



The **2nd** INTERNATIONAL SYMPOSIUM ON CREATIVE FINE ARTS (ISCFA) 2022

CULTURAL TREASURE HERITAGES

February 23-24, 2022 at the Auditorium of language and Computer Center
(The 100th years anniversary auditorium) Phranakhon Si Ayutthaya Rajabhat University





Message from the President of Phranakhon Si Ayutthaya Rajabhat University

On behalf of the executives of Phranakhon Si Ayutthaya Rajabhat University, I am very pleased and honored to congratulate all presenters of creative works at **“The 2nd International Symposium on Creative Fine Arts (ISCFA) 2022.”**

Phranakhon Si Ayutthaya Rajabhat University is an educational institution located in the area of Ayutthaya Historical Park, a World Cultural Heritage City, a famous and well-known place among tourists around the world. In addition to teaching and learning management, research and academic services, we also focus on preserving arts and culture, knowledge, attitudes, continuation, inheritance and passing on wisdom as cultural heritage to the future generations.

With such importance, I am confident that this ISCFA 2022 will disseminate knowledge about creative works of art as well as being a forum for exchanging knowledge and strengthening academic networks.

Also, I would like to express my heartfelt thanks to the administrative board and members of the Faculty of Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University who collaborated in organizing this symposium and have made the success of this event possible. Finally, I wish all the participants of this symposium happiness and prosperity during this difficult time.

Associate Professor, Dr. Chusit Pradabpet
President of Phranakhon Si Ayutthaya Rajabhat University



Message from the Dean of the Faculty of Humanities and Social Sciences

On behalf of the administrative board and members of the Faculty of Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University, I would like to congratulate all presenters of creative works at “**The 2nd International Symposium on Creative Fine Arts (ISCFA) 2022**” held under the theme of Heritage of Treasure Culture, on the occasion of the 117th anniversary of Phranakhon Si Ayutthaya Rajabhat University this year. ARU-ISCFA is a forum for presenting research and creative works, with the primary purposes to support and develop young generation creators, strengthen academic networks, and exchange knowledge among creators in the field of fine arts.

The Faculty of Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University is an educational institution responsible for producing qualified graduates, research, academic services, as well as preserving arts and culture. Teaching and learning process in Music, Performing Arts and Art Programs is organized by adopting knowledge integration of Ayutthaya studies and local development, together with providing activities that help develop learners to achieve the university mission.

On this occasion, we have received warm cooperation in submitting creative works from lecturers, independent academics, and students from 9 countries, including China, Romania, Japan, India, South Korea, Italy, Indonesia, USA and Thailand. We are also honored by the luminaries from Singapore and the Philippines. In this ARU-ISCFA 2022, the total number of creative works from the three fields is 90; namely, 55 works in the field of music, 28 ones in the field of performing arts, and 7 others in the field of art.

With such importance, I am very pleased and confident that this ISCFA 2022 will disseminate knowledge regarding creative works of fine arts, as well as become a forum for the exchange of knowledge and enhancement of academic networks in this area.

Associate Professor Dr. Winatta Saengsook
Dean of the Faculty of Humanities and Social Sciences
Phranakhon Si Ayutthaya Rajabhat University



Message from the Governor of Phranakhon Si Ayutthaya Province

Ayutthaya is a province in the central region covered with plains and has four main rivers flowing through it, namely the Chao Phraya River, Lop Buri River, Pa Sak River, and Noi River. These rivers create fertility and moisture to the soil surface, which is ideal for the life of humans, plants, and animals since ancient times. In addition to being important in terms of geography, Phranakhon Si Ayutthaya was also the former capital of the Kingdom of Thailand. Here is a place of civilization that is important in terms of history, economy, society, art, and culture for more than 650 years. In 1991, UNESCO declared the Ayutthaya Historical Park to be World Cultural Heritage City with its unique architecture and unique city plan, surrounded by a river entirely.

Ayutthaya today is a world heritage city full of history, art, and culture. It is a multicultural society where Buddhists, Christians, and Muslims live happily together, and is ready for you to step in to learn in every corner of it. “Ayutthaya” is a beautiful and sylvan city surrounded by nature that has the uniqueness of a World Heritage City that blends perfectly with being a tourist city. There is the image of Buddha’s head inlaid into the roots of the tree at Wat Mahathat which you might be familiar with, in which its mysterious beauty attracts many Thai and foreign tourists to visit. Moreover, there is also Wat Chaiwatthanaram located next to the waterfront of Chao Phraya River, which is the filming location for the famous Thai TV Channel 3 drama “Buppesaniwat” (Or Chao). In the evening near sunset, the image of the sun shining on the temple grounds where you can sit and watch the view of these temples until dusk (around 7 PM to 9 PM.) The temples will turn on the light to make the image of the ancient site beautiful to impress the onlookers. In addition, you can also ride an elephant to see ancient sites, pray for blessings from sacred objects, and try a variety of delicious food at the local restaurants. Moreover, many hotels and accommodations are ready to accommodate you. The province of Ayutthaya has the preparedness to support safety in controlling and preventing the spread of COVID-19. Therefore, I am confident that if you travel to Phranakhon Si Ayutthaya Province, you will receive both safety and a great experience for sure.

Finally, I wish the ISCFA 2022 this time to achieve all objectives. Thank you Phranakhon Si Ayutthaya Rajabhat University for organizing an academic conference and disseminating news about Phranakhon Si Ayutthaya Province to promote cultural tourism for both Thais and foreigners. I wish you all happiness and prosperity during this difficult time.

Mr. Weerachai Nakmas

Governor of Phranakhon Si Ayutthaya Province



Message from the President of the Council of Thailand's Dean of Arts and Design

Creativity in the fine arts can be compared to a reflection that has significant implications for human life. It is also considered information that can reflect the wisdom created by people in various localities very well by using local cultural, spatial and environmental raw materials to combine with techniques and folk wisdom to bring about a beautiful and valuable creation capable of expressing the social identity of the local community as well as reflect their ethnic identity. With the importance mentioned earlier, academics and individuals have begun to pay attention to the study of concepts under the creative process of fine arts for commercial use, such as decorating the venue with art, contemporary performances, advertising background music and the creation of musical plays. In addition, various aspects of creative works have been studied and researched in order to continue the knowledge of the work that has been manifested and to maintain the value of the creative work.

For this reason, I am confident that the presentations on this ISCFA 2022 will be a dissemination of knowledge about creative works of arts, as well as a platform to exchange knowledge and strengthen academic network.

Finally, I wish this ISCFA 2022 academic conference will be able to achieve all its objectives. And I would like to thank Phranakhon Si Ayutthaya Rajabhat University for creating a network for organizing this symposium. In addition, we would like to thank all personnel who participated in organizing this symposium. Finally, I would like to wish all the participants to experience happiness and prosperity in every aspect.

Prof. Dr. Bussakorn Binson
President of the Council of Thailand's Dean of Arts and Design

Keynote Speakers

“Cultural Treasure Heritages”



Music

Dr. Joe Peters: PhD (UWA)

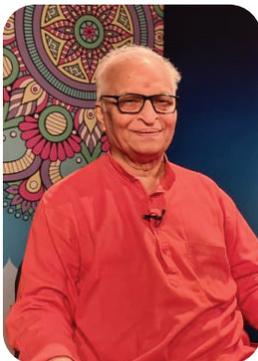
Singapore Ethnomusicologist,
Music Director, Founding Director of
Tremolo Strings Pte Ltd. (Spore)



Performing Art

Prof. Dr. Narapong Charassri

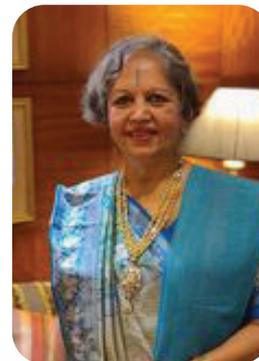
Chulalongkorn University (Thailand)



Speech from India

Prof. Prem Chand Hombal

Head Department of Dance, Faculty of
Performing Arts, Banaras Hindu university,
India.



Speech from India

Prof. Dr. Parul Shah

Former Head Dance and Dean Faculty of
Performing Arts, the Maharaja Sayajirao
University of Baroda, India

PROCESS OF THE PROJECT

Note: Experts from each field must have an appointment made by the organizers of the institute.

01

Have a meeting with the committee for the project planning.

Appoint specialists from each field to consider the creative work.

03

Make an application announcement to submit the creative work (submitting within the dateline to send the papers to the specialists)

Make an announcement for the qualified creative work to make a presentation.

05

Create the public relations poster for the creative work presentation and the certificates to be available to the public.

Inform the presenters to submit 3 pieces of their creative work to send to the specialists with an explanation of the applicants' work under the listed topics.

07

Make a presentation of the creative work having the specialists consider each work following the listed schedule.

SYMPOSIUM COMMITTEE



Prof. Dr. Kwang – I Ying

National Sun Yat – Sen University
Taiwan



Assoc. Prof. Dr. Keri McCarthy

Washington State University
United States



Assoc. Prof. Dr. Kentaro Sakai

Showa University of Music
Japan



Assoc. Prof. Yoshio Masatsune

Showa University of Music
Japan



Prof. Dr. Chindarat Chareongwong

University of Central Oklahoma
United States



Prof. Dr. La Verne C. Dela Pena

University of the Philippines
Philippines



Prof. Dr. Chieko Mibu

Elisabeth University of music
Japan



Eve Duncan

Melbourne Composers
Association, Melbourne
Australia



Prof. John Elmsly

Composers Association
of New Zealand
New Zealand

SYMPOSIUM COMMITTEE



Prof. Dr. Weerachat Premananda

Chulalongkorn University
Thailand



Prof. Chol Woo David Lee

Director of Daegu Cultural
Foundation Korea
Korea



Assoc. Prof. Dr. Kovit Kantasiri

Shinawatra University
Thailand



Assoc. Prof. Dr. Wiboon Trakulhun

Rangsit University Conservatory of music
Thailand



Professor Kamol Phaosavasdi

Chulalongkorn University
Thailand



**Emeritus Professor
Dr. Suchat Thaothong**

Bangkok Thonburi University
Thailand



Asst. Prof. Dr. I-na Phuyuthanon

Srinakharinwirot University
Thailand



Prof. Dr. Narapong Charasri

Chulalongkorn University
Thailand

SYMPOSIUM COMMITTEE



Asst. Prof. Dr. Dharakorn Chandnasaro

Srinakharinwirot University
Thailand



Dr. Teeradech Klinchan

Office of Performing Arts, Fine Arts
Department, Ministry of Culture Thailand
Thailand





THE INTERNATIONAL SYMPOSIUM ON CREATIVE FINE ARTS (ISCFA) 2022

The Academic Service, the Research for Building Knowledge,
the Maintenance of Arts and Cultures, and the Establishment of Academic Connection

The Principles and Reasons

Due to the government's policy to develop Thailand by using an economic model for sustainable development (Bio-Circular-Green Economy Model: BCG), which is part of the push for "Soft Power," Thailand has focused on adding value to the creative economy that emphasizes development with "wisdom" and "creativity" because Thailand has a strong point and readiness for cultural costs such as arts and crafts, traditions, tourist attractions and communities that have their own identity, combined with creativity and craftsmanship of Thai people. The government has accelerated efforts to promote Thailand's creative industries in 15 fields, namely handicrafts, music, performing arts, visual arts, film, broadcasting, printing, software, advertising, design, and marketing, providing services in architecture, fashion, Thai food, Thai traditional medicine, cultural tourism and as well as preserving and driving tradition and festivals to the world level.

The symposium on Fine Arts, research, and creative works create a broad international academic network in line with the country's economic development. The faculty members have the opportunity to produce academic works from creative presentations, which is a mission supported by the Faculty of Humanities and Social Sciences. It also creates an academic atmosphere as well as encourages and encourages staff and students, especially in the field of fine arts, to have the opportunity to present their creative works in line with the philosophy, vision, mission, and goals of the university's strategic plans.

With the Faculty of Humanities and Social Sciences of Phra Nakhon Si Ayutthaya Rajabhat University realizing its importance, this international academic conference, and presentation project event for the year 2022 was organized. The organizers hope that the event will be of great benefit to the development of the faculty's creative works as well as to provide opportunities for Fine Arts education personnel across the country to present their academic works to the public, and create academic cooperation/creative presentations between universities, government and private sectors that provide Fine Arts courses both domestically and internationally. Thus, this academic conference project aims to promote and develop innovations that will lead to the creation of new academic works and to build on academic achievements that can respond to the needs of the community as well as to promote the country's education management to be strong and to develop continuously and sustainably.

Objectives

1. To organize international conferences on fine arts, research, and creative works and present academic progress with international standards for researchers, faculty members, and students both at domestic and international.
2. To promote and develop a new generation of creative people, create academic networks, creative research groups, and create an atmosphere in academic works in the field of fine arts to the public both inside and outside the institution.
3. To provide academic services by encouraging exchange opportunities on works and creative works information between researchers, faculty members, and students from various departments/institutions.
4. To improve the quality of research/creative works of faculty members, staff and students in Ayutthaya Rajabhat University.

The 2nd INTERNATIONAL SYMPOSIUM ON CREATIVE FINE ARTS (ISCFA) 2022

AGENDA

February 23–24, 2022 (Online event) at the Auditorium of language and Computer Center (The 100th years anniversary auditorium) Phranakhon Si Ayutthaya Rajabhat University

February 23, 2022 (Day 1)

- 08.30 – 09.00 Registration
- 09.00 – 09.40 Opening Ceremony and welcome Speech
by Assoc.Prof.Dr.Winatta Saengsook
Dean of The Faculty of Humanities and Social Sciences
Opening Ceremony Speech by Assoc.Prof.Dr.Chusit pradabpet
President of Phranakhon Si Ayutthaya Rajabhat University
- Speech by Prof.Dr.Bussakorn Binson Chairman of the Dean of the Art and Design Council of Thailand
 - Speech by Mr.Weerachai Nakmas Governor of Phra Nakhon Si Ayutthaya Province

Music (Auditorium A)

China, Romania, Japan, India, South Korea, Italy, Indonesia, USA, Thailand

- 09.40 – 10.00 Keynote Speakers: Cultural Treasure Heritages
by Dr. Joe Peters: PhD (UWA): Singapore Ethnomusicologist, Music Director, Founding Director of Tremolo Strings Pte Ltd. (Spore)

- 10.00 – 12.00 Presenting creative works No. Mu 1 – Mu 12.

No.	Titles	Creators	Country
Mu 1	Dialog II for Solo Violin	Mingu Kim	South Korea
Mu 2	Carnatic Music	Prof.Dr.Sashikumar Kizhikilot	India
Mu 3	"Mekong" for Trumpet Sextet	Nurthapol Deekum	Thailand
Mu 4	The Last Oath for Saxophone and Cello	Asst.Prof.Dr.Supachai Suriyut	Thailand
Mu 5	"S/Si-luh - wet#22" The Sound Silhouette of Spiritual for Electroacoustic Music	Assoc.Prof.Dr.Ekachai Phuhirun	Thailand
Mu 6	"12 -Month Buddha Worships" for Chorus, Chamber Ensemble and Electroacoustic Music	Prawit Boonprakong Asst.Prof.Dr.Supachai Suriyut	Thailand
Mu 7	"In this Land Suites" for Guitar Finger Style	Khong Mongkon	Thailand
Mu 8	Cantabile for Violin and Piano	Asst.Prof.Dr.Prapansak Pumin	Thailand
Mu 9	"The Lion and the Mouse" for String Quartet and a Storyteller	Dr.Pongthep Jitduangprem	Thailand
Mu 10	"Lueang Hang Khaw" for String Quartet	Worachat Kitrenu	Thailand
Mu 11	"Teekar Bodhivesa" Overture for Mahasarakham Symphony Orchestra	Asst.Prof.Akapong Phulaiyaw	Thailand
Mu 12	"Mahasarakham Nam Lue" for Mahasarakham Symphony Orchestra	Asst.Prof.Dr.Narongruch Woramitmaitee	Thailand

- 12.00 – 12.50 A lunch/coffee break

- 12.50 – 14.45 Presenting creative works No. Mu 13 – Mu 22.

AGENDA

No.	Titles	Creators	Country
Mu 14	The Thai Children's Games: Suite for Woodwind Quartet	Asst.Prof.Wg.Cdr.Dr.Woraket Tagosa Dr.Navaya Shinasharkey	Thailand
Mu 15	Iddhipada (The Four Bases of Spiritual Power) for Piano Trio	Patt Nanpipatsakun	Thailand
Mu 16	"Mutation" for Flute, Clarinet, Vibraphone and Piano	Asst.Prof.Dr.Rujipas Phudhanunnaruepat	Thailand
Mu 17	Ashes of the Truth for Solo Khaen	Komsan Nomhansa Asst.Prof.Dr.Supachai Suriyut	Thailand
Mu 18	"Love and Faith" the Contemporary Music for Soprano Saxophone and Ensemble	Assoc.Prof.Dr.Prasert Chimtoum	Thailand
Mu 19	"Sin Sai Line Isan"	Dr.Sanchai Duangbung Dr.Pitsanu Boonsrianan Visanee Vongvirulh	Thailand
Mu 20	"Destiny of Love"	Worachet Woraputtinun Dr.Natthapong Prathumchan Watcharanon Sangmuenna	Thailand
Mu 21	The Harmony of Two Rivers, the Contemporary Music for Big Band Jazz	Saran Sribhuttharin	Thailand
Mu 22	"In the Garden of Songkhla" foBig Band Jazz	Ratchakrit Panuakkarachok	Thailand

14.45 – 15.00 15 Minutes Intermission

15.00 – 16.00 Presenting creative works No. Mu 23 – Mu 30.

No.	Titles	Creators	Country
Mu 23	"The Tubo -melody of Opportunities" in Fusion Jazz	Dr.Anuwat Kheawprang	Thailand
Mu 24	"Nang Talung" for Big Band Jazz	Asst.Prof.Dr.Raweevat Thaicharoen	Thailand
Mu 25	"APT-HERO" the Progressive Rock for Solo Guitar	Asst.Prof.Wichian Tanalappasert	Thailand
Mu 26	"Lai Pha Prae Wa" for Khaen and Saxophone	Dr.Chumchon Suebwong	Thailand
Mu 27	"Red-whiskered bulbul" for Jazz Quintet	Dr.Supakit Supattarachaiyawong	Thailand
Mu 28	"Laikanok Ayothaya" the Contemporary Music for Solo Khui	Pisal Seesod	Thailand
Mu 29	"Nakornnai Street" for Big BandJazz	Asst.Prof.Dr.Prayat Supajitra	Thailand
Mu 30	"Assemble" in Heavy Metal	Phakphoom Tiavongsuvan	Thailand

16.00 – 16.30 Recommendation by Board of ISCFA 2022 Committee (Music)

Performing Arts (Auditorium B)

China, Romania, Japan, India, South Korea, Italy, Indonesia, USA, Thailand

09.40 – 10.00 Keynote Speakers: Cultural Treasure Heritages

by Prof.Dr.Narapong Charassri: Chulalongkorn University (Thailand)

10.00 – 12.00 Presenting creative works No. PA 1 – PA 12.

No.	Titles	Creators	Country
PA 1	"Kathakputali" Amalgamation of Pure Kathak and Traditional Folk Dance	Assoc.Prof.Dr.Vidhi Nagar	India
PA 2	Lao Thong Taeng Tua Dance	Dr.Luckana Saengdaeng Dr.Nattaporn Poonpakdee	Thailand
PA 3	"Ravi-Rattikorn": Sun and Moon	Asst.Prof.Dr.Pawinee Boonserm Dr.Nareerat Phinitthanasarn Assoc.Prof.Dr.Assanee Pleinsri	Thailand
PA 4	Thung Kula (Lerk) Rong Hai	Dr.Natphat Pholpikul	Thailand
PA 5	"Unbalanced of Nature" the Contemporary Dance	Tanaporn Weeradech	Thailand
PA 6	The Creation Dance of the Thai Characters in the Past Photographs	Montira Manorin	Thailand
PA 7	"Siam Drums" Rhythms of the Thai	Asst.Prof.Dr.Suksanti Wangwan	Thailand
PA 8	Siam - Portugal	Virasa Rojworaporn	Thailand
PA 9	"Anywhere"	Dr.NareeratPhinitthanasarn	Thailand



AGENDA

No.	Titles	Creators	Country
PA 10	The Creation of A Dance "Nathaleela Buja Phraprathom"	Dr.Pakapawn Homnan	Thailand
PA 11	Lukthung Bang Phi	Dr.Chanida Junngam	Thailand
PA 12	"Nang Suphan Mat Cha Songkhruelang" Thai Traditional Dance	Dr.Kullanad Pumampa	Thailand

- 12.00 – 13.00 A lunch/coffee break
- 13.00 – 13.10 Speech by Prof.Dr.Parul Shah,Topic:
Quality Achievement for the Performing arts
(Former Head Dance and Dean Faculty of Performing Arts,
the Maharaja Sayajirao University of Baroda, India)
- 13.10 – 14.30 Presenting creative works No. PA 13 – PA 21.

No.	Titles	Creators	Country
PA 13	"Banua Tengah"	Rr.Ruth Hertami, M.Si., Ph.D Dr.Tuti Rahayu.Dra.,M.Si Dr.Dilinar Adlin Sitti Rahmah, S.Pd., M.Si	Indonesia
PA 14	"Move set free"	Ezio Pellino	Italy
PA 15	Kaustavi Sarkar, Dharalo: Sharpening at the Edge of Pain	Prof.Kaustavi Sarkar	USA
PA 16	Debaratana for the Deaf	Dr.Nattaporn Petruang	Thailand
PA 17	Rabam Benjarajasadudee	Chutarat Bamroongtanasap	Thailand
PA 18	"Triveni Tripataka" Bharatnatyam Dance	Dr.Rittapotcharaporn Thongtanorm	Thailand
PA 19	"Exhaustion" the Creative Dance	Dr.Wichulada Tunprasert Surat Meeson Kanokwan Aunjit	Thailand
PA 20	"Y Nakadeethan Wannakadee Thai"	Supot Juklin	Thailand
PA 21	"Welcome to Korat" the Contemporary Dance	Asst.Prof.Dr.Pattararuetai kuntakanit	Thailand
PA 22	"Urvashi" A Radical Bharatnatyam Ballet	Dr.Divya Srivastava	India
PA 23	I-san tarantella Pas de deux: Embodying I-san Culture in Ballet	Padparadscha Kaewploy	Thailand
PA 24	"Ophelia" the Contemporary Dance	Dr.Narong Kummanee Veeris Settaeng Sirintip Seethongkhom	Thailand
PA 25	"Ambition" the Creative Dance	Dr.Narong Kummanee Veeris Settaeng Sirintip Seethongkhom	Thailand
PA 26	Ariya brahmin tang tua dance" in Thai Traditional dance	Bunjira Senanimit	Thailand
PA 27	Katen Rasei (Bamboo Dance)	Dr.Choomphon chanama Dr.Nualravee Krataitong	Thailand
PA 28	Num klongYao Sao Ram Mon	Dusittorn Ngamyang	Thailand
PA 29	"Rengkah"	Dr.Nurwani, SST., M Hum Martozet, S.Sn, MA Ilham Rifandi, S.Sn., M.Sn	Indonesia

- 16.00 – 16.30 Recommendation by Board of ISCFA 2022 Committee
(Performing Arts)

February 24, 2022 (Day 2)

- 08.30 – 09.00 Registration

Music & Visual Arts (Auditorium A)

China, Romania, Japan, India, South Korea, Italy, Indonesia, USA, Thailand

- 09.00 – 10.30 Presenting creative works No. Mu 31 – Mu 39.

AGENDA

No.	Titles	Creators	Country
Mu 31	"Tabla Tradition of Banaras Gharana"	Asst.Prof.Dr.Ajay Kumar	India
Mu 32	"Fantasy"	Ciprian Dihore	Romania
Mu 33	The Sound of Neighbor for Guitar Quartet	Krittavit Bhumithavara Patommavat Thammachard	Thailand
Mu 34	"50 th Anniversary of Ramkhamhaeng University" the Creative Reforming Song	Assoc.Prof.Dr.Somsak Ketukeanchan Montree Nuchdonphai	Thailand
Mu 35	"Festival Convivial" The contemporary Music for Ensemble	Asst.Prof.Dr.Rangsan Buathong	Thailand
Mu 36	"Dharmaraja" Ramkhamhaeng the Great, the King of Righteousness, the Thai Traditional Music Suites	Orn-anong Engchamni	Thailand
Mu 38	"Mahasangh" Contemporary Music for the Southern Folk Ensemble	Asst.Prof.Dr.Panan Krisanarom	Thailand
Mu 39	"Deon yak" the Contemporary Music for Saxophone Duet	Dr.Kamjon Kanjanathawon Asst.Prof.Dr.Prayoon Limsuk	Thailand

10.30 – 10.45 15 Minutes Intermission

10.45 – 12.00 Presenting creative works No. Mu 40 – Mu 48.

No.	Titles	Creators	Country
Mu 40	"Sai Mara"	Dr.Uyuni Widiastuti, M.Pd Dr.Panji Suroso, M.Si Aqsa Mulya, S.Pd., M.Sn Ramanta Alkaro Sinulingga	Indonesia
Mu 41	"Phranakhon" for Viola and Piano	Dr.Nawathep Nopsuwan	Thailand
Mu 42	"Allegro" for flute and piano from Sonata by Beethoven	Yotanan Chueasamran	Thailand
Mu 43	"Trombone Fantasy" for the Digital Sound Design	Anuntapond Iamchanbanjong	Thailand
Mu 44	"Pleng Na Bote" for Saxophone Quartet	Asst.Prof.Dr.Komson Wongwan	Thailand
Mu 45	"Kosumphi Monkey" the Contemporary Music for Khaen and Chamber Music	Dr.Pariyat Namsanga Asst.Prof.Dr.Pittayawat Pantasri Dr.Wuttisit Jeerakamol Montri Nemin Sarawut srihakhhot	Thailand
Mu 46	"Nritaya" the Contemporary Music for Chamber Ensemble	Dr.Pakawan Boondirek	Thailand
Mu 47	The land of our King in Popular Music for Shadow Band	Kittinut T.Theanprasert	Thailand
Mu 48	"No Plastic No Foam" for Popular Music	Kannawat Polrong	Thailand

12.00 – 13.00 A lunch/coffee break

13.00 – 14.00 Presenting creative works No. Mu 49 – Mu 55.

No.	Titles	Creators	Country
Mu 49	The Piano Pedagogy for Adolescent Beginners	Qing Yang Prof.Dr.Chieko Mibu	Japan
Mu 50	"The Innovative Approach on the Improvement of Vocal Music Learning for Education Major by Artistic Practice"	Xu Chengchen Assoc.Prof.Dr.Kovit Kantasiri	China
Mu 51	"The Innovative Approach on the Study of Mozart and Figaro's Arias"	Yang Wang Assoc.Prof.Dr.Kovit Kantasiri	China

AGENDA

No.	Titles	Creators	Country
Mu 52	"Innovative Research on Development of Keyboard Music Playing Style in Baroque Period"	Juan Liu Assoc.Prof.Dr.Kovit Kantasiri	China
Mu 53	"Innovative Psychological Approach on Piano Improvisation in Children's Piano Playing"	Jieni He Assoc.Prof.Dr.Kovit Kantasiri	China
Mu 54	"Innovative Research on Erhu Music Artists and Their Artistic Achievements in Sichuan Province"	Zhitao Song Assoc.Prof.Dr.Kovit Kantasiri	China
Mu 55	"Innovative Research on Sound Technology and Art Processing Based on Vocal Performance"	Shuguang Liu Assist.Prof.Dr.Palpol Rodloytuk	China

14.00 – 14.20 Recommendation by Board of ISCFA 2022 Committee (Music)

14.20 – 14.30 10 Minutes Intermission

14.30 – 15.30 Presenting creative works in Visual Arts. (No. VA 1 – VA 7)

No.	Titles	Creators	Country
VA 1	"The Innovative Approach on the User Interface Design of Smart Phone for the Post - 90s Group"	Wei Zhai Assist.Prof.Dr.Palpol Rodloytuk	China
VA 2	"The Innovative Approach on Chinese Architectural Decorative Art of the Modern Transformation"	Hua Zhang Assoc.Prof.Dr.Sakon Phu-ngamdee	China
VA 3	"Innovative Research on Rural Space Design Based on the Concept of Happiness"	Chenhui Wang Assoc.Prof.Dr.Sakon Phu-ngamdee	China
VA 4	"Innovative Comparative Research of the Impact of Advertising Narrative Strategies on Chinese and Thai Consumers"	Erchin Li Assist.Prof.Dr.Manoon Tho-ard	China
VA 5	"Innovative Research on the Architectural Space and Decoration of Wu Temple Family in Hong'An"	Zihao Xiong Assoc.Prof.Dr.Sakon Phu-ngamdee	China
VA 6	"Innovative Research on the Effect of Short Video Art on People's Happiness"	Siyao Ying Assist.Prof.Dr.Manoon Tho-ard	China
VA 7	The Immeasurable Spiritual of Faith	Phichet Yusod	Thailand

15.30 – 16.00 Recommendation by Board of ISCFA 2022 Committee (Visual Arts)

16.00 – 16.30 Certificate awards ceremony in Creative Fine Arts and Creative Researches Closing Ceremony and Speech by Dean of The Faculty of Humanities and Social Sciences

THE TUBO-MELODY OF OPPORTUNITIES” IN FUSION JAZZ

Anuwat Kheawprang

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Abstract

The Tubo-melody of Opportunities” in Fusion Jazz is a song that conveys the mood of fine arts at the Faculty of Fine and Applied Arts Ramkhamhaeng University. There are 3 types of teaching at this institute which are popular music, Thai music and Thai performing arts. Which consists of 5 creative processes as follows: Identifying creative problems, Creative conceptual framework, Reviewing literature, Compose music and conducting song publishing. The arrangement is in ABACA format, which means that the main theme is defined with part A, which is the center of the song interspersed with part B, which is a melodic quotation of the “JEEN TOK MAI” overture and part C, which is a melodic quotation of the “TAI FAH RAM” song.

Introduction

Faculty of Fine and Applied Arts Ramkhamhaeng University, It is an institution that provides equality in Fine arts education for all interested people to have the opportunity to study in this field equally regardless of gender, age, and ability. Over the past 14 years, this institute has produced many graduates with knowledge and abilities to work, such as artists, musicians, Thai music teachers, Western music teachers, dramatic arts teachers, fine arts scholars, etc.

So, The author composed composed The Tubo-melody of Opportunities” in Fusion Jazz song to convey the emotions about the science of learning that this institute offers 3 types of teaching which are Popular music, Thai music and Thai performing Arts through a new melody and the melodic quotation from reference song to be used for narrate stories in a way that is easy to understand. Too, the composer has also brought various techniques of modern music styles. And the style of jazz music came into the arrangement to make the music interesting as well.

Objectives

- Objectives to compose the theme song The Tubo-melody of Opportunities” in Fusion Jazz

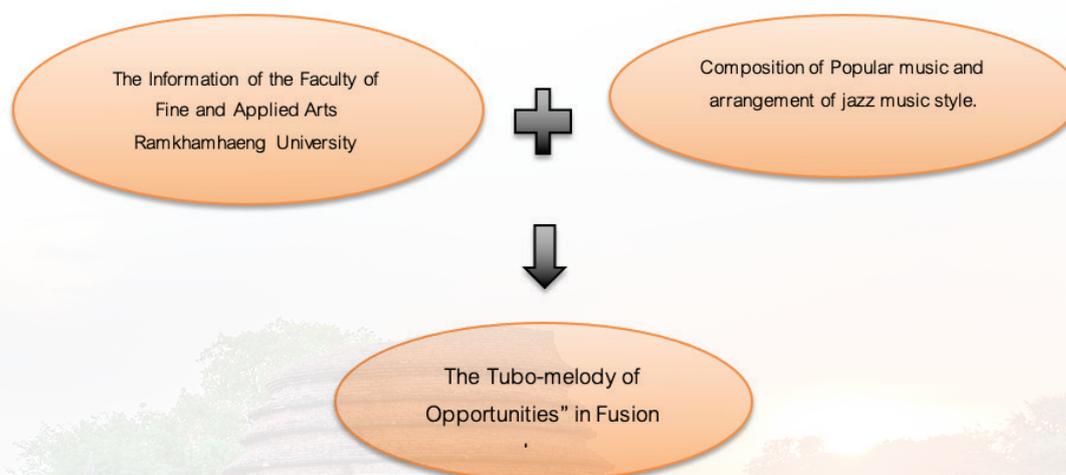
Creative Methods

The composing of The Tubo-melody of Opportunities” in Fusion Jazz involves 5 creative processes as follows:

1. Identifying creative problems

The author identifies problems for creativity from studying the Information of the Faculty of Fine and Applied Arts Ramkhamhaeng University to show the important role of art education in the country’s higher education as mentioned in the introduction.

2. Creative conceptual framework



3. Reviewing literature

The Tubo-melody of Opportunities” in Fusion Jazz is a creative work that has been composed from the study of related literature as follows:

3.1 The Information of the Faculty of Fine and Applied Arts Ramkhamhaeng University

Ramkhamhaeng University realizes the importance of providing education in arts and culture according to the initiative of Associate Professor Rangsang Sangsuk. Meet the needs of manpower and labor market. This is because the need for graduates with expertise in this field is insufficient. It will also promote equality in art education for people of all levels. have equal opportunity to study in this field as well as creating graduates who are accepted by society and professional circles, thus in line with the educational guidelines of Ramkhamhaeng University that are “Market subjects”

3.2 Composition of Popular music and arrangement of jazz music style

Song Form

Form, in music, is the structure and shape of musical ideas and the planned design in which these areas are repeated, contrasted, and varied. To determine the form of a piece of music, one must be principally concerned with its melodic and harmonic content. Diagrams of these form models are used to graphically represent the form of a song. While letters A, B, C, etc.

Jazz Harmony

Jazz harmony is the theory and practice of how chords are used in jazz music. In jazz, chords are often arranged vertically in major or minor thirds, although stacked fourths are also quite common. Also, jazz music tends to favor certain harmonic progressions and includes the addition of tensions, intervals such as 9ths, 11ths, and 13ths to chords. Too jazz progression is called Chord Voicing. There are many options for each chord.

4. Compose music

The Tubo-melody of Opportunities” in Fusion Jazz is a creative work that tells a story about 3 types at the Faculty of Fine and Applied Arts. Ramkhamhaeng University offers courses such as Popular music, Thai music, and Thai performing Arts.

The arrangement is in an ABACA form which means the main theme is designated by symbol A, interspersed with other parts of the melody designated with symbols B, and C, which indicates the importance of the main melody of the song.

5. Conducting song publishing

Currently, The Tubo-melody of Opportunities” in Fusion Jazz song has been published through social media of the Faculty of Fine and Applied Arts. Ramkhamhaeng University. To make the song a part of the academic work, the author has brought the song to be presented in the form of The 2nd International Symposium on Creative Fine Arts (ISCFA) 2022 “Heritage of Culture Treasures” by Phranakhon Si Ayutthaya Rajabhat University.

Result

The Tubo-melody of Opportunities” in Fusion Jazz is a song written under ABACA’s theme, which can be described as follows:

Section A

It’s a part of the melody played with a trombone. It consists of measure no. 1-12 (A1, A2), 64-75 (A3) and 108-123 (A4). Section A is a melody composed using motif development techniques with repetition and sequence to make the melody memorable. As illustrated in Figure 1, part A also acts as the center of the song by looping back and forth, alternating with parts B and C.

The image shows two staves of musical notation for Section A. The top staff is labeled 'Trombone' and the bottom staff is labeled 'Tbn.'. Both staves are in bass clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 115. The notation shows a sequence of notes and rests. Two motifs are highlighted with red boxes: one in the Trombone staff (measures 1-2) and one in the Tbn. staff (measures 3-4). The motifs are repeated in later measures, demonstrating repetition and sequence.

Example Illustration 1: Demonstrating the development of motifs with repetition and sequence.

In order not to be monotonous, the author added a response melody in A3 and added a counter melody in A4 between the trombone and the Soprano Xylophone. As shown in illustrations 2 and 3.

The image shows two staves of musical notation for Section A3. The top staff is labeled 'Tbn.' and the bottom staff is labeled 'Sop. Xyl.'. Both staves are in bass clef with a key signature of one sharp (F#). The notation shows a sequence of notes and rests. The Tbn. staff has a motif highlighted with a red box. The Sop. Xyl. staff has a counter melody consisting of eighth notes. The notation is divided into two systems, with measure numbers 63 and 66 indicated.

Example Illustration 2: Demonstrating a response melody in A3

Example Illustration 3: Demonstrating a counter melody in A4

With the A melody spanning 12 bars, the author opted for a 12 minor blues operation, a chord progression in which the prefabricated movements of the chords in this section are more pronounced. In addition, the author has adjusted the movement between the chords in the jazz parts to make the harmonies more interesting. As shown in illustrations 4

Example Illustration 4: Demonstrating a chord progression 12 Bars in Minor

Section B

Part B conveys the emotions of Thai music. The author has chosen the color of the Soprano Xylophone sound to compare with the color of the Thai xylophone (Ranad Ek) and chose to use the color of the Xylorimba sound comparable to the color of the Thai xylophone (Ranad Tum) to perform the melody in the overture.

In Thai music, prelude songs are used for playing before the start of the event. Therefore, the author chose to use the overture as the melody of this section. To communicate the story of the beginning of the story of the song. In addition, the composer also quote a melody of the JEEN TOK MAI overture because this melody is a melody that is well worth listening to in today's Thai society. As shown in illustrations 5.

Example Illustration 5: Demonstrating a quotation melody of the JEEN TOK MAI overture.

Section C

Section C conveys the feeling of music suitable for Thai performing Arts by a quotation melody of the TAI FAH RAM song. The author has used various techniques in composing as follows:

1. Combining the feeling of western music and Thai music. By using the piano as a sensuous symbol of Western music and the Soprano Xylophone, Xylorimba as a sensuous symbol of Thai music perform the melody in response to each other. As shown in illustrations 6 and 7

This musical score illustrates the interaction between a Xylorimba and a Piano. The Xylorimba part is written in bass clef with a key signature of two flats (B-flat and E-flat). The Piano part is written in treble and bass clefs with the same key signature. The score is divided into two systems. The first system shows the Xylorimba playing a series of chords, while the Piano provides harmonic support with chords labeled Cm7, Db7, and Cm7. The second system shows the Xylorimba playing a more complex rhythmic pattern, while the Piano provides harmonic support with chords labeled Ebmaj7, Abmaj7, and Bb7.

Example Illustration 6: Demonstrating the response between the piano and the Xylorimba.

This musical score illustrates the interaction between a Soprano Xylophone and a Piano. The Soprano Xylophone part is written in treble clef with a key signature of two flats (B-flat and E-flat). The Piano part is written in treble and bass clefs with the same key signature. The score is divided into two systems. The first system shows the Soprano Xylophone playing a series of chords, while the Piano provides harmonic support with chords labeled Abmaj7, Dm7(b9), and D7(b9). The second system shows the Soprano Xylophone playing a more complex rhythmic pattern, while the Piano provides harmonic support with chords labeled G7/F, Dm7, G7/F, Cm7, and A7.

Example Illustration 7: Demonstrating the response between the piano and the Soprano Xylophone

2. Drum rhythm movement by emphasizing the beat in the 3rd beat (Half Time) and shifted to focusing on the 2nd and 4th beat (Full Time) at the end of this to reflect the atmosphere of the Thai performing arts movement. As shown in illustrations 8 and 9

The musical score for Example Illustration 8 consists of four staves: Pno., E. Gtr., E. Bass, and Dr. The Pno. staff shows chords: E^bmaj7, A^bmaj7, and B^b7. The E. Gtr. staff has slash marks indicating muted or rhythmic patterns. The E. Bass staff shows a melodic line with a slur over the second and third measures. The Dr. staff shows a drum pattern with a red box highlighting the first three measures, which feature a strong emphasis on the third beat.

Example Illustration 8: Demonstrating movement by emphasizing on the 3rd beat

The musical score for Example Illustration 9 consists of four staves: Pno., E. Gtr., E. Bass, and Dr. The Pno. staff shows chords: A^bmaj7, D^bm7(b9), and D7(b9). The E. Gtr. staff has slash marks. The E. Bass staff shows a melodic line with a slur over the second and third measures. The Dr. staff shows a drum pattern with a red box highlighting the last three measures, which feature a strong emphasis on the 2nd and 4th beats.

Example Illustration 9: Demonstrating movement by emphasizing on the 2nd and 4th beat

In addition, the author has also arranged the music to have a style of popular and jazz music by adding a Unison Instrument section to create the color of the song through the instrument without emphasizing on communicating the story through the melody in any way. Or adding the Primary Bridge section to connect the feelings from section C to section A4, which is the last section of the song. It is also a section that changes the key that has been changed back to the original key. As shown in illustrations 10 and 11



4 Unison Instrument

18

Tbn.

Sop. Xyl.

Xylor.

Pno.

E. Gtr.

E. Bass

Dr.

Example Illustration 10: Demonstrating the music in Unison Instrument section

Primary Bridge

97

Tbn.

Sop. Xyl.

Xylor.

Pno.

E. Gtr.

E. Bass

Dr.

Cm⁷ C[#]m⁹ Dm⁷ Ebm⁷

D⁷ G

Example Illustration 11: Demonstrating the music in Primary Bridge section

Discussions and Suggestion

The Tubo-melody of Opportunities” in Fusion Jazz is a song that focuses on expressing feelings to clearly describe the story. The narrative must rely on the elements of music that the composer perceives to be the most important to composing. Composing music in this style In addition to having to define a clear form or compose a melody that accurately reflects the story. Quotation melody is also another important factor to enhance the mood of the song and the intention of the author was successful.

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