



# SEADOM CONNECTIONS

Southeast Asian Directors of Music Association

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# Seeding the Musical Ground – A Prelude to the Congress in Yangon

Bernard Lanskey, SEADOM President

After last year's fascinating congress in Vientiane exploring issues involved in establishing higher education programmes, this year's programme in Yangon will explore what is arguably an even more central topic in the current Southeast Asian context – how to ensure that, in an ever more complex and globalized world, music continues to have a relevant and engaging presence as part of the fundamental educational offer.

Increasingly we hear talk of the centrality of the STEM dimensions of education (Science, Technology, Engineering, Mathematics) but this risks losing investment in the art-forms which have for so long been central to cultural expression and societal identity. In the Southeast Asian context, with its rich traditions but also with its clear ambitions for progress and global awareness, the issue of artistic "seeding" becomes even more complex. How do we ensure that the next generation values what has come before it while also embracing new musical worlds with their attendant shifts in aesthetics and

technologies? How to evolve regionally authentic contemporary approaches to experiencing, creating and sharing music? How do we connect music with related arts and societal rituals and recreations in a context where such associations have been so richly interlinked?

Many of the above questions are of course primarily the concerns of what is now in itself an expert field – and a field which is itself evolving in Southeast Asia – that of Music Education. The congress in Yangon will not have time to go into the intricacies of different curriculum approaches and possibilities so much as to look at a more generic level at the issues involved in contemporary regional music education.

Three immediate topics which spring to mind as essential in exploring the above topics from a higher music education standpoint include:

1. How to prepare current students to be open to leading and influencing future practice in relation to those experiencing music – or new musics – for the first time. This relates both to active music-

making and to encourage healthy habits of engagement in listening – as without listeners, there are real limits to future professional possibilities for musicians – composers, producers, performers – to have a valued societal role.

2. How do we offer relevant societal exposure to such students of best regional and global practices of seeding the musical ground in a context where their primary focus will be understandably in developing advanced skills in their art. Are there ways of helping the student develop a sense of continuity in their identity from leading and encouraging initial musical immersion with building distinctive expert identities in their artistic field?

3. How do we integrate the continued evolution of local musical practices with a broader appreciation of musical listening and the evolution of some creative engagement across a range of styles?

4. How do higher education institutions advocate for the importance of music education as a significant pillar

in the basic education offer? This, it seems to me is a vital component of musical advocacy at a wider level in society but, politically, it often means engaging with different groups to those more specifically engaged with cultural development.

With emergent changes so immediately evident in Myanmar, such questions seem particularly of the moment. On a personal level, it has been incredibly stimulating to connect with musicians, educators and politicians in Myanmar as build towards the congress.

While seeding the musical ground is pertinent across all of Southeast Asia, I am sure the Myanmar context will offer a particularly stimulating environment for our sharings.

I wanted here to thank everyone who is already contributing or has indicated their upcoming contributions in relation to the congress. The officers in the SEADOM Office have been wonderful in taking forward preparations through engaging across the region (not least in collating this Newsletter!) and in leading developments on the ground

in Yangon. I want also to thank the SEADOM ExCo for their support and time commitment over the past two years. Finally I wanted to thank those who have offered proposals to present in Yangon and also those from across the region and across the world who have indicated that they want to join the congress in Yangon. Anyone reading this is of course welcome to join, either as a full or associate member, so I look forward to welcoming as many people as possible to Yangon in a few weeks!



## SEADOM Executive Council Meeting

The annual SEADOM Executive Council Meeting was held on Tuesday in January, 2017 at College of Music, Mahidol University. Professor Bernard Lanskey (President), Assistant Professor Dr. Joseph Bowman (Chief Executive Director), Dr. Van Thi Minh Huong (Executive Council Member), Dr. Anothai Nitibhoh (Member), Mr. Justin Hegburg (Member), Ms. Isabella Pek (Member), Ms. Jenny Ang (Secretary to the President), Associate Professor Dr. Shahanum Mohd Shah (SEADOM Assistant to Secretary), Mr. Sommeth Yuvasutha (International Relations Office), and Mr Saw Moses (SEADOM Research Assistant) attended the meeting.

The meeting captures on several subjects; SEADOM Operation Office, the upcoming SEADOM Congress 2017 in Myanmar, SEADOM Elections, and among other things.

This year, Sarawut and Manida have both left Mahidol. Mr. Sommeth (Dano) and Ms. Nutchayada (Pam) assumed the position as new SEADOM officers. Dr. Skowrung will be working part time from January – March 2017 to assist with the 2017 Congress.

Mr. Saw Soses is helping as the main contact person with Myanmar for the SEADOM Congress.

Regarding SEADOM members, there is an increase up to 61 members for SEADOM, 18 countries, 32 institutional members (as of 09.1.17). 22 members renewed their membership.

Set to take place 23 March 2017, SEADOM Congress will be held at Yangon Gallery with a keynote speaker, Professor Dr. Gary McPherson from the University of Melbourne. A panel with representatives from Myanmar, Indonesia, Thailand and Australia will be moderated by Dr. Anothai.

Additionally, SEADOM elections will be held for the 2017 year for the next term. The election process calls for the election of 5 members as the executive council and the Exco will then select the President.

A calendar of events will be added to the SEADOM website with the SEADOM 10th anniversary in 2018 anticipating.

The format of future congresses will be discussed in the September SEADOM Exco Meeting.



# Joseph Bowman

SEADOM Chief Executive

Greetings from Salaya and the SEADOM Office! It's been a busy time for us recently, let me update you on a few changes we have had. Our excellent staff members Sarawut and Manida left to pursue other opportunities and we are excited for them! We recently added a new International Relations Coordinator, - Khun Dano, and a new staff officer for SEADOM - Khun Pam. Our IR Office also added a part-time officer - Ms. Yiwen, and finally, a new Assistant Dean for International Relations - Dr.Juckrit. Those folks, paired with our excellent graduate assistants for SEADOM are working hard to make the organization for our upcoming Congress great. They will all be at the Congress (Yangon, Myanmar, March 23-25) so you can meet them and say hello!

Congress planning is going well - you can find complete information and schedule on our SEADOM website [www.seadom.org](http://www.seadom.org) <<http://www.seadom.org>> We are so grateful for our Myanmar SEADOM members who have been working hard with us on the conference planning. It's going to be an exciting event that we hope will truly "Seed the Musical Ground".

Please consider sending a student to join our Student Performance Project which begins a few days before the Congress (March 20-26, 2017). The project was so successful last year that we are looking forward to a special event with cultural and musical exchange and creativity!

The Congress this year has two Calls - for Nominations for Election of Executive Council members and SEADOM President, and Call for Proposals for presentations on our theme - Seeding the Musical Ground. We are expecting a great response for this, and look forward to your participation!

As SEADOM continues to grow and develop - it relies on the strength of its members and your input - if you have suggestions, questions, or comments we love to hear them. Please send them to me, or through our office email at [contact@seadom.org](mailto:contact@seadom.org)

*Musically Yours,  
Joe Bowman*



Our registration is still opened.  
The 9th SEADOM Congress

“  
SEEDING  
THE MUSICAL  
GROUND ”

(Southeast Asian Directors of Music Association)  
Thursday- Saturday, March 23 - 25, 2017  
The Yangon Gallery, Yangon, Myanmar  
Register now at [contact@seadom.org](mailto:contact@seadom.org)  
For more information,  
please visit: [www.seadom.org](http://www.seadom.org)



# Recent Publications on Teaching and Learning

Paul Cesarczyk

SEADOM Theme Chair (Quality in Teaching and Learning)

As the 9th SEADOM Congress prepares to “seed the musical ground” in Myanmar in March it might be worthwhile to spotlight some recent writing about music education in the ASEAN countries. The specific challenges and issues discussed in the literature tend to mirror the vastly different socio-political and economic experiences of our region. Cambodia’s issues of loss and sustainability, the attitude of Thailand’s future music educators, and Singapore’s transcultural explorations suggest the complex role played by music educators in their respective societies.

“Thai pre-service music educators and their future in music education and its role in society” by Lindsey R. Williams and Somchai Trakarnrung. *International Journal of Music Education*, Vol. 34/1 (February 2016), pp. 74-89. The purpose of this study was to gain insight into the demographics, perceptions, and expectations of Thailand’s growing numbers of music educators. The investigators posed three questions to a small group of young people pursuing music education studies in one of three Bangkok universities: 1) Why did you decide to major in music education? 2) Who influenced you to be a music educator? 3) What experiences and events influenced your decision to be a music educator? The data gathered

by the team offers a statistical ranking of responses such as “I felt called to teach”, “anticipated teaching salary”, etc. The data was also compared to previous similar studies and should provide valuable information when current curricula undergo evaluation.

“The ethics of survival: teaching the traditional arts to disadvantaged children in post-conflict Cambodia” by Alexis Kallio and Heidi Westerlund. *International Journal of Music Education*, Vol. 34/1 (February 2016), pp. 90-103. The authors, both from the University for the Arts in Helsinki, look at the many educational programs catered for underprivileged youth. Many educational institutions, in collaboration with NGOs, implemented traditional Khmer music and dance as part of the process of cultural regeneration in present day Cambodia. Through interviews the authors explore how Cambodian staff and arts teachers navigate areas between young people’s attitude to tradition and the growth of cosmopolitanism and globalization. The conclusions reached by the article are broad but suggest the value of the arts education and its emphasis on development of identity and character.

“A Transcultural Theory of Thinking for Instrumental Music Education: Philosophical Insights from Confucius and Dewey” by Leonard Tan. *Philosophy*

of Music Education Review, Vol. 24, No. 2 (Fall 2016), pp. 151-169. Tan, professor at the National Institute of Education at NTU in Singapore, draws on the writings of Confucius and the American education reformer John Dewey to establish a three-pronged approach emphasizing experience, reflection, and imagination. A brief but informative background section expertly discusses how Jerome Bruner’s concept of the spiral curriculum has impacted thoughts on music education in the years since it was proposed in 1961. Tan concludes that rehearsal experience should favor a system where concepts are introduced within the three concepts of feeling, perceiving and intuiting. These ingredients are the basis for the presence of imagination in the classroom. Although it doesn’t break new theoretical ground, Tan’s piece is nevertheless able to clearly show the benefits of gaining valuable educational intelligence by harvesting, reevaluating, and re-harmonizing ancient sources with modern ones, specifically those with cultural differences.



# Art, Popular, and Indigenous Philippine Music at the University of the Philippines

Jose Buenconsejo,  
SEADOM National Representative to the Philippines

THE UNIVERSITY OF THE PHILIPPINES COLLEGE OF MUSIC  
CORDIALLY INVITES THE PUBLIC TO A LECTURE-CONCERT ON

PROF. EMERITUS  
**STEVE VILLARUZ**

ON  
**FRANCISCA REYES  
AQUINO AND AFTER:**

**HOW DO  
WE DANCE:  
BRIDGING  
BOOK AND BODY**

WITH  
UP DANCE COMPANY  
(HERBERT ALVAREZ,  
CHOREOGRAPHER)  
DEMONSTRATING FOLK  
DANCES.

**FEBRUARY 17, 2017  
FRIDAY 1-2:30 PM  
ABELARDO HALL AUDITORIUM  
FREE ADMISSION**

Art, Popular, and Indigenous Philippine Music at the University of the Philippines (UP) College of Music, the University of the Philippines College of Music is pleased to announce its major events this month, promoting critical thinking on Filipino music that spans the categories of indigenous folk, popular, and art. All events are free and open to the public.

1.) The latest contemporary Filipino opera, *Diwata ng Bayan* (Spirit of the Natiob), at the Cultural Center of the Philippines had its world premiere last 9 February. The work has a libretto by Ed Maranan and music by Carmela Sinco. Its premiere had Dr. Ramon Acoymo as stage and co-music director. The performance, which lasted over

four hours, was conducted by Rodney Ambat, associate professor at UP College of Music, with the UP Orchestra.

Carmela Sinco, a New York-trained composer presently based in Uganda, is the granddaughter of former UP President Vicente G. Sinco. The music of her opera is characterized by late romantic music style with plenty of effective dramatic orchestration and many allusions to Philippine folk music, popular music theater and contemporary film music idioms.

The opera is set at the end of the 19th century, during the transition from Spanish to American colonial rule, depicting the romantic story of Matias Ylagan (played by Ervin Lumauag) and Mayumi Lualhati (rendered by Criselda



Marie Go) whose passion for each other goes hand in hand with their patriotism for Inang Bayan (Mother Country).

The work draws inspiration from the story of revolutionary leader Andres Bonifacio and Gregoria de Jesus of the Katipunan, and the “seditious” dramas of Aurelio V. Tolentino, whose 150th anniversary is being celebrated this year.

2.) Symposium on Transcultural Philippine Music (third of a series) A half-day symposium on Friday, 17th of February, 1-4pm on the roots of transcultural Philippine literature and music, particularly focused on popular

Filipino culture as emergent to Philippine alternative modernities. Papers by distinguished Filipino intellectuals Dr. Epifanio San Juan Jr, UP Prof Emeritus Steve Villaruz, Dr. Elizabeth Enriquez, and Dr. Maria Rhodora Ancheta will tackle issues pertinent to vernacular literature, to the folk dance canon built by Francesca Reyes Aquino, radio songs, and on Katy de la Cruz’s bodabil (vaudeville) songs, respectively. Papers by Prof Villaruz, Drs. Enriquez and Ancheta will be annotated with dance and music performance by UP Dance Company, UP Jazz Band (Prof Rayben Maigue), with arranger Krina Cayabyab.

**The broader theoretical context of the symposium is as follows:**

The issue of class (status group) is a vexing problem in the theory of modernity in the Philippines. This problem needs to be understood in the context of the particularities of cultural development in the country within the history of entanglement with the cultures of two empires—Spanish and American. As a response, Filipino intelligentsia from various social class positions articulated local modern visions that

were alternative to the empires’ grand, globalizing narratives of development and progress. They made traversals, constructing innovative artistic expression, embodying grassroots Filipino folk-popular sentiment and culture as an alternative response to cultural imperialism and thus built what one would call as “alternative Philippine modernities.”

The articulation of Filipino modernities in the arts had two tendencies: 1) the middle-class elevation of the folk materials to “high culture” (e.g., use of balitao and kundiman in Western classical-art forms), and 2) the channelization of the Filipino folk-popular to wider audiences via the mass media, which was not isolated from the first tendency.

The symposium will look into these two tendencies, but give more space to the realm of the second in which vernacular Filipino literature, folk dances, Filipinized bodabil, and radio songs got broadcast audiences attuned to the emerging “alternative Filipino modernities.” This strand emerged during the formative years when capitalism and flow of images and ideas accelerated between 1898 and 1941.

It was certain that the second and third generations of Filipino intellectuals—“sandwiched” between global empires and local worlds—drew inspiration from local Filipino cultures, thus creating national hegemony beyond their class origins. But the details into how the creation of that national culture and patrimony will be in the specific topics to be elaborated in this symposium.

The new Filipino opera and the papers in the symposium are made possible through a grant from the UP Vice President for Academic Affairs' Emerging Interdisciplinary Research

Grant.

3.) Documentary on traditional Philippine music

Lastly, the College respects the cultural difference and appreciates the resilience of the music of the marginalized groups in Philippines with a video documentary produced and directed by Dr. Jose S Buenconsejo, incumbent dean of UP College of Music, as part of his grant from the National Research Council of the Philippines.

Dubbed “Sound Tenderness: Music of the Non-violent Palawanun Society in Southern Philippines,” this will be previewed on Thursday, 23 February 2017 6:00 PM. Abelardo Hall Auditorium

**Below is the gist of the documentary:**

Non-violent society is extremely rare in the human species. The Palawanun in Southern Philippines is an exceptional case whose culture is manifest in their delicate and tender music, save the boisterous gong and drum in celebratory dance and, in former days, rice wine drinking feasts.

In Palawanun society, negative emotions like anger are not channeled to violent acts—men and women nor children never hurting each other—but by repression, a number of times of which has led to tragic suicides. Palawan people rationalize acts of suicides as “hereditary,” i.e., if parents commit suicide, then children would most likely follow them. This documentary suggests that the predisposition to suicide is not genetic but is underscored by social conformity. Palawan music is a compelling evidence of conformity. Music, which is often seen as providing a moment of forgetfulness to sour interpersonal relations, is not a solution to suicide. For a society who values working in groups, alienation from society is the most painful human experience. Rather than forgetfulness, music accentuates the feeling for togetherness, the absence of which means death or embracing the opposite of society which is nature. This documentary, filmed in Minahaw, Bonobono, Bataraza, Palawan in 12-16 August 2016, contemplates on Palawanun music in the praxis of its social use.





SHARE with National Representative

# Music Training in Cambodia

Yos Chandara,  
SEADOM National Representative to Cambodia





## 1. History

- The Music School was found since 1959 in Phnom Penh, in 1965 was a part of the Royal University of Fine Arts as a high school level

- In the school year 1989-1990 was found as graduate level, we called "Pakrinhabat Silapak"

- The Government Music College of Music are the Royal University of Fine Arts (RUFA) and Music School of the School of Fine Arts (SSFA)

- Besides, there are also private Music School Systems outside recognition from the Ministry of Culture and Fine Arts as bellow:

- Music Symphony School of Music, [www.simphony.com.kh](http://www.simphony.com.kh)

- Him Sophy Music Conservatory, [www.himsophymusic.com](http://www.himsophymusic.com)

- Neak Poan School of Music, [lochbonsamnang2003@yahoo.com](mailto:lochbonsamnang2003@yahoo.com)

- PPIIA, Phnom Penh International Institute of Arts, <http://www.ppiia.org>

- Sronos Music School, [sronosmusicschool@gmail.com](mailto:sronosmusicschool@gmail.com)

- And other schools as private schools are in Phnom Penh and other provinces of Cambodia

## 2. Activities

- Training as a primary (pre-school of arts), medium (diploma of arts), high school (high school of arts) at Secondary School of Fine Arts and university level at the Royal University of Fine Arts

- Training in a short time period has issued a certificate, by private music schools

- Exam and exam review with the National Comities

- Organize yearly competition by local private schools

- Participate in world Festivals and competition outside the country

- Join concerts, theater shows and other performances yearly

## 3. Output and Employment

- Students get a degree in arts degree comprises certificate of Arts and Bachelor issued by the Ministry of Culture and Fine Arts

- Obtain a certificate of study recognized by the Royal University of Fine Arts

- Choosing to work and private teachers (elementary and middle level

higher), researchers, musicians....

- Sent to study abroad, etc.

## 4. The Punch Outreach

- Western music in a very difficult and complicated because of limited popular in Cambodia

- Due to the economic situation of the country, we did not have enough to sustain needs of the masses of this music sector

- Cambodian Traditional Music is still a strong sealed into daily life, such as marriage ritual and peace

## 5. Vision and Suggestions

-The government is preparing a strategy to strengthen the infrastructure structure Construction and repair equipment, music extended package to support better

- Continue to cooperate with relevant partners, both inside and outside

- Requesting assistance from sponsoring organizations, associations, especially SEADOM our country's great future colleagues

- Cambodia's labor market as well as foreign musicians as music teachers, musicians and music products nation wide





SHARE with Member

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

Juckrit Charoensook  
Mahidol University



The Dr. Zax Games is a brand under the College of Music, Mahidol University, established by Dr. Juckrit Charoensook in September 2016. We aim to create alternative educational tools in music for general audiences and musicians as well. Last year in 2016, we launched the product "Chord Heroes: a Card Game by Juckrit Charoensook," which has been well-received and widely used in Thailand and other countries. Our Facebook page has been viewed by more than 100,000+ people with more than 1100+ likes, and 6 YouTube videos (3 from our own official channel and 3 from third party channels), viewed by more than 35,000+ people (as of February 2017). This year (2017), we plan to release 2 new products under this brand, including "Little Orchestra" which is a card game designed to help kids recognize the orchestral instruments, and "7 Notes Go!," a toy for early childhood children to learn musical notes.

We are open to any potential partnership in Southeast Asia. If you are interested in collaborating with us, there are many ways to work together;

Designing a new product together: if you have a research idea for creating a new and meaningful educational tool

(not limited to music subjects), you or your institution may contact us about your project. We can help you to form the idea and guide you to have an excellent final product (as a consultant or a co-researcher).

Introducing your product(s) to our partnership: if you or your institution have a product that should be introduced to many more people in the field, you may send us your product. We are partnering with many music schools (in both Thailand and other countries) as well as many toy/board game vendors in the country, which we can help your product become well-recognized to the public.

Selling and promoting our products in your country: we also open to any vendors who would like to sell our product(s) in your country. Our plan is to release at least 2 new educational products every year. If you are interested in selling alternative learning tools (games/toys) or creating a board game cafe, feel free to contact us anytime.

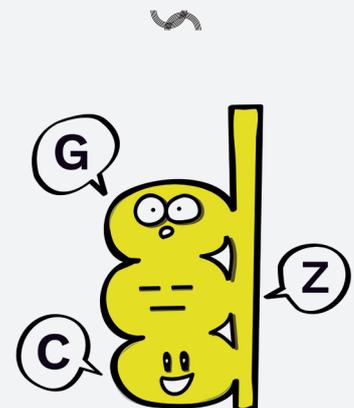
Using our product(s) as teaching tool(s): if your school/institution would like to use our product as one of your teaching methods, we are willing to provide our product(s) to your school/

institution free of charge or at lower price. \*You may need to submit the official curriculum of the class/degree that using our product(s). The main goal of Dr. Zax Games is to support educational system. We will try any efforts to improve music learning methods for generations to come.

If you would like to know more about our products, you can find us on; Facebook page: Dr. Zax Games YouTube:

E-mail: [drzaxgames@gmail.com](mailto:drzaxgames@gmail.com)

Games + Music = FUN!!! YAY!  
Dr. Juckrit Charoensook



Dr. Zax Games

### **Call for Nominations for President and for SEADOM Council Representation**

In accordance with the SEADOM constitution, nominations are called for the following positions:

- 1 position of SEADOM President and;
- Up to 9 Executive Council members.

**Please note each Active Member institution is entitled to one nomination for president and one nomination for Executive Council member. Their nomination must reach the SEADOM Office by Friday, March 3, 2017.**

The period of representation will be 2 years, from October 2017 until September 2019. Please note that the institution or organization of the President and council members will be responsible for his/her annual travel costs throughout that period. Council members will be expected to attend the Council meeting at the Annual Congress at the end of March each year and at

least one further meeting of Council in each of the two years (Council normally meets twice a year outside the Congress, in January and September). Nominating institutions will need to confirm that they will give their elected President or Executive Council members leave to attend meetings and will underwrite his/her travel costs as indicated above.

#### **The procedure after nomination will then take place as follows:**

- Nominations of institutional will be circulated after receipt at least two weeks before the start of Congress so that members have time to consider possibilities.

- To facilitate awareness of their potential value representing SEADOM, candidates are asked to provide **a brief biography and a short statement of their interest of the role.**

*For the role of President, an overview of their vision for the organization would be appropriate;*

*For Executive Council members, candidates are invited to indicate*

particular points of focus where they would be interested in contributing (e.g. in relation to SEADOM thematic areas). The combination of biography and statement should not exceed 250 words.

- Votes will take place at the General Assembly session of the Congress (i.e. on the morning of Friday, March 24, 2017 09.00-11.00 a.m.) with votes counted and results released immediately afterwards.

- Please note that votes need to be cast directly at the General Assembly, with each Active Member institution or organization being entitled to a single vote. Proxy votes may be accepted but the proxy would need to have been indicated in writing to the SEADOM office a week prior to the General Assembly.

**Please submit nominations to the SEADOM office by sending emails or formal letters to [contact@seadom.org](mailto:contact@seadom.org)**





The Princess Galyani Vadhana Institute of Music is pleased to announce that it is now accepting submissions for its fourth International Symposium investigating the theme of “Music, Myths, and Realities”

Since prehistoric times, humans have made sense of the world through myth. Myths mirror back to us our understanding of reality. The conflicts, struggles, and phantasmagoric abilities of mythological figures often reflect the unique cultural context that first projected them. At the same time, myths also relate to some of the universal features of the human condition. Myths are at once a window to the distant past and a reflection of our current life experiences.

Myths have been a perennial source of inspiration for musicians through the ages.

We are looking for papers and creative works that investigate the connections between music and ancient beliefs, traditional myths, or folktales in their historical contexts, as well as contemporary ones. We are also interested in papers and creative works

that explore how traces of myths remain embedded in contemporary music-making practices, and that examine how the contemporary reinterpretations and re-invention of myths relate to musical expression and meaning.

Just as myths have inspired musicians, so too have musicians inspired the creators of myths.

The beauty and seductive power of music is a theme found in countless mythological tales. We are also interested in papers that examine how musicians themselves have been mythologized through the ages.

How do old myths morph into new ones? How do new mythologies emerge from the habits

and contexts forged by modernization (political myths, media machines, etc.)? How does music reflect these stories and adaptations? What roles has music played historically in disseminating

and preserving myths and what role does it play today? How have various thematic elements of myth, such as heroism, the natural world, the sacred, or the magical, been

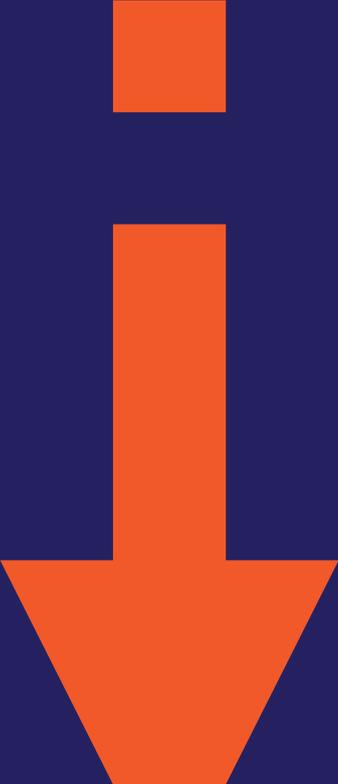
expressed musically?

How do myths about music and musicians relate to historical and/or contemporary conceptions of music and its place in society?

We are hoping this coming Symposium at PGMVIM will be a unique opportunity to learn about the myths of Southeast Asia and the music connected with them as well as reflecting on the contemporary myths that inform or even transform our current realities.

Send your abstracts to:  
[symposium@pgvim.ac.th](mailto:symposium@pgvim.ac.th)  
 Deadline: 25th of June.  
 More info will be posted here soon:  
<http://www.pgvim.ac.th>





## **CALL FOR PAPERS SEAMEX 2017**

Music Education and Collaboration  
**Southeast Asian Perspectives Conference**

Conference Dates  
**8-9 September 2017**

Deadline for Proposals  
**20 May 2017**

Conference Website  
**[www.seamex.net/conference2017](http://www.seamex.net/conference2017)**

Venue  
**MATRADE Exhibition & Convention Centre,  
Kuala Lumpur, Malaysia**

**Collaboration in music making, sometimes among music institutions, is a vital and vibrant practice within Southeast Asia, politically referred to as ASEAN. The collaboration reflects, informs, and articulates convictions and concerns that are irreducibly national and regional. The goal of the SEAMEX 2017 Music Education and Collaboration conference is to expand the avenues of scholarly inquiry into ASEAN collaboration by bringing together world-class scholars and practitioners to explore the various forms and conditions of collaboration, its impact and implication, and how sustainable they can be. In particular, we are seeking to uncover and share examples of specific local best practices (e.g. recent projects, initiatives, etc.), which might inform possible directions of value regionally.**

Paper proposals on any topic related to the study of music education and collaboration in ASEAN will be considered, but we especially welcome papers that explore one or more of the following:

#### **Music education and collaborative projects**

In what ways do music institutions in ASEAN condition the production and collaboration of ASEAN music projects? How are the identities / differences constructed, perpetuated, or challenged in musical performance? How does political or social anxiety around national identity condition who is involved in collaboration projects and who participate?

#### **Music education: national and genre perspectives**

How have particular political environments (e.g., education system, religious constraints, public spaces) shaped the music education in each country? What do these spaces afford sonically and what do they preclude? How might considering the broader landscape or soundscape enhance our understanding of music education? Perspectives from architecture, cultural geography, and ecomusicology are particularly encouraged.

#### **Regional collaboration: sustainability**

Music/music education exists alongside a range of other sonic, spoken, internal, textual, material and visual forms through which music institutions engage in performance, teaching and learning. What role does music play within the wider activity of the ASEAN Economic Community (AEC)? How does music facilitate integration, and in what ways can these activities be sustainable? How do private individuals and groups play a bigger role?

#### **Music education and community empowerment**

In marking 50 years of ASEAN establishment, we welcome new perspectives on the role of music and music education in the community, as well as continuing effects of the AEC in discourse

and practice on music in the present-day. How can studying music challenge narratives and historiographical models? What new perspectives can be brought to bear on this much-considered historical moment?

#### **Rethink 'Music Education'**

How have new music production technologies and communications technologies changed the way Southeast Asian musicians understand themselves? How does gathering in spaces outside their home country—from festivals to concerts to online channels—influence the production and experience of music making? How does music work within these spaces to facilitate new modes of AEC integration?

We are now accepting proposals for individual papers and for organised panels consisting of three papers (max 250 words each paper proposal). Proposals must be received by 20 May 2017. Notifications of acceptance will be sent by 1 June 2017, and conference registration will begin on 1 March 2017.

#### **Conference committee:**

Isabella Pek, Malaysia (Convenor)  
Ahmad Izham Omar, Malaysia  
Christine Muyco, Philippines  
Nyak Ina Raseuki, Indonesia  
Bernard Lanskey, Singapore  
Joseph Bowman, Thailand

For all programme-related queries, please contact: seamex2017@gmail.com, or log on [click here](#) for online submission.

#### **Supported By**



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