (20 minutes) : Q & A Discussion – 30 minutes
04.00 pm	Break (3rd Floor)
04.15 pm	Session: National Meetings – Conference Room
05.00 pm	Session: Congress Summary – Conference Room
05.45 pm	End of Congress

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 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 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

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.

Executive Council 2014-2016



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

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Associate Professor Dr. Ramona Mohd.Tahir

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SEADOM 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

PAPER ABSTARCT

1. 'Many Malaysian Chinese Musicians Thrive in China: What Does That Mean For ASEAN Music Institutions?'

Isabella Pek

Abstract

Malaysian Chinese recording singers including Eric Moo, Michael & Victor, Fish Leong, Gary Cao, A-Niu, Penny Tai, and Nicholas Teo, have sustained successful performing arts careers in China. Music producers and musicians including Mac Chew and Jenny Chin lead a group of Malaysian musicians to perform live in China the last ten years, accompanying not only Malaysian Chinese recording artists but also Chinese recording singers including Jonathan Lee, and Sandy Lam. Drawing on the notion of ethnoscape (Appadurai, 1990), this paper aims to explore the underlying factors that 'push' the Malaysian Chinese musicians to explore in China, and the obvious 'pull' factors from China attracting global workforce. This tension not peculiar of the Malaysian Chinese musicians context points to the historical and language connection between Malaysia and China, and the strong economic power that China exudes today. Other commercial music activities in China including tertiary level music training, games music production, and live music performances also involve Malaysian Chinese participation. Specifically I ask, 'what do these success stories tell us ASEAN music institutions?', and 'what does it mean for ASEAN music institutions and the China market?'

Biodata

Isabella Pek teaches Solfeggio, Orchestration, Music for Dance and Music Production Management at Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) in Kuala Lumpur. During 1994-2008, she was working as a piano player, music arranger / orchestrator and combo band leader in Orkestra Radio TV Malaysia, during which she has also served Orkestra Simfoni Kebangsaan in their popular music series. Recently, she has started working closely with Orkestra Tradisional Malaysia where the creative use of Malaysian instruments is the focus. She had studied jazz at Berklee College of Music (1990-93), acquired an MBA from Universiti Malaya in 2007 and she is due to complete her PhD at Middlesex University, UK.

2. The Evolving Musical Structure of the Indigenous Jahai Songs of Malaysia: Memory Recall, Muscle Memory and Creative Improvisation

Clare, Suet Ching, Chan

Abstract

The Orang Asli are the indigenous minorities of peninsular Malaysia. The Jahai are one among 18 Orang Asli (orang: people, asli: original) groups in peninsular Malaysia. They reside in the Belum-Temenggor Forest areas in northeastern Perak and northwestern Kelantan. The Jahai were originally hunter-gatherers who lived along Upper Perak River where Banding Island and Temenggor Lake is situated now. Much of their musical heritage includes instrumental music and songs inspired by the flora and fauna of these areas. In the late 1970s, the Malaysian government launched the Temenggor dam project in Gerik to increase the generation of hydroelectricity to the country. The Temenggor dam flooded the Upper Perak River and also “acted as a physical barrier against communist infiltration from Thailand, forcing them to seek other more difficult routes” (Ong, 2010, p. 82). When the Malaysian government decided to build the Temenggor dam on their traditional homeland in the late 70s, the Jahai were advised to relocate to RPS Air Banun, a new permanent settlement specially constructed for them (See Figure 1).



Figure 1 Location of Rancangan Pengumpulan Semula (RPS) Air Banun
(Source: adapted from Ooi Chooi Seng, 2013)

Before the 1980s, the Jahai were semi-nomadic hunter-gatherers that roamed the areas surrounding Banding, Pulau Tujuh, now flooded by the Temenggor Dam. The Jahai agreed to move because Jabatan Hal-Ehwal Orang Asli (JHEOA), now known as Jabatan Kemajuan Orang Asli (JAKOA), had promised the Jahai that the government will provide them with houses, tarred roads, electricity, amenities, agricultural opportunities and monetary compensation. Wooden houses with zinc roofs built in structured rows were built at the resettlements. A kindergarten, primary school and hostel, a village hall, health clinics were basic needs provided at the village. However, many of the promises made prior to resettlement were not fulfilled and the Jahai began to live in poverty. Stripped off a land where rainforests resources provided ample food, water and shelter, and a subsistent economy, the Jahai have to rely on monetary gains for their basic needs. The promise of agricultural land such as rubber plantations did not materialise. Unable to wait for assistance from JAKOA, the Jahai themselves initiated the planting of oil palm and rubber seedlings. However, wild elephants that ravaged the nurseries in search of fresh foliage for consumption had hampered the growth of these young plants. Many of these wild elephants had been transported from other forests and released into the Belum Forest areas. Today (2016), the Jahai survive on gathering of forest products such as petai, rattan, and medicinal herbs such as rafflesia buds, kaci fatimah, buah mandar, tongkat ali for sale. They also trap and sell animals such as segnuk (frog) and tenggiling (pangolins), which are requested upon on an irregular basis. JAKOA has also sent some of the Jahai men to study the cultivation of honey produced by an insect known as kelolot. Originally, a nomadic group, some of the Jahai families continue to move in groups to various more fertile and strategic locations around the vicinity for survival. Apart from lacking in material resources, religious sects seize the opportunity to evangelise and convert the Jahai. As the dominant religions begin to encumber on the Jahai, their own cultural heritage has begin to decline or transform. The shift from a hunter-gatherer to permanent livelihood and the influence of external forces has repercussions on the music and dance tradition of the Jahai (Chan and Lim, 2015, p.15).

This paper examines the musical structure of Jahai pinloin songs recorded in late twentieth century with those in the early twenty first century. The recordings from

the late twentieth century were acquired from Radio Televisyen Malaysia (RTM), Malaysia's national radio center. A solo male singer and a women's chorus singing Jahai traditional pinloin songs in a heterophonic call and response fashion was heard in this early sound recording. The melodic phrases sung by the male singer were melismatic and explored a wide range of the octave. Different song text was sung to the same repeated melodic phrase. The women's chorus imitated the melodic phrases sung by the male soloist, entering in to overlap the end of his phrases. Another technique used by the women's chorus was to select words and interject them in between the soloists' melodic phrases. The musical texture alternated between monophony to heterophony as the soloist and chorus wove in and out of each other. The women's chorus accompanied this stream of continuous singing by stamping a pair of cantong (bamboo stamping tubes) of different lengths on strong downbeats. The women's singing was nasal and had a coarse texture. The dream-songs of the Temiar, another group of Orang Asli who live very close to the Jahai showed similar features. According to Roseman (2002), each phrase sung by the halak (shaman) is "repeated heterophonically or, using Feld's term (Keil and Feld 1994, p.118), in 'echo polyphony' by a female chorus". The insertion of selected words are also described, "Temiar dream-songs are constructed of verses formed from two or three song phrases, alternated in variable patterns, with the periodic insertion of a jenhook phrase (p.191).

In 2013, our recording of a Jahai group of singers in Kampung Sungai Tiang, the Royal Belum State Forest Reserve, showed a similar style of singing, however characterised by the dissolution in melismatic singing and heterophony texture. Some of the songs recorded were the Wen Ga Wau Song (Song of the Big Eagle), Tom Song (Water Song) and Beruk Song (Song of the Pig-tailed Macaque). In 2015, the recording of another Jahai group in Kampung Sungai Raba, Temenggor Forest Reserve, exemplified prominent syllabic rather than melismatic singing style. The songs recorded were the Cel Yop Selantis (Song of the Owl) and Bek Tadok Yek (Mother, wait for me) song. A monophonic "call and response" singing style had replaced the heterophonic texture of pinloin songs in the early twenty first century. However, the singing style of the women's chorus still retained its nasal and coarse-like quality. A comparison of the musical structure of songs sung by different singers from different villages during the late twentieth century and early

twenty first century show differences in their musical structures. Today (2016), there is little internal motivation for the Jahai to revive their cultural identity as the means of survival and poverty issues surpass interest in the arts. Pinloin songs are only performed occasionally and they are highly dependent on the interests of external bodies such as political lobbyist, cultural tourists and researchers. These interest groups utilise the staging of Jahai pinloin songs as a platform to demonstrate their paternal concern over Jahai cultural identity. Cultural tourists are often fascinated by the Jahai as the exotic “other” while researchers are equally excited over their unique musical identity.

The performance of pinloin songs among the Jahai involve three types of cognitive skills: memory recall, muscle memory and creative improvisation. In this paper, I argue that one of the reasons for the evolution in musical styles is that the Jahai are using the “memory recall” rather than “muscle memory” technique when we recorded their songs in 2013 and 2015. Memory recall refers to the brain’s re-assessment of past events encoded and stored in the brain. During memory recall, the brain replays a pattern of neural activity that was triggered by the original event and echoes its perception of the real event itself. Memory recall is not the same as the original experience as it is combined with an awareness of the present. Therefore, new information is synthesized with old memories resulting in an act of creative imagination (Mastin, 2010). The sporadic performances of the Jahai create the need for spontaneous “memory recall” as the Jahai singers are trying to remember the song text and music while performing. In memory recall, the singers retrieve memories of traditional pinloin during sporadic invitations to perform. They utilise the memory recall process each time they are asked to perform. This incurs the need for what Mastin calls, “creative imagination” at sections where the singers need to improvise or compose new music and song text because they cannot remember the original. Therefore, the singers and musicians are not using as much as their “muscle memory” as they are of the “memory recall” technique. “Muscle memory” refers to a procedural task that strengthening through repetition. A long-term memory that evokes performance without conscious effort is created for tasks that are repeated (Krakauer, 2006). Ironically, this phenomenon of spontaneous “improvising while remembering” ensures that songs are not frozen in time but continue evolving in respond to contemporary cultural identity.

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Biography

Clare Chan Suet Ching received her Ph.D. in Music in the area of Ethnomusicology from the University of Hawai'i at Manoa in 2010. Her PhD study was sponsored by a Fulbright Scholarship (2005-2007), the Asia-Pacific Graduate Fellowship in Ethnomusicology from University of Hawaii at Manoa (2005-2007), and the East-West Center Graduate Degree Fellowship (2008-2010). She is also the first recipient of the Sumi Makey Scholars Award for Arts and Humanities in 2008. Clare completed

her MA (Ethnomusicology) in 2002 and BA (Music) with a minor in performing arts in 1998, both at Universiti Sains Malaysia, Penang. Her research interest includes issues of identity, nationalism, tourism, globalization, and modernization in Chinese, Orang Asli (indigenous minorities) and Malay music in Malaysia. She has written on the 24 Jie Ling Gu (24 Chinese Festive Drums), P. Ramlee's music, and the impact of tourism and modernization on the music of the indigenous Semelai, Mah Meri, Semai and Jahai of Malaysia. Email: clare@fmsp.upsi.edu.my

3. Toward a culturally-aware music education

Xavier Bouvier

Abstract

Music education has become widely globalized: a huge number of musicians are studying abroad, including those coming from migrant population; academic exchange programs are spreading across continents; music from many cultures are increasingly present inside the Conservatoires. Those factors contribute to a new densely interconnected world of music. Still, the cultural issues arising from this situation are far from being entirely taken in account inside the institutions policies, structures and programs. There is still a significant cultural unbalance in play, Western music keeping a prominent part in the process.

In this presentation, we will suggest some general paths of reflections based on concrete situation we have run into, and concrete structures we have developed at the Geneva Haute école de musique. We hope to stimulate a discussion about the necessity of creating spaces for cultural dialogue and interplay inside the academic institutions, spaces where the musical cultural ecosphere can fully express itself.

Biography

Xavier Bouvier Born in Geneva, Switzerland, Xavier Bouvier clarinet, music composition and music theory at the Geneva Music Conservatory. He was appointed successively Professor, Head of the Conservatory Library, and since 2001, Deputy Director of the Institution. He is now Head of Studies of the newly created Geneva Haute école de musique.

His responsibilities include the presidency of jury in major exams, the design and monitoring of curriculums, and the representation of the institution in several organizations. Xavier Bouvier has been involved in several musicology research projects, mainly around XVIIIth century French music theory.

In recent years, Xavier Bouvier has been running research projects related with cross-cultural topics mainly in relation to China and India: intercultural dimension of the musical creative processes, intercultural music theory, cultural borrowing, cultural cross-understanding and cultural diplomacy.

4. A proposed assessment model of Malaysian traditional music performance

Shahanum Md. Shah & Zaharul Lailiddin Saidon

Abstract

The development of human capital in the field of music is one of the issues of concern outlined in the Development of the Malaysian Music Industry Action Plan (2011-2013) by the Ministry of Information, Communication and Culture, Malaysia (2011). Having a local based mechanism to assess musical achievement is one of the strategies suggested towards this end. Music educators like Ross (2002), Choo (2003) and Mohd Fadzil & Thia (2005) have voiced the need to establish an accredited national body with the purpose of providing assessments of the achievements for music students with a localized examination curriculum and materials.

As opposed to the numerous music examination boards found for western classical and popular music traditions, music examination boards for traditional music genres are fewer in comparison. A review of literature indicates that the examination systems have been developed for traditional or non-western music instruments and music genres specifically in the Indian, Chinese, Scottish and Irish music traditions. Among these are the Carnatic Examination System and the Taali Foundation Music Examination System for Indian Music, the Irish and Scottish Traditional Music Exam conducted by the London College of Music Examinations, Graded Awards offered

by the London College of Music (now part of Thames Valley University) in Chinese music that are performed in Chinese and assessed by examiners from the Chinese music community, and the Beijing University Chinese Music exam which also conducts the International Examination Board of Chinese Instruments (IEBCI). These exams are similar to the examination systems for western music instruments in that they are graded and are required to play selected repertoire for the particular instrument opted by the candidates.

One of the main reasons for the varying standards of musical attainments in Malaysia is due to the lack of professional boards that oversees and governs the national standards in music education (Ross, 2002). This in turn affects the dependency on foreign music education boards as there is no mechanism for assessing musical attainment other than the exam boards for western music (Choo, 2003; Mohd. Fadzil & Thia, 2005). Diverse musical practices in Malaysia exist but without a structured program of training and assessment which is accepted academically. As the foreign examination boards are mainly for western art and popular music and therefore lack the local music element, it does not help to inculcate appreciation towards local music traditions. Currently, there is no mechanism for assessing musical attainment for the local music traditions of Malaysia. As such, there is an overemphasis on western art and popular music at the expense of promoting local music. A structured system of assessing and awarding certification based on levels of achievement in local music traditions is needed which will provide a platform for musicians involved in the local music traditions to benchmark their achievement and obtain the necessary qualifications which can assist them in furthering their studies or gain employment.

This paper discusses a proposed model for the assessment of Malay traditional music performance which includes the assessment of the cognitive, psychomotor and affective domains. The model is an outcome of a research project undertaken to investigate a structured approach to assess the musical attainment of local traditional music practitioners. This study also aimed to identify issues and considerations to be taken into account in order to establish a standard assessment examination system for Malaysian traditional music based on the international graded music examination framework. Data collection was via the qualitative approach of interviews and

observations. Subjects of the interviews were traditional music practitioners and academics involved in the teaching of traditional music in Malaysia and Indonesia. The proposed model suggests a form of assessment which comprises both the practical and theoretical aspects. The practical aspect relates to aspects assessed during the performance part of the exam and is further subdivided into two components which are musical and non-musical factors. The musical factor includes the technical dimension, musical dimension and presentation. The technical dimension refers to technical competence on an instrument in terms of tone production, intonation and the ability to perform a range of techniques with control and fluency; and the accuracy of musical elements, which involves the accuracy of pitch, rhythm, tempo, articulation, and text articulation. The musical dimension refers to the understanding of musical, stylistic and expressive issues. This involves musical awareness and interpretative understanding of the music performed including aspects such as phrasing, dynamics, and ensemble awareness. Ensemble awareness refers to individual contribution to the cohesive sound of the group including awareness of intonation, blend and balance, tempo and style and unity of feeling. Traditional music is, by nature, an oral tradition in which learning was by non-formal education, i.e., by listening, observing and playing. Aural sensitivity is very important where musical dialogue occurs through listening. This leads to the implication that the affective component or *jiwa* (expression) is an important aspect to be assessed. In some of the genres examined for example, musical changes are marked or led by the *gendang* (drum) through aural signals. Emphasis is placed on cooperation, togetherness and the interaction of players in the ensemble with no individual instrument dominating and in which a high level of sensitivity and depth of feeling are important as opposed to personal virtuosity (Supanggah, 2008).

Presentation refers to the sense of performance appropriate to the genre and style of the music, communication with other performers, ensemble and listening skills, leadership where appropriate, musical collaboration with others. In the event an ensemble being assessed is one in which the candidate has to rotate among other instruments, the assessment criteria has to consider this fact as well.

The non-musical factor of the performance section refers to elements such as attitude of the musicians when functioning in an ensemble, the ethics of performing

a particular genre, cooperation, rapport with the music and instrument, and mutual understanding.

The second component of the model is the Viva Voce and this component concerns the knowledge of the music being assessed in terms of the history, background, instruments, repertoire and performance practice. It is suggested that this component includes questions on the comprehension of music elements, terms, techniques, instrumental functions, repertoire, musical style and an understanding of the aesthetics of the particular genre/ensemble being assessed.

Like other traditional forms of music, Malay music tradition encompasses a different philosophy and practice from the western music paradigm. Overlooking the distinctiveness of the local music tradition will bring implications to the process of teaching, learning and assessment which may include distorting the understanding of the cultural meaning of the music itself. Consequently, any attempt to introduce a standard and structured examination and certification system based on the international music graded examination model might lead to the act of cultural imperialism if those involved in the designing the examination curriculum are unaware of the underlying cultural meanings and concepts of local music traditions. Hence, the nature of each music genre and the cultural context of its performance practice, teaching and learning process including its assessment method need to be taken into account when formulating a structured assessment and certification system. The establishment of an assessment and certification system based on international graded music examination systems for local traditional music is crucial for the future survival of Malaysian musical heritage. However, the effort towards the establishment of a system and standard is evidently quite challenging. Issues like authenticity and cultural imperialism need to be taken into considerations and addressed appropriately in order to ensure acceptance and success of the assessment and certification system to be developed.

5. Creating & Building Talented Students for the future

Andrew Wong

Abstract

Inspiring Fresh Evolution is a refreshingly new direction which I believe members of the industry are earnestly waiting for Music educationist and performers to be part of the evolution and be the catalyst of change.

Many a time, the leaders of music education, students and even parents hope to hear and see new light into the Professional Music training arena as we build music practitioners, educationist and performers.

To help music student's to realize their aspirations, careers and vocations, there is a need as part of tertiary education to prepare Music students to become Professionals. It is important for Educationist to provide the necessary Skills, Knowledge, Exposure & Emotional readiness to future musicians in Music Performance and teaching, which is aligned to the current needs and future needs of the Music industry. The music industry is now being changed and challenged by external forces; Social Media, Digital technology and globalisation. The way & manner which Music is being created & composed and exposed is also evolving.

In addition, students in tertiary education must be aware and adapt to the fast changing landscape with an insight to grow within their own sphere artistically.

Therefore I propose the following areas for my contribution towards the SEADOM council:

- 1) The sense of Creating Relevance and Effectiveness in the way Music Education is taught at Tertiary education.
- 2) Programs that develop individuals and groups to provide pathways and facilitate Professional

3) Knowledge & skills is a key foundation. How professors & tutors impart these skills & knowledge for students to assimilate and grow artistically.

4) Relevance: Be part of the Evolution & not a revolution for wider acceptance.

5) Performance: Believable, Transferable, Inspirational & emotionally engaging.

6) Musical Effectiveness: Interesting, Emotionally engaging & generate high level following

6. Creating & Building Talented Students for the future **Ingolv Haaland**

Abstract

Popular music:

The discourses around sound, technology and recorded music are a part of popular music research, which focus on performed and produced music in all non-classical (western) genres from the 1960's and up until present day. This include the genres pop, rock, eletronic, world music, fusion and jazz.

Sound:

Sound is a term that can be interpreted in two ways:

- It describes a combination of arrangement, harmonics, chords, instruments and how they are played, rhythm and how it is mixed, mastered using digital tools and acoustic or eletronic instruments.
- It decribes an artist who has a special, personal and recognizable voice, style of playing or style of composing and arranging: A signature sound.

Questions:

1. Is the performance pratice and academic discourses of (local/regional)popular music relevant to the institutions present?
2. If so, how can we develop skills and expertise within the field?

7. Improvisations on a Malay children's folksong: Creating a new performance from old concepts

Yen-Lin Goh

Abstract

Note: Because of the personal nature of this presentation, the first person is used throughout this abstract.

What can we do creatively with a simple children's folk song? I was challenged when the director of the UW-Madison Contemporary Chamber Ensemble (CCE) asked me to create a piece for the improvisation ensemble inspired by Malaysian culture. At the time he asked, the UW-Madison CCE Improvisation Ensemble final concert was only two weeks away. I grew up hearing and singing a few Malay/Indonesian children's folk songs, and one that had stuck with me was Lenggang Kangkung (Sway Water Spinach). As a performer/improviser/composer, I was interested in using this folk song to come up with a framework that achieves four goals: the flexibility to showcase each performer's unique strength and improvisational skill, the customization for such an unusual combination of instruments (flute, trumpet, horn, cello, piano, percussion), the control to enable a positive performance experience with two rehearsals, and the originality for a folk tune to be received as a new listening experience.

I initially expressed interest in joining the UW-Madison Contemporary Chamber Ensemble as a pianist, but because the preselected repertoire for the semester did not have a part for piano, I could not participate. Robert Levy, the director of Contemporary Chamber Ensemble (CCE) at the time, decided to start an improvisation ensemble within CCE after he and I got together and improvised at the piano. In addition to trumpet (his instrument) and piano (mine), he recruited a flutist, horn player, cellist, and percussionist for the improvisation ensemble. We started meeting every week throughout the semester, exploring different kinds and cultures of improvisation. This includes freely improvising on/over music elements such as a theme, a melody, a scale, a motif, and a mutually agreed musical form or structure. Sometimes the director would bring in his own compositions for us to "play with,"

or he would write a piece specifically for the group with our instruments in mind. Meanwhile, members would bring in different ideas, graphic scores, or different structured improvisation pieces written for open instrumentation. The more we played and shared with each other, the more comfortable we had become making music together, understanding our individual strengths, and utilizing each of our unique voice and skills for a maximized outcome out of this collaborative effort. All these experiences inspired my composition/arrangement of Lenggang Kangkung for this unique sextet improvisation ensemble.

Given we would not have more than two meetings before our final improvisation concert in two weeks, I immediately imagined a more structured improvisatory piece, organized in a way that would lead to a more predictable and controlled result. In the first effort, I deliberately decided on four pitches that would function as the driving force throughout the entire composition: G-sharp, D, E-flat, and A. Both G-sharp and D, as well as E-flat and A, are a tritone apart, which creates a dissonance that fully contrasts with the consonant sounding children's song. This contrast is especially obvious when the Lenggang Kangkung melody is improvised in the key of C major, over an accompaniment formulated by the four selected notes. The melody, which begins with G and E, clashes with G# and E-flat. On a subconscious level, the dissonance and chromaticism imply to me the more complicated adulthood that is no longer innocent. At one point, this children's song is heard in its original form accompanied by its expected harmony—a moment of nostalgia for childhood days—before it is again confused and shadowed by the clashing dissonant harmonies.

In presenting this creative work, the Malay/Indonesian children's folk song Lenggang Kangkung will first be introduced, followed by the 2006 recording of the UWMadison CCE Improvisation Ensemble's live performance of my experimental work based on this children's folk song in a contemporary improvisation setting. This presentation will address several questions and issues related to this creative work. How effective was the final outcome (in this case, the performance)? What was new about this performance considering all concepts used were old concepts (usage of folk song, improvisation, chromaticism in contemporary music writing)? Being such a familiar song for both Malaysians and Indonesians, Lenggang Kangkung has been

frequently arranged into different styles by various pop artists and music groups. Likewise, musical improvisation has a long history of existence, and improvising on a folk tune is quite common, especially among folk musicians. It was perhaps the combination of all these old elements in a contemporary improvisation setting that brought a new perspective to this old children's folk song. A close analysis of the score following the recording will accompany this discussion.

8. “Char Kway Teow,” a musical composition inspired by a Chinese Malaysian noodle dish

Wesley Allan Johnson

Abstract

This presentation of a creative work is entitled “Char Kway Teow,” an orchestral composition from a larger work in progress, *Sedap Cycle*, inspired by Malaysian cuisine. As the culture of Malaysia includes the possibility of six distinct meals with varying cultural influences, the meals served as a point of inspiration for the composer to create a multi-movement work. Each movement has a title of a food found in Malaysia, which individually inspires the musical construction of the movement. Four of the six movements are inspired by Malay food and music. The first movement, entitled “Nasi Lemak,” is inspired by zapin (Middle-Eastern-inspired dance adapted to Malaysia). The second and fourth movements, entitled “Morning Tea” and “Afternoon Tea,” combine the British tea with Malaysian influences, which in both movements begin as European style court dances that slowly incorporate Malay ornaments and percussion patterns. The third movement, entitled “Nasi Campur,” a common mixed rice dish in Malaysia, combines various elements of classic and modern Malay pop music and other Indian and Chinese influences. The sixth movement, “Roti Canai,” a South Indian flatbread in Malaysia, follows a structure inspired by Hindustani and Carnatic music superimposed over Malaysian gamelan influences. The focus of this presentation is the fifth movement “Char Kway Teow,” a Chinese-Malaysian noodle dish.

All six movements are also composed from an autoethnographic perspective. As the

composer is an American sampling the food from an outside perspective, musical characteristics with which he is familiar are incorporated into the Malaysian musical influences. The movements are not intended to be representations of the musical styles indicated, but points of inspiration as an experience of the Malaysian food and music from an American viewpoint.

The focus of this presentation is a movement inspired by the noodle dish char kway teow. The dish was created by Hokkien Chinese residents of Malaysia and is currently famous in Penang (though, all around Malaysia as well) hawker centers (open air restaurant complex). "Char Kway Teow," (炒粿條) literally means "cooked/stir-fried ricecake strips" and consists of flat rice noodles stir-fried into a mixture of soy sauce, chilies, various types of seafood, pork, and vegetables. While the dish has a Chinese name and background, it is distinctively Malaysian.

The music from "Char Kway Teow" derives its melodic material from a Hokkien folk song, 寻祖 ("cui zoh," or "chuey zaw"), meaning "searching one's roots or ancestors." In searching for inspiration, the composer did not feel comfortable using a Hokkien song as a point of inspiration music without sounding "generically Chinese," and thus the usage of this song as a quotation was implemented and is found throughout the movement.

The overall structure of "Char Kway Teow" has two sections: the first is a slow, introductory section presenting hints of the Hokkien melody, and the second is a more direct presentation of the melody with varying styles of Malaysian and Western inspired accompaniment. The second section can be divided into four parts according to the stylistic presentation and accompaniment. The first is a Malaysian gamelan-like accompaniment, the second adds a blues element, the third changes to a Cuban-like rhythmic accompaniment, and the fourth extends the samba accompaniment beyond traditional samba rhythms and harmonies toward shifting meters and extended harmonies.

The opening of "Char Kway Teow" is a slow statement of the melody with a newly-composed countermelody. The overall harmonic structure of the melody in the first section was roughly inspired by the quartal harmonies of the sheng, and

the accompaniment is tone clusters, largely inspired by twentieth century Western music such as Henry Cowell or Ligeti. There is a sense of uncertainty throughout the first section because of the shifting tone clusters, breaks between fragments of the melodies presented in multiple keys, and extended beats not found in the original song.

The second section begins as a near reproduction of the melody but with a gamelan-like accompaniment. The low instruments play the equivalent of the large gong every eighth beat, mid-range instrument play the off beats similar to the bonang, while high-range instruments not playing the melody play on the beat, similar to the ketuk. Embedded into the gamelan subsection are hints of a twelve-bar blues progression, which is more obvious in the following subsection.

In the second part of the second section, the melody and gamelan-like accompaniment continues, but also emphasizes a blues swing and twelve-bar chord progression. At this point, the piece adds a layer through the composer's perspective as an American (where blues forms one of the bases of most American popular music since the 1950s). The composer writing music inspired by a Malaysian Chinese style is similar to an American eating a Malaysian Chinese dish.

In the third and fourth parts of the second section, the piece reflects the composer's perceptions of the noodle dish's spiciness. For the composer, spiciness had been associated with New Orleans-style Cajun or Caribbean cuisine, so the composer adapted the melody to a somewhat Cuban rhythmic accompaniment. When the composer would eat the food, the spiciness would start to build up to an almost painful finish. This is reflected in the louder, faster, more chaotic ending with the first few notes of the Hokkien folk song repeated until the end.

In terms of the creative process, the piece was composed with the original melody in at the beginning of the second section and then developed before and after that point. The notes were frequently adjusted to match the accompanying style, but the contour was maintained almost exactly throughout as a continuous presentation of the same melody.

The intent of “Char Kway Teow” and Sedap Cycle overall is not only to serve as an inspiration for a new work of composition, but also as a potential model for Malaysian composers to compose music distinctively Malaysian and use their own autoethnography to explore their own heritage and the other cultural groups found in Malaysia. This also has the potential for other countries’ cuisine to be used as an inspiration for the structure of multi-movement works and the material of the movements.

9. Surat Kemaleelakul’s A Glimpse of Mulong and Its Fantasy: Pursuing a Native Repertoire of New Music for the Classical Guitar in Southeast Asia

Paul Cesarczyk

Abstract

One of the challenges facing Southeast Asian guitar professionals in the coming decades is the need for a distinctive and high quality repertoire by native-born composers of Western music. Without a significant impetus from performers, who have for the most part focused on works already long established in the repertoire, the region’s outstanding composers have largely neglected the instrument. If the classical guitar hopes to thrive and develop a unique identity in Southeast Asia, non-guitarist composers will play an influential role in defining its new aesthetic consciousness. Central to this intent is what distinctions, generalities, and experiences Southeast Asian composers will choose to cross cultural boundaries.

The aim of this lecture-recital is to examine these transcultural possibilities in a recent guitar composition by Surat Kemaleelakul entitled *A Glimpse of Mulong and Its Fantasy* (2016). The work uses principally twelve-tone techniques but imbeds a fragment of a well-known traditional Thai song creating repercussions on the melodic and structural context of the composition as well as the psychological meaning of the music. In addition to a public performance of the work the lecture will offer a new paradigm for how performers and composers can approach the process of expanding the guitar repertoire within the cultural complexity of Southeast Asia.

LAOS Facts



Geography

A landlocked nation in Southeast Asia occupying the northwest portion of the Indochinese peninsula, Laos is surrounded by China, Vietnam, Cambodia, Thailand, and Burma. It is twice the size of Pennsylvania. Laos is a mountainous country, especially in the north, where peaks rise above 9,000 ft (2,800 m). Dense forests cover the northern and eastern areas. The Mekong River, which forms the boundary with Burma and Thailand, flows through the country for 932 mi (1,500 km) of its course

Capital : Vientiane

Dialing code : +856

Currency : Lao kip

Population : 6.77 million (2013) World Bank

Government : Communist state

Location : Southeastern Asia, northeast of Thailand, west of Vietnam

Language : Lao (official), French, English, and various ethnic languages

Neighbouring countries: Vietnam, Thailand, Cambodia, China

Lao food : sticky rice, Larb, papaya salad, etc.



Useful Lao phrases

Hello	ສະບາຍດີ (sabaidee)
Thank you	ຂອບໃຈ (khàwp jai)
Thank you very much	ຂອບໃຈຫລາຍໆ (khàwp jai lai lai)
Sorry/excuse me	ຂໍໂທດ (khǎw thòht)
Never mind/ you are welcome	ບໍ່ເປັນຫຍັງ (baw pen nyǎng)
Goodbye	ລາກ່ອນ (la khǎwn)
Please	ກະລຸນາ (khá luna)
Yes	ເຈົ້າ/ໂດຍ (jǎo/dooy)
No	ບໍ່ (baw)
Welcome	ຍິນດີຕ້ອນຮັບ (yin dee torn háp)
I, Me	ຂ້ອຍ (khàwy)
You	ເຈົ້າ (jǎo)
She/he	ລາວ or ເຂົາ (láo or kháo)
We	ພວກເຮົາ (phuak háo)
They	ພວກເຂົາ (phuak kháo)
How are you?	ສະບາຍດີບໍ່? (sábaidee baw?)
I'm fine, thanks. And you?	ສະບາຍດີ, ຂອບໃຈ. ເຈົ້າເດ?
	(sábaidee, khàwp ja?i. jǎo dǎy?)
I'm not feeling very well	ຂ້ອຍບໍ່ສະບາຍ (khàwy baw sábai)
I'm hungry	ຂ້ອຍຫິວເຂົ້າ (kháwy hew khao)
I'm thirsty	ຂ້ອຍຫິວນ້ຳ (kháwy hew nam)
I am full	ຂ້ອຍອື່ນ (kháwy im)
I want to eat	ຂ້ອຍຢາກກິນ (kháwy yark kin)
I want to go....	ຂ້ອຍຢາກໄປ (kháwy yark pai....)
I want to go to the airport	ຂ້ອຍຢາກໄປເດີນບິນ
	(kháwy yark pai dern bin)
I've a headache	ຂ້ອຍເຈັບຫິວ (kháwy jeb hua)
I've got a stomachache	ຂ້ອຍເຈັບທ້ອງ (kháwy jeb thong)
Do you speak English	ເຈົ້າເວົ້າພາສາອັງກິດໄດ້ບໍ່?
	(jǎo wáo pasa angkít dai baw?)
Do you speak Lao	ເຈົ້າເວົ້າພາສາລາວໄດ້ບໍ່?
	(jǎo wáo pasa lao dai baw?)

Where's the toilet?
Go straight
Turn left
Turn right
What's your name?
My name is ...
Pleased to meet you

How much is this?
Where are you going?
Where to?
To Morning market
I want to go to the airport

Where is the post office?

Where is the bus station (North)

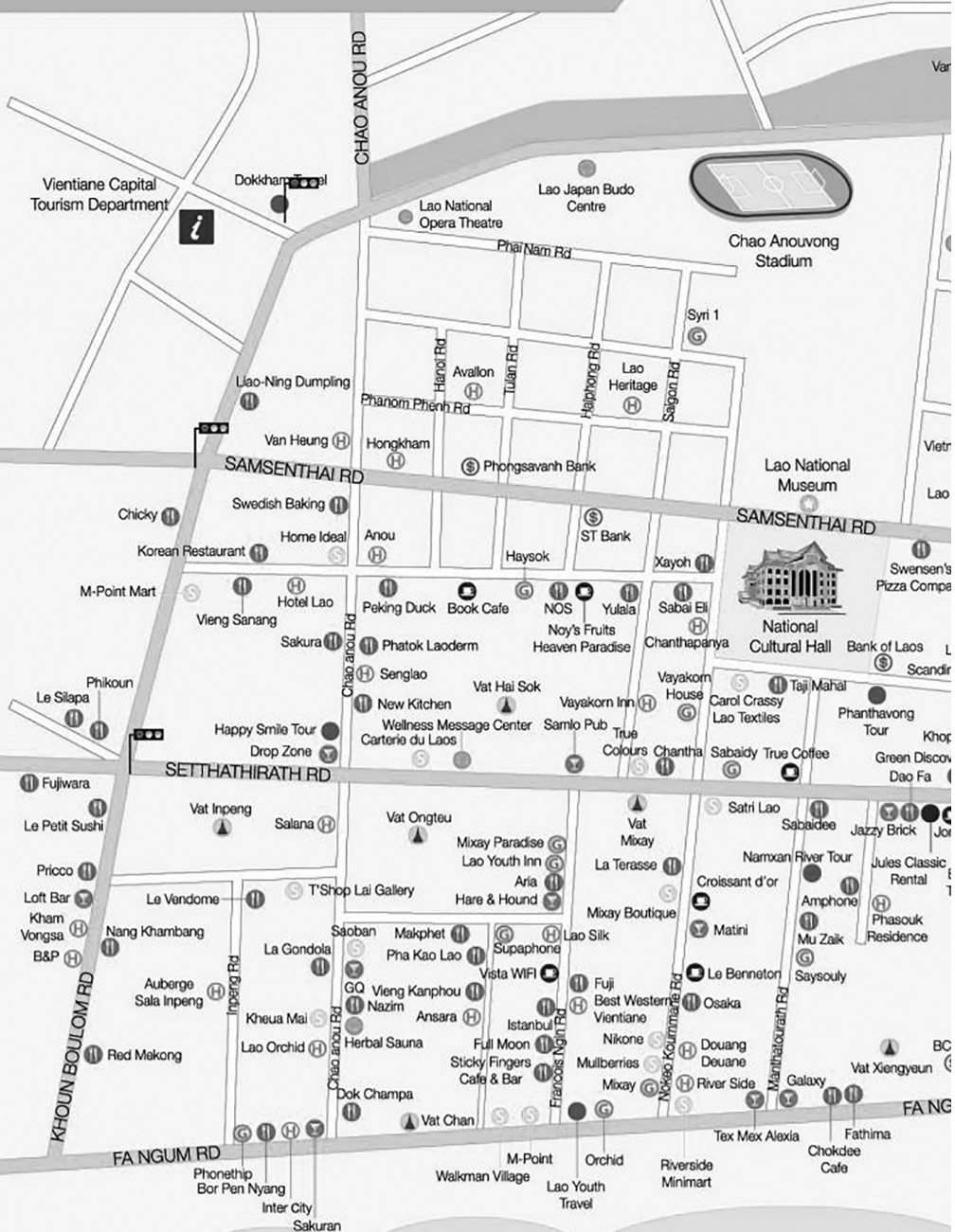
Where is the bus station (South)

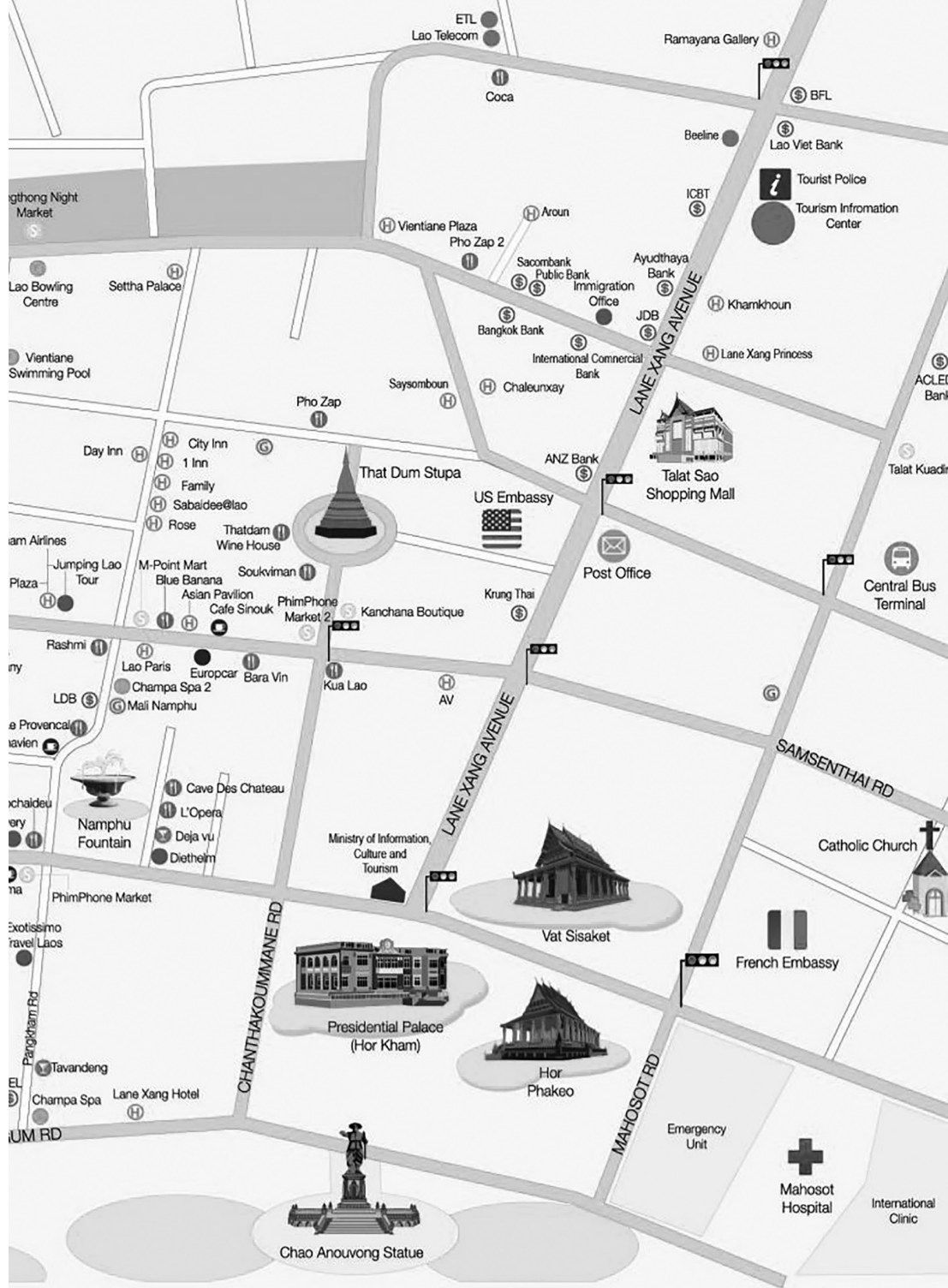
Where is the bus going

ຫ້ອງນ້ຳຢູ່ໃສ? (Hàwng Nâm Yuu Sai?)
ໄປຊື້ (pai seu)
ລ້ຽວຊ້າຍ (liaw sái)
ລ້ຽວຂວາ (liaw khuə)
ເຈົ້າຊື້ຫຍັງ? (jáo seu nyǎng?)
ຂ້ອຍຊື້ (kháwy seu ...)
ດີໃຈທີ່ໄດ້ພົບເຈົ້າ
(dee jai thee dái pop jáo)
ອັນນີ້ເທົ່າໃດ? (anh nee thao dai?)
ເຈົ້າຈະໄປໃສ (jáo ja pai sai?)
ໄປໃສ (pai sai?)
ໄປຕະຫລາດເຊົ້າ (pai ta lard sao)
ຂ້ອຍຢາກໄປເດີນບິນ
(kháwy yark pai dern bin)
ຫ້ອງການໄປສະນີຢູ່ໃສ?
(hàwng karn pai xa nii yuu sai?)
ຄົວລົດເມສາຍເໜືອຢູ່ໃສ?
(kew lot may xai neua yuu sai?)
ຄົວລົດເມສາຍໃຕ້ຢູ່ໃສ?
(kew lot may xai tai yuu sai?)
ລົດເມຄັນນີ້ຈະໄປໃສ?
(lot may khan nii ja pai sai?)



Central City 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



The 8th SEADOM Congress Working Team

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