



# SEADOM CONNECTIONS

Southeast Asian Directors of Music Association

Volume III, Issue II  
June 2018

### Greetings from **Prof. Bernard Lanskey** SEADOM President

Thanks to everyone for their attendance and input at our wonderfully successful congress in March in Thailand. A particular thanks of course to Joe Bowman and the SEADOM team for all their co-ordination, and to Dr. Narong Prangcharoen and the College of Music in Mahidol for hosting us with such care. It was wonderful to see every country of Southeast Asia represented, several with greater numbers than ever before: thank you to our national representatives! Additionally, I wanted to thank our non-Southeast Asian colleagues – including Associate Members from Australian, Europe, Japan and the United States – for making their longer journeys to be with us.

Elsewhere in this issue you can read of the three fabulous keynote presentations – by Professor Anis, Dr. Young and Mr. Prim – as well as some reflections from students who participated in this year's creative

project, led engagingly by Tim O'Dwyer from Singapore's LASALLE College, who introduced Sound Painting to 24 musicians from 13 institutions from across the region.

The remainder of the scheduled sessions focused primarily on small-group discussion linking SEADOM's ongoing themes with the specific concept of crossing geographic and conceptual borders. Thanks both to the theme chairs and the SEADOM Committee for their help in bringing such diversity of stimulus together. While recognizing the contributions of those most directly engaged in steering the programme – from keynotes to student leaders to council and to the Office staff - I wanted here also to take this opportunity to thank everyone for being there, contributing to the conversations and the atmosphere of those special few days!

Amongst other news of the past few months was the accreditation by the

ASEAN Secretariat of our status as the representative body for higher music education and professional training in Southeast Asia. Thanks in particular to Isabella Pek for her tenacity in bringing this acknowledgement to fruition.

The region continues to grow in its musical connectivity as can be seen by the ever-enlarging range of events to be hosted by member organisations in the coming few months. If you have an event of regional significance, please do take advantage of the SEADOM Office as a means to spreading your word! Looking forward to catching up with members at some of their events.

Otherwise, I find myself already looking forward to the next Congress, scheduled for Yogyakarta from the 14th – 16th March 2019.

*Best wishes  
Bernard*



### **SEADOM Accredited by the ASEAN Secretariat as the Representative Regional Organization for Higher Music Education.**

After several years of negotiation, we received the good news in March that SEADOM has been now formally accredited by the ASEAN Secretariat as an associated entity. With this accreditation, it is possible to work forward with external foundations towards building projects and interactions across the region. The accreditation will allow us to be taken seriously in our advocacy for Music and Music Education at both national,

regional and even international level.

The accreditation marks a significant milestone in our 10 years of existence. We are grateful in particular to Isabella Pek for her tireless work (in fact since the 2015 Congress in Manila!) in bringing this to realization.

### **Transforming our Concepts of Border through three incredible Keynotes**

The 2018 Congress involved not one but three keynote presentations, involving for the first time a genuinely local flavor. While all three were highly challenging and provocative, they

each demonstrated opportunities and perspectives unique to Southeast Asia. On the other hand, the implications of some of the insights and proposals shared could be potentially transformative, should we take them forward, in terms of helping Southeast Asian music be more heard more broadly, leading even to a potential realignment of global musical values. All three keynotes are publicly available through YouTube (<https://www.youtube.com/user/SEADOMchannel>) with the following offering some of the key takeaways from each.

*Professor Dr. Mohd Anis Md Nor: Musicking Indigeneity: Connecting*



*Southeast Asian Indigenous Soundscapes Across Borders Through Music Education*

Professor Anis offered a kaleidoscopic exploration of the extraordinary range of soundscapes that are present today in Southeast Asia, touching also on some of the historical intersections that have contributed to this diversity. The perspective that the musicking around us transcends even that which is created by humans and that our rich ecosystem and range of traditions and cross-currents offer tremendous potential for appreciating music more widely. His final exploration of our diverse institutional identities and traditions across the ASEAN region and the wealth of possibility they might offer as we connect them was inspiring. His overall point of being open to this wealth and to charting one’s own joyous path embracing as much as possible of the different musics steered us nicely into Kit Young’s presentation.

*Dr. Kit Young: Listening with a Borderless Mind*

From the outset, Dr. Young’s passion for music and for our region was infectious as was her depth of engagement and appreciation and her capacity to communicate. Her heartfelt opening plea that the world might listen more openly was demonstrated

persuasively both with a mesmerizing Burmese lullaby and with reference to the Spaceship Voyager which failed to share anything from Southeast Asia in its extended deposit of world music. Dr. Young’s perception was that the emergent Museum for Southeast Asian Music offered a wonderful; opportunity not only to “begin to mend a historical wound in the region’s cultural heart”. Moving forward from what she described as the previous century’s dominant “musical super-family” (ie Western classical and popular genres), she offered a recipe for a future which took forward a fresh perspective through listening and feeling music, with equal engagement across a broader range of materials and cultures. Overall, this was both a challenge to many higher music education norms and an inspiration for a most meaningful and enlivening ways forward which Dr. Young already embodies.

*Mr Phloen Prim: Exploring New Traditions*

Our third keynote offered a different perspective of border-crossing, sharing with us some exciting recent contemporary projects from Cambodian Living Arts and, in particular, their globe-travelling cross-Arts and multi-media production *Bangsokol (Requiem for Cambodia)* to music composed by SEADOM

Council member Him Sophy. The work merges deeply traditional perspectives with contemporary technology and eastern and western instruments and musical practices while exploring also the historical connectedness between the different artforms from dance to costume. The overall picture conveyed by the presentation was of identities discovering and believing in themselves, finding resonance and wider recognition globally.

All three keynotes offered ideal springboards for member discussions in subsequent breakout sessions. We look forward to taking some of these points of stimulus towards next year’s congress where we anticipate looking at how to ensure quality delivery of such changing paradigms while also finding ways in particular to continue connect music with adjacent artforms.



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## SHARE WITH CHIEF

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Assist. Prof. Dr. Joseph Bowman  
SEADOM Chief Executive



Many of you are finishing your school terms but here at the SEADOM office we are winding up our summer break. First it was wonderful to see so many at our March SEADOM Congress – attendance was the largest for a congress and the keynote addresses, theme session, breakout sessions and meals all sparked lively and interesting discussions! Thanks to everyone involved who traveled from near and far to participate. It is with your energy and dedication that the association continues to grow and thrive!

All documents, files and videos from the Congress have already been posted so if you missed anything you can check them out! Believe it or not but we are already in the planning stages for SEADOM 2019 and are excited to be headed to Indonesia! As we confirm

information we will send it out so you can begin making plans!

Around the office – we just signed a contract with a local web design company to begin a redesign of the SEADOM website. The goal for the redesign are to give more functionality to our members including online payment, a member login with updateable profile, calendar/newsletter functions, and much more! We plan a soft rollout in August and hope to be up and running in September!

Finally, a personally thank you to the great team behind the scenes that makes SEADOM move – our office staff and graduate assistants this year have gone above and beyond to make things better, more efficient and stronger for the association. Without them, we

would not have nearly the quality we do now. BRAVO to our team and thank you for your time and energy!

Until next time, yours in music,

*Joseph Bowman  
Chief Executive – Southeast  
Asian Directors of Music Association*



24 students from 11 countries participated in this year's SEADOM Congress held in Bangkok, Thailand from 15 to 17 March, creating performances through sound painting.

**Lim Wen Liang**

(BMus Year 1, Composition), April 27, 2018  
Yong Siew Toh Conservatory



Above: A Sound Painting rehearsal at Mahidol College of Music Led by Dr. Tim O'Dwyer



Above: Student participants of the Sound Painting project together with Justin Hegberg



Above: YST students with delegates from the SEADOM conference

The 2018 SEADOM Congress featured the Sound Painting project that brought together students all over Southeast Asia, to create a 20-minute piece for a performance at Silpakorn University as well as the Prince Mahidol Hall. 24 students from 11 countries participated in the project led by Dr. Tim O'Dwyer and Mr. Dirk Stromberg from LASALLE College of Arts Singapore. The performances featured both traditional instruments such as the Suling, Oud, Gendang and Ruan, as well as modern instruments including synthesisers and drumset.

The Sound Painting project took the form of an on-the-spot composition, where each school contributed a piece of music to form a "palette" of sound for a "sound painter" to manipulate during the performance. We rehearsed for around 14 hours before the performance, during which we got accustomed to the "sound painter"'s signs, interspersed with some sightseeing and meals around Bangkok.

It was a positively enriching experience and in the words of one of the participants, Chiam Shan Li from Brunei, "The Sound Painting project has changed my life." The creative process brought together musicians from different backgrounds and nationalities to work together, and we forged new friendships along the journey as well. Darren Tan from LASALLE in Singapore commented during the SEADOM Congress reflection session, "We're not so different after all."

Although the performances were a success, some hurdles had to be overcome. One of the complexities of our ensemble was the variety of instruments that it contained, which we needed to balance. However, it was a great opportunity to experience such a melting pot of different cultures. In addition, we realised that we had different ways of approaching music-making, and were able to bridge our differences through sound painting. Mirzan Bin Mohd Isa from Malaysia mentioned at the open session, "As a traditional musician, we usually learn things aurally so reading from a score would have been difficult for me, but sound painting eliminated this."

Over the course of the project, we learned how to balance and rehearse the ensemble, as well as our sound palettes. We also learned how to listen out for one another, as well as to be ready to improvise on the spot. Through the Sound Painting project, we created a common language we could all speak equally fluently across our different cultural and musical backgrounds, and truly achieved our main goal as well as the theme of this year's SEADOM Congress - "Connecting Across Borders".

# Performing Arts and the Royal Courts of Southeast Asia (PARCSEA)

On behalf of Sunway University and University of Malaya, we would like to invite you to attend the upcoming Performing Arts and the Royal Courts of Southeast Asia (PARCSEA) symposium, to be held 12-13 July 2018, at the JC 3 Hall, Sunway University, Kuala Lumpur.

This seminar brings together current scholarship that focuses on the importance of Southeast Asian performing arts heritage of royal courts. Southeast Asia's royal courts have long been sites for the creation, exchange, maintenance, and development of myriad forms of performing arts, literature, and other distinctive cultural expressions. The performing arts and literature that figured prominently in their traditional displays of dominion were transferred between courts through marriage, conquest, diplomatic exchange, trade, and tributary relations, and thus have important stories to tell about the region's history.

Within individual kingdoms, the circulation of performing arts between royal courts and the public have provided vibrant mediums for education, civic discourse, and the expression of shared identity. Though many legacies of such exchanges remain extant today, and occupy iconic positions within the popular imagination as national heritage and classical archetypes, the picture is far from complete, and would be greatly informed by a fuller accounting of the less-acknowledged cultural vestiges.

We are very excited about the group of scholars and topics assembled for this program with valuable perspectives and insights that will help further our goals of better understanding the important roles of royal institutions in SEA: past, present, and future.

All participants must pre-register at <https://goo.gl/forms/8jjTrFWL2mc5M7NK2> by June 30th and pay the registration fee on-site.

For more information please contact us at [parc.sea@gmail.com](mailto:parc.sea@gmail.com)

We look forward to seeing you in Kuala Lumpur.

*Best wishes,  
Lawrence Ross & Mayco  
Santaella  
Convenors and Curators  
Performing Arts and the Royal  
Courts of Southeast Asia (PARCSEA)  
Sunway University and  
University of Malaya  
Kuala Lumpur, Malaysia*



# PERFORMING ARTS AND THE ROYAL COURTS OF SOUTHEAST ASIA SYMPOSIUM

SUNWAY UNIVERSITY, MALAYSIA  
12-13 JULY 2018

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THIS SYMPOSIUM BRINGS TOGETHER CURRENT SCHOLARSHIP ON PAST AND PRESENT ROLES OF SOUTHEAST ASIA'S ROYAL COURTS IN REGIONAL PERFORMING ARTS.

- **INTER-COURT RELATIONS**
  - HOW HAVE COURT-TO-COURT RELATIONS SHAPED THE DEVELOPMENT OF SOUTHEAST ASIA'S PERFORMING ARTS?
  - WHAT DO SUCH ARTS TELL US ABOUT POWER RELATIONS BETWEEN FORMER POLITIES?
- **INTRA-KINGDOM CIRCULATIONS**
  - HOW HAVE PALACE-VILLAGE EXCHANGES CONTRIBUTED TO DEVELOPMENTS, REFINEMENTS, AND STANDARDIZED PRACTICES IN THE PERFORMING ARTS?
  - HOW DO THE PERFORMING ARTS REFLECT THE INSTITUTIONS, IDEOLOGIES, AND CONSTITUTIONS OF POWER PRODUCED UNDER STATE SPONSORSHIP?
- **CONTEMPORARY IMPLICATIONS**
  - WHAT ROLES DO COURTS OR COURT LEGACIES PLAY IN THE PRODUCTION AND DEVELOPMENT OF PERFORMING ARTS IN THE TWENTY-FIRST CENTURY?
  - HOW HAVE PERFORMING ARTS FIGURED IN THE TRANSFORMATIONS OF SOUTHEAST ASIA'S HEREDITARY POLITIES INTO MODERN STATES?
  - HOW HAVE RECENT GENERATIONS OF ROYAL-COURT DESCENDANTS TRANSFORMED THEIR PATRONAGE OF THE ARTS AS POLITICIANS, ACTIVISTS AND ENTREPRENEURS?

onsite  
registration  
RM 300 / full  
RM 150 / student

info:  
PARC.SEA@gmail.com



# Brunei hosts 2nd International Music Festival in Nanjing, China

Expression Music Academy



**B**runei Darussalam – The collaboration between Brunei’s Expression Music Academy and China’s Steinway Piano Gallery in Nanjing has given many aspiring young pianists and vocalists yet another platform to grow in all aspects of their musical journey.

More than 60 participants, students and teachers from Brunei, China and Philippines flew to Nanjing, China to attend the festival.

Lily Chiam, Founder and Director of Expression Music explained, “International Music Festivals are one of the essential channels for students to expand their personal and musical horizons. It’s through these

platforms that students could explore, share and further sharpen their talents.”

Masterclasses and daily concerts were conducted to enrich the students and teachers. Prof. Milan Franěk from Vienna Music Academy, Austria, conducted the Piano masterclass while the vocal masterclass was held by Professor Adam Pan from Shanghai, China. Aural masterclass was taught by Teacher Chona Juana David, while the Theory masterclass was done by Teacher Telmo Zaldivar, Jr.

Lily Chiam herself brought to life the “Colours of Music”, in which she discussed and highlighted the multiple facets of effective music teaching through colours and setting international standard goals to further explore ways to cultivate enjoyment in music learning for each student.

To acknowledge and honour Lily Chiam in her invaluable music education contribution to China, she has been officially appointed as “Expert in Music Education” for the Steinway

Piano Studio Project Management Group” by The Directors of Steinway & Sons Piano Asia Pacific Co Ltd., Mr Jay Shao, Ms Zhou Zhou and Mr Liu.

The festival was successfully concluded with a magnificent Gala Concert performed by the students. The Academy also brought the students and families to enjoy the iconic locations in Nanjing and Shanghai, together with a delightful trip to Shanghai Disneyland.



- Photo 1- 3: Attendees, parents, and staff of Expression Music's 2nd International Music Festival in The Steinway & Sons Piano Gallery in Nanjing, China
- Photo 4: Director and Founder of Expression Music Academy Lily Chiam being presented with “Expert in Music Education” for the Steinway Piano Studio Project, together with the Directors of Steinway & Sons Piano Asia Pacific Co Ltd., Mr Jay Shao, Ms Zhou Zhou and Mr Liu.
- Photo 5: Left: Lily Chiam conducting “Colours of Music” teacher training.
- Photo 6: On center: Prof. Milan Franek from Vienna Music Academy, Austria conducting Piano Masterclass.
- Photo 7: On right: Professional Vocal Coach Music Production, Technical R&D Consultant, Professor Adam Pan conducting Vocal Masterclasses.
- Photo 8: On left: Expression Music Academy's Telmo Zaldivar Jr., conducting Theory Masterclass to music teachers in China.
- Photo 9: Far left: Expression Music Academy's Chona Juana David conducting Aural Masterclass to students and music teachers in China.
- Photo 10: 42 music teachers from different provinces in China flew to join the festivals' masterclass.

SHARE WITH MEMBER

SEAMEX 2018, 24-26  
August, Thailand  
Cultural Centre,  
Bangkok

Isabella Pek  
Founding Director  
of SEAMEX

Seamex Institute  
Faculty of Music, Silpakorn University  
Thailand Higher Education Academic Network  
Southeast Asian Directors of Music  
Department of Cultural Promotion  
Ministry of Culture, Thailand

SEAMEX  
2018  
24  
-  
26  
August

Small Hall  
Thailand Cultural Centre  
Bangkok

**Guest Artists and Lecturers:**  
Ayako Oura (Tokyo Kosei Wind Orchestra)  
Supapol Thanyawibool (Kasetsart University)  
Anant Narkkong (Silpakorn University)  
Ingolv Haaland (University of Agder)

**Activities:**  
Bangkok International Band Festival  
World Music Showcase and Talks  
Choral Music Showcase  
Jazz Band Concert  
Workshops and Band Clinic  
Music Exhibition and Market Place

Special Concert Performed by Feroci Philharmonic Winds  
Supported by Embassy of Italy

[fb.me/musicsilpakorn](https://fb.me/musicsilpakorn)

Sponsored by



**What is SEAMEX all about?**

Southeast Asia Music Education Exchange (SEAMEX) is about gathering of music lecturers and music students in Southeast Asia. They come together to play, to know each other, and t  collaborate. You know, to make 1+1 bigger than 2.

**What is special about SEAMEX 2018?**

SEAMEX 2018 celebrates the wind orchestra and music ensemble legacy in Southeast Asia, particularly in Thailand. You'd see university orchestras from Southeast Asia perform, attend workshops on ensemble performances, and build lifelong friendships with other musicians in the region.

**What are the highlights?**

Well, the highlights are obviously the student concerts held over the three days.

**In addition, the lecturers will perform in the 24th August evening concert. And, in the evening on the 25th, there will be a concert performance of**

**traditional ensembles. We are the Southeast Asians, how can we leave our rich traditions and cultures out?**

And, we have prepared some wonderful workshops and forums for different genres and different interests.

AND, we have the Feroci Philharmonic Gala Concert on the final evening. Exciting!

Oh, wait. One more focus: Silpakorn University has offered international wind orchestra students to audition for scholarships to attend workshop during SEAMEX 2018. Music students out there, try!

**Why would SEAMEX 2018 be held in Bangkok?**

We make SEAMEX tour Southeast Asia, so that more university students from different parts of the region can participate in the platform. For those who can afford to travel - which is becoming cheaper, it will be a great opportunity to visit different cities and meet music students there.

In fact, SEAMEX 2019 will

be held at Yogyakarta, Indonesia on 6-8 September. Let's prepare to join the Indonesians at Jogja in 2019.

**How much does it cost to join SEAMEX 2018?**

It costs THB900 per person for unlimited entry to SEAMEX venues over the three days, 24-26 August. You can perform, attend workshops, visit and network.

There is also a 5D4N hospitality package that costs THB6500 per person which covers twin sharing room at 3-star hotel (with breakfast), and local transfers, arriving on the 23rd August, departing on the 27th.

**Where can I find SEAMEX 2018 information?**

Please log on to our FB page here: <https://www.facebook.com/Bangkok-International-Band-and-Orchestra-Festival-1633079550112737/>  
<https://www.facebook.com/seamusicex/>  
<https://seamex.co>



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PGVIM INTERNATIONAL  
SYMPOSIUM 2018  
MUSIC & METAMORPHOSIS  
Bangkok 29th-31st August 2018  
The Princess Galyani Vadhana  
Institute of Music

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For its 5th annual International Symposium, the Princess Galyani Vadhana Institute of Music carries on its tradition, combining engaging panel discussions, paper presentations and thematic performances throughout three days. The event will also showcase the outcome of workshops conducted with the AYE (Asean Youth Ensemble) in collaboration with young composers from the region.

**We are still accepting paper relating to the following ideas:**

At last year's symposium we explored the myths and realities that lie at the heart of musical cultures the world over. This year, we expand on this discussion through an examination of the myriad of ways in which musical styles and meanings morph over time.

Musical traditions are constantly being re-imagined and transformed as each generation adapts them to suit their own cultural values and needs. Some musical languages

have been lost in transition—their original sonic properties and aesthetic impetus obscured by wave upon wave of adaptation. At the same time, musical reinterpretations and reinventions have given rise to new musics with novel semantics.

**Musical metamorphoses include both evolutions and devolutions:**

while the blind reproduction of musical ideas has given us pale and tedious clichés that fail to inspire, informed and creative transformations have, in many cases, helped to preserve the life force of a certain branch of the musical tree.

**We invite papers reflecting on the theme of musical metamorphosis from six perspectives:**

- 1) Traditional Musics
- 2) Western Art Music
- 3) Popular Music
- 4) Sociomusicology

5) Music Production and Distribution Technologies

6) Music Education and Advocacy

Please send your abstract (200-500 words) and specify which of the 6 panels you would like to participate in. Proposals should be sent as a Word or PDF document to [www.pgvim.ac.th/sym](http://www.pgvim.ac.th/sym) by 22nd June 2018.

Paper presentations should last 15-20 mins and may include a live performance element. Presentations are followed by a 10 mins Q&A. Papers will subsequently be published in the Symposium Proceedings. Full papers should be between 3,000 and 8,000 words and formatted according to the Chicago Manual of Style.

More info can be found here: <http://www.pgvim.ac.th/sym/>



# The Kodaly Summer Program at the Philippine Women's University

**Prof. Earl Jimenez**  
Philippine Women's University,  
Manila

The Kodaly Society of the Philippines held its annual summer certification program at the Philippine Women's University (PWU) School of Music from April 9-20, 2018. This year's resource person was Prof. Reka Csernyik an Australian-based Kodaly expert who has recently taken the position of Coordinator for Kodaly Pedagogy at the Conservatorium High School in Sydney. This is the third time that Prof. Csernyik has come to the Philippines to share her expertise.

This is the third certification program that PWU has hosted under its partnership with the Society currently led by Daisy Marasigan. Attracting several dozens of music teachers from around the Philippines with a few participants from neighbouring countries like Indonesia and Malaysia, the two-week program includes classes in Basic

Musicianship, Advanced Musicianship, Kodaly Methodology, and Conducting. One of the more unique aspects of the program is its inclusion of Asian and Philippine music where participants experience playing indigenous music instruments such as Philippine gongs and bamboo instrumental ensembles, Indonesian angklung, and Japanese koto which are taught by faculty under the Ethnomusicology Program of PWU. The Hungarian Embassy in Manila has recognized the efforts of the Kodaly Society in propagating the legacy of Zoltan Kodaly by gracing the culminating activity of the summer certification program for the past two years.

The partnership of the Kodaly Society of the Philippines with the Philippine Women's University since 2009 has resulted in the offering of a graduate degree in music education with

an emphasis on Kodaly, the only one of its kind in the Philippines. Graduate students take the summer certification program as part of their academic requirements. In addition, since 2015, the music education classes in the elementary and secondary levels in the university have been taught using the Kodaly method following an experimental program developed by the School of Music Kodaly-certified faculty.



# Thailand Higher Education Music Academic Network – THEMAN



1/2018 THEMAN's official meeting was held in February at Songkhla Rajabhat University, Songkhla, Thailand, in which more than 30 institutions participated. The majority of the institutions attending this meeting were from the southern part of Thailand.

The agendas of the 1/2018 THEMAN's official meeting include:

1. THEMAN's network expansion: there are currently 31 members joining THEMAN

2. THEMAN's management regarding liaison among its members: to ensure the effectiveness of members' coordination, the resolution concluded in the meeting is to appoint the following secretaries to position in each region as follows:

Northern region: Assistant Prof. Dr. Khanithee Pituphumnak, Chiang Mai University

Northeastern region: Dr Thiti Panya-in, Buriram Rajabhat University

Southern region: Mr Phusit Suwanmanee, Songkhla Rajabhat University

Bangkok Metropolitan and Eastern region: Miss Natsarun Tissadikun, Bansomdejchaophraya Rajabhat University and Dr Supphorn Suwanpakdee,

Princess Galyani Vadhana Institute of Music

3. Adding more music activities in each THEMAN's meeting: not only will it make the participants better understand music situations and appreciate the cultural contexts of each meeting venue, it will additionally build up the collaboration amongst members of THEMAN in the future

4. The criteria for the selection of qualified experts: the qualifications of the experts proposed in the meeting by THEMAN insist of such expert's stage presentation, their professional work and performances that have achieved critical acclaim in the field of music. This proposal will then be presented to the Council of Fine and Applied Arts Deans of Thailand (CFADT). Regarding the criteria of professional work, awards and stage performances that are qualified as 'receiving critical acclaim', it will be discussed in the next meeting.

5. The next meeting of THEMAN will be held in the event of SEADOM 2018 at the College of Music, Mahidol University (Salaya Campus) in March 2018.

2/2018 THEMAN's official meeting was organised in February by the College of Music, Mahidol University, Salaya. In this particular occasion, it was held in the event of SEACOM 2018.

After the first meeting, THEMAN had continued considering the criteria of the qualified experts. Currently, the name list of the qualified experts has been presented to CFADT for their consideration.

## Book the Date

3/2018 THEMAN's official meeting, which will be hosted by the Princess Galyani Vadhana Institute of Music, will be held in August 2018 at the Princess Galyani Vadhana International Symposium 2018.

## Upcoming performance

THEMAN: SEAMEX 2018 on 24 – 26 August, 2018 at Small Hall Thailand Cultural Centre, Bangkok, Thailand.



# Southeast Asian Musical Traditions (SEAMT) Theme

Assoc. Prof. Dr. Clare Suet Ching Chan  
Universiti Pendidikan Sultan Idris

With the coming of the 4th Industrial Revolution, knowledge and information will mostly be digitalised and disseminated through the Internet free online. The millennial grow up in a learning system that requires short messages, iconic texts, trailers that highlight only the essential information to cater to the short attention span of this generation consumers. While this revolution will accelerate at great speed, the academic world is slow to adapt to this change. Academic knowledge and information on the musical traditions of Southeast Asia remains embedded in highly intellectual discourses publicised in journals that are not easily accessible to the public.

During the 2018 SEADOM Southeast Asian Musical Traditions (SEAMT) theme meet up, there was concern raised on the public's lack of exposure to quality knowledge of Southeast Asian Musical Traditions. While there are many youtube videos on SEAMT, they are either music shows performed at concerts and festivals or 'staged authentic' performances tailored for tourists. There was usually no information provided on the origins and background, musical instruments and musical styles. Therefore, some of the attendees of the SEAMT theme discussion, especially the younger and technologically savvy ones, volunteered to facilitate the creation of short video trailers based on SEAMT research materials submitted to this group theme. The materials may be submitted to the theme chair by any interested researchers

who wish to promote a SEAMT online. Raw video footages submitted should be of good quality. The researcher is responsible for writing a short, simple but catchy write-up for the SEAMT group to put the video together. The video should only be about 3-5 minutes in length.

For the first time in Malaysia, the Master of Performance Studies degree programme will be offered by the Faculty of Music and Performing Arts of Universiti Pendidikan Sultan Idris. This programme consists of coursework with thesis



or creative work production for 3 or 4 semesters. Performance Studies has its origins in Richard Schechner's concept that every action, interaction, movement can be studied as a performance which in turn can facilitate our understanding of world phenomena. Behaviour is the 'object of study' in performance studies. For example, how does the symbolic gestures of a musician or conductor evoke images that influence our psychology of the music performed? How does the storyteller or comedian use facial expressions and body movements to convey meaning? How does the layout of props and stage design simulate place? How is the text or script performed through vocalisation techniques and speech?

Performance Studies draws from interdisciplinary theories from fields such as the performing arts, cultural studies, anthropology, sociology, tourism studies, literary theory, feminist theories, gender studies, semiotics and others. Performing arts practitioners, cultural advocates, musicians, artists, ethnographers are among many others who will find interest in performance studies to further understand their creative works and ideas. Research methodologies or approaches from diverse fields such as practice-based, practiced-led, artistic-led research, grounded theory, qualitative and even quantitative areas may be utilised to examine performance as a lens to understand the world.

This Masters of Performance Studies will be offered as a mixed mode (coursework and research) by the Faculty of Music and Performing Arts at Universiti Pendidikan Sultan

Idris beginning from Semester 1, 2018/2019 intake. Please register through the Institute of Graduate Studies. <http://www.ips.upsi.edu.my>

Faculty of Music and Performing Arts  
(Graduate Programmes)

# MASTER OF PERFORMANCE STUDIES

**BY MIXED MODE (RESEARCH AND COURSEWORK)**

The Master of Performance Studies is an academic discipline that studies action, interaction, gestures and movement as performance and utilises it to understand human cultural interaction. This programme examines performance in disciplines such as music, theatre, dance, culture, arts, literature, media and communication. It incorporates critical theories from various fields including performance theories, cultural studies, gender studies, popular culture studies, literary studies and media studies to examine performance. The Master of Performance Studies is offered as a mixed mode programme that provides coursework as foundational studies to support research in a chosen field. This research will culminate to a written dissertation or creative work production.

**ENTRY REQUIREMENTS**

A bachelor's degree with honours and at least 2.75;  
**OR**  
 equivalent degree from any higher educational institution;  
**OR**  
 Other qualifications recognised by the Senate, obtained through accreditation of prior experiential learning (APEL) subject to the fields listed;  
**OR**  
 Other qualifications recognised by the Senate;  
**AND**  
 Fulfilment of specific entry requirements imposed by the faculty.

**Local Fee - RM 5,975.00 (3 Semester)**  
**International Fee - RM 15,060.00 (3 Semester)**

**Contact Information**  
 Website : <http://fmstp.upsi.edu.my>  
 Email : [info@fmstp.upsi.edu.my](mailto:info@fmstp.upsi.edu.my)  
 Tel : +605-4506702  
 Fax : +605-458 3602

**Admission Unit**  
 Email : [ips@upsi.edu.my](mailto:ips@upsi.edu.my)  
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 Tel : +605-459 4649/5511/5550  
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FAKULTI  
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& SENI  
PERSENDIAHAN

## Master of Performance Studies



3rd International Music and Performing Arts Conference (IMPAC2018)

## 13-15 November 2018.

The Faculty of Music and Performing Arts of Universiti Pendidikan Sultan Idris will be holding their third (3rd) International Music and Performing Arts Conference (IMPAC2018) from 13-15 November 2018.

**Date:** 13- 15 November 2018

**Time:** 8:30 a.m. – 6:00 p.m.

**Venue:** Faculty of Music and Performing Arts Universiti Pendidikan Sultan Idris 35900 Tanjong Malim, Perak, Malaysia

**Theme:** Surfing Today, Navigating Tomorrow

**IMPAC2018 will present knowledge in different modes:** individual papers, panels, poster presentations, performance of creative works, workshops;

and pecah ruyung (early and developing research papers).

The term 'surfing' refers to two activities – surfing as a water sport and as browsing the Internet. Surfing as a water sport metaphorically presents the act of riding, balancing and surging forward in synchronisation with the waves of global change and development. Surfing the Internet for information is a current ubiquitous phenomenon. 'Surfing today' denotes the act of staying abreast, balancing new and conventional trends as we surge toward global connectivity.

In ancient times, seafarers navigated their route using the stars and compass; pilots used beacons and radars in air navigation, and most recently vehicle drivers used Global Positioning Systems (GPS) for land navigation. 'Navigating tomorrow' denotes the phenomenon

of guided planning, organising and strategising our actions and directions. 'Surfing today, navigating tomorrow' metaphorically denotes the notion to capitalise on the current phenomena and technological advancements to navigate our directions and plans for tomorrow.

We invite academic scholars, practitioners, performing artists, early career researchers and related personnel to submit papers that connect the conference theme with the performing arts. We urge you to creatively present how your research ideas and topics may relate to an aspect to the theme above. In the following, we suggest several subthemes that may assist the potential presenters to channel their papers toward the theme.





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