



THE 4th INTERNATIONAL SYMPOSIUM ON CREATIVE FINE ARTS (ISCFA) 2023

“Multicultural Beyond Frontier :
Promote to the National Level Created to a World-Class Scale”

July 7-8, 2023 At The Auditorium Of Language And Computer Center
(The 100th Year Anniversary Auditorium) Phranakhon Si Ayutthaya Rajabhat University







Message from the President of Phranakhon Si Ayutthaya Rajabhat University

Rajabhat Phranakhon Si Ayutthaya University is an educational institution situated in the historical park of Ayutthaya, a cultural heritage city known to tourists worldwide. The university places great emphasis on teaching and learning, both at the undergraduate and graduate levels, with a focus on Ayutthaya studies and regional development.

Research and creative activities, academic services, cultural preservation, and teaching management at the university are integrated to enhance knowledge, develop various disciplines, and cultivate an appreciation for the cultural heritage of Ayutthaya as a global heritage site. Therefore, the preservation of culture is a primary mission of the university.

With this significance in mind, the university has established a curriculum that emphasizes the production of graduates and the creation of works in the fields of music, performance, and art. This aims to equip learners with knowledge, skills, and positive attitudes to perpetuate and pass on the cultural heritage to future generations. I firmly believe that this year's presentation of creative works at ISCFA 2023 will serve as a platform to disseminate knowledge about artistic creations, as well as foster learning exchange and establish academic networks for the benefit of society.

Finally, I wish the ISCFA 2023 academic conference every success in achieving its objectives. I express my gratitude to the administrators, professors, organizing committee, and staff of the Faculty of Humanities and Social Sciences at Rajabhat Phranakhon Si Ayutthaya University for their contributions to this academic conference. I also extend my best wishes for the happiness and well-being of all participants attending this academic gathering.

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

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

The significance of artistic creativity reflects the essential development of humanity's adaptability to an ever-changing era and highlights the intellectual contributions that arise from local creativity. It utilizes cultural resources, local environments, and the era of technological advancement in communication to foster knowledge and understanding of various cultures, resulting in innovative and valuable artistic works. These creations exemplify societal identities and effectively represent the national heritage and cultural diversity.

Given the aforementioned importance, I commend the scholars and individuals who are interested in studying the concepts behind creative artistic processes. This includes endeavors such as creating theatrical performances, composing advertising jingles, contemporary collaborative performances, and embellishing spaces with artistic works. Moreover, there have been research and explorations aimed at incorporating cultural heritage and the value of artistic creations to perpetuate knowledge within the creative works.

With great confidence, I believe that this presentation of creative works at ISCFA 2023 will serve as a platform for disseminating knowledge in the field of fine arts and further strengthening academic exchange and networking among participants.

Finally, I hope that this ISCFA 2023 academic conference achieves its objectives in every aspect. I would like to express my gratitude to Phranakhon Si Ayutthaya Rajabhat University for establishing this networking opportunity through the conference. I extend my thanks to all the personnel who contributed to organizing this conference and wish all participants a universally joyful and fulfilling experience.



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

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

The significance of artistic creativity reflects the profound development of human adaptation to the evolving era and the ability to reflect the wisdom generated through local creativity. It utilizes local cultural resources, environmental conditions, and the era of technological advancement and communication to promote understanding and knowledge of various cultures. This convergence leads to innovative and valuable creative works, demonstrating social identity and effectively portraying national characteristics.

Recognizing the importance mentioned above, I commend scholars and individuals who have shown interest in exploring the concept of artistic creation in the field of fine arts, both for commercial benefits, such as creating musicals, advertising jingles, contemporary performances, and embellishing spaces with artworks, as well as conducting research to foster creativity in various perspectives. This aims to perpetuate knowledge in works of art that derive from cultural heritage and the value of creative works.

I firmly believe that this presentation of ISCFA 2023 will disseminate knowledge about artistic creations in fine arts and serve as a platform for academic exchange, learning, and networking, further strengthening the field.

Finally, I wish the ISCFA 2023 academic conference every success in achieving its objectives. I express my gratitude to Phranakhon Si Ayutthaya Rajabhat University for organizing this conference and extend my thanks to all the participants who have contributed to its success. May all attendees find general happiness and well-being throughout this academic gathering.



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

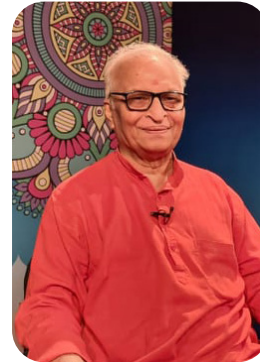
Keynote Speakers

“Cultural Treasure Heritages”



Assoc. Prof. Dr. Keri McCarthy

Washington State University
United States



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.

02

03

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

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

04

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.

06

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. Kentaro Sakai

Showa University of Music
Japan



Assoc. Prof. Dr. Keri McCarthy

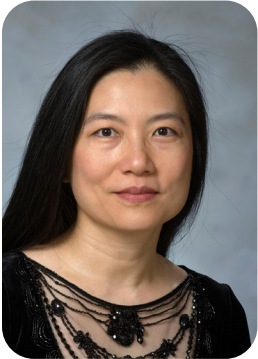
Washington State University
United States



Assoc. Prof. Yoshio Masatsune

Showa University of Music
Japan

SYMPOSIUM COMMITTEE



Prof. Dr. Chindarat Chareongwong

University of Central Oklahoma
United States



Prof. John Elmsly

Composers Association
of New Zealand
New Zealand



Prof. Dr. Chieko Mibu

Elisabeth University of music
Japan



Eve Duncan

Melbourne Composers
Association, Melbourne
Australia



SYMPOSIUM COMMITTEE



Prof. Chol Woo David Lee

Director of Daegu Cultural
Foundation Korea

Korea



Prof. Dr. Weerachat Premananda

Chulalongkorn University

Thailand



Assoc. Prof. Dr. Wiboon Trakulhun

Rangsit University Conservatory of music

Thailand

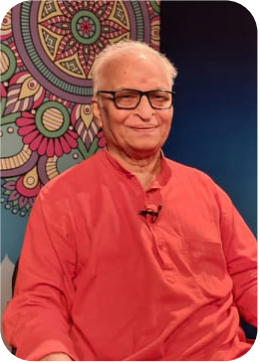


Assoc. Prof. Dr. Kovit Kantasiri

Shinawatra University

Thailand

SYMPOSIUM COMMITTEE



Prof. Prem Chand Hombal

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

India



Assoc. Prof. Chantana Iamsakun

Thammasat University

Thailand



Dr. Joseph Peters

An Ethnomusicologist and Music Director (Singapore)

Singapore



Prof. Dr. Narapong Charasri

Chulalongkorn University

Thailand



SYMPOSIUM COMMITTEE



Asst. Prof. Dr. Suksanti Waengwan

Ang Thong College of Dramatic Arts,
Bunditpatanasilpa Institute Of Fine Arts

Thailand



Prof. Dr. Parul Shah

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

India



Prof. Kamol Phaosavasdi

Chulalongkorn University

Thailand



**Emeritus Professor
Dr. Suchat Thaonthong**

Bangkok Thonburi University

Thailand



Asst. Prof. Dr. I-na Phuyuthanon

Srinakharinwirot University

Thailand



The International Symposium on Creative Fine Arts (ISCFA) 2023

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 2023 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 educa-

tion 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 4th INTERNATIONAL SYMPOSIUM ON CREATIVE FINE ARTS (ISCFA) 2023

AGENDA

July 7-8, 2023 at the Auditorium of language and Computer Center
(The 100th years anniversary auditorium) Phranakhon Si Ayutthaya Rajabhat University

JULY 7, 2023 (DAY 1)

- 08.30 – 09.00 Registration (Concert Big Band Jazz Thaksin University)
- 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
Speech by Professor Dr.Bussakorn Binson
Chairman of the Dean of the Art and
Design Council of Thailand
Speech by Assoc. Prof. Dr. Nathapong Chitniratna
President of Thaksin University
- 09.20-10.00 Keynote Speakers: by Assoc. Prof. Dr.Keri McCarthy
(Washington State University United States of America)

10.00 - 17.00 Presenting creative works No. MU 1 – MU 35.

MUSIC (ROOM A)

USA, China, Japan, India, Australia, Indonesia, Thailand

No.	Titles	Creators	Country
1	Ephemeral (Utakata no Uta) - for Soprano and Computer	Assoc. Prof. Yoshio Masatsune	Japan
2	Miles of Blue in Green	Joseph Giovinnazzo	Australia
3	“Sunset, Moonshine, Starlight beyond the Thammachak” for Strings and Percussion Ensemble	Asst.Prof.Dr.Supachai Suriyut	Thailand
4	The North Mist for viola and electro soundscape	Dr.Pongthep Jitduangprem	Thailand
5	The Eight-Variations of Elephant for Ranat-Ek	Asst.Prof.Dr.Santi Udomsri	Thailand
6	Nora Wiang Klang Bang Kao	Asst.Prof.Dr.Panan Kritsanarom, Mr.Ratchakit Phanu-Akarachok	Thailand
7	“Ree Ree Khao Sam” for Wind Symphony	Asst.Prof.Dr.Woraket Tagosa, Dr.Sirarat Sukchai	Thailand
8	Trail for Life for Saxophone Quartet and Rhythm	Mr.Rattakhet Chuaisombun	Thailand
9	“Summer day dream” for steel string acoustic guitar	Mr.Khong Mongkon	Thailand
10	Spirit of South for String Quintet	Asst.Prof.Dr.Raweevat Thacharoen	Thailand

11	Power of Love for Alto Saxophone and Marimba	Mr.Worachet Woraputtinun, Mr.Watcharagon Jansook	Thailand
12	Mantra Nora for Jazz Quintet	Dr.Chumchon Suebwong	Thailand
13	Kanchanaburi Contemporary Music and Storytelling	Miss.Orn-anong Engchamni	Thailand
14	"Vesukrama" 6 Idiom of Music for Thai Traditional Ensemble	Asst.Prof.Dr.Rangsan Buathong	Thailand
15	Pleng Chao Ley for Saxophone Quartet	Asst.Prof.Dr.Komson Wongwan	Thailand
16	"Raining in Summer" in Neo-Soul for Popular Ensemble	Asst.Prof.Tanapat Kerdpol, Dr.Anuwat Kheawprang	Thailand
17	MAHORI for Saxophone and Chamber	Mr.Anuntapond lamchanbanjong	Thailand
18	Free Vocal Improvisation (Intonation) as a channel of Non-verbal communication beyond the boundaries: with special reference to the emotions depicted through various vocal styles and Nritya Abhinay in Indian Classical Music	Prof.Dr.Sangeeta Pandit	India
19	"Spirit of Kaoseng Beach" for Woodwind Quintet and Percussion	Asst.Prof.Dr.Darunee Anukool	Thailand
20	"Together We Shift the World" the New Music for Soprano and Modern Electric Winds	Assoc.Prof.Dr.Prasert Chintoum	Thailand
21	"Swarommaya" The Primordial Shadow for Chamber Ensemble	Dr.Pakawan Boondirek	Thailand
22	The Sound of Thai Boxing for 4 Part	Miss.Sirintra Praeprasert	Thailand
23	"Garbage on Samila Beach" for Big Band Jazz	Mr.Ratchakrit Panuakkarachok	Thailand
24	"Ubport" for Bigband jazz	Dr.Saran Sribhuttharin	Thailand
25	"Mae Hang Lullaby" for Orchestra	Mr.Papartpong Wanpakdee, Mr.Wadcharin Suksabsri	Thailand
26	Past Relationship of Ubon Style Isan song for Big Band	Mr.Thaninrut Kammateerawit	Thailand
27	"HANUMAN Contemporary music and Storytelling"	Mr.Pisal Seesod	Thailand

28	"The Melodies of Drums" for Chamber Orchestra	Dr.Worachat Kitrenu	Thailand
29	"Sarasin" The sound reflection of legendary for contemporary ensemble.	Dr.Wasin Sriyaphai	Thailand
30	"Ghom San Ton" for Orchestra with Pin	Mr.Nutthapol Deekum Mr.Weerasak Ngamwongronnchai	Thailand
31	"The Echoes of the Soul" for Orchestra	Dr.Thanach Chawawisuttikoon	Thailand
32	Atmospheres no.5 for Guitar and Tapes	Dr.Ekapon Muenyam	Thailand
33	The Rhythm of the Andaman for Contemporary Music	Mr.Kannawat Ponrong	Thailand
34	Salah Kedaden	Drs.Y.Subowo, M.Sn.	Indonesia
35	"Manut-Muang" for Bigband Jazz	Mr.Suppasit Poonpinyo	Thailand

Visual Art & Music: to be continued on 8th July.

JULY 8, 2023 (DAY 2)

10.00 - 17.00 Presenting creative works No. PA 1 – PA 32.

PERFORMING ART (ROOM-2) USA, China, Japan, India, Australia, Indonesia, Thailand

No.	Titles	Creators	Country
1	Dance an ocean of Expression beyond words and Boundaries	Dr.Vidhi Nagar	India
2	Puang-rat Nom Tha-way Phra Suriyotha	Mrs.Tidarat Pumiwattana, Dr.Sikharin Seangpetch Nareang, Asst.Prof.Ekakit sunimit	Thailand
3	"Uma Mahesuan"	Dr.Apichote Ketkeaw Dr.Nareerat Phinitthanasarn	Thailand
4	The Creativity of Conservative Thai Dance: Thepbutra Wessuwanno	Asst.Prof.Dr.Tammarat Towasakul, Mr.Kantapat Jutipornputiwat	Thailand

5	Cognitive Creativity through lens of Choreography	Ms.Ragini Kalyan	India
6	The Design of Contemporary Dance titled "Khaw Khong Mae" through the Thai folk songs	Dr.Natphat Pholpikul	Thailand
7	Consciousness	Mr.Kantaphon Tuntamdee	Thailand
8	The Creation of a Dance from a Traditional Thai Lullaby "Chandra Chao"	Khanitha Bootchai	Thailand
9	The Creation of a Dance from "Paradise of Chandrasem" song	Dr.Vittavat Kornmaneeroj	Thailand
10	Tomorrow	Ari Ersandi, M.Sn	Indonesia

Speech by Prof.Dr.Parul Shah (Former Head Dance and Dean Faculty of Performing Arts, the Maharaja Sayajirao University of Baroda, India)
Topic : Techniques of nonverbal communication through body language and facial expressions.

11	"Chakras"	Dr.Nareerat Phinitthanasarn Mr.Karin Baipaisarn	Thailand
12	"Faith in religion" Demonstration Dance of faith	Asst.Prof.Dr.Pattararuetai kuntakanit, Asst.Prof.Dr Auranuch Inta	Thailand
13	The Creation: "On the wane" for Contemporary Dance	Dr.Wichulada Tunprasert	Thailand
14	SARONG in between	Dra. Setyastuti, M. Sn Dindin Heryadi, S.Sn., M. Sn Arjuni Prasetyorini, S.Sn., M. Sn.	Indonesia
15	Ra-Bam Phu Cha Nee Ya Brami Phra Sri Mha Pho	Assoc.Prof.Dr.Prajak Maicharoen	Thailand
16	The Creation of Dance "1-8"	Asst.Prof.Dr.Tananpach Asavasemachai	Thailand
17	Innocent love (Dance Film)	Dra.Daruni, M .Hum	Indonesia
18	The Creative dance of Chuichai Phaya Aphaipattawong	Mr.Khanchai Hornjan, Miss.Chamaiporn Jantamvibun	Thailand

19	Bangkok Thonburi	Asst.Prof.Dr.Kodchakorn Chitthum	Thailand
20	Dance Creation " Rohini Devi of Chandra"	Dr.Rittapotchcharaporn Thongtanorm	Thailand

Speech by Prof. Prem Chand Hombal (Ex Head Department of Dance, Faculty of Performing Arts, Banaras Hindu University, India.)
Topic : Techniques of blending for stage performance.

21	"The Lantern Festival" in Sichuan, Neijiang Daqian	Tianna Wu, Asst.Prof.Dr.Ek-karach Charoennit	China
22	King's worship Dance Ayutthaya Ratchathani	Dr.Narong Cumanee, Mrs.Nappawan Chantaraksa	Thailand
23	The creative dance of "Neow Lham Rose Dee Yol Witi Maetom"	Miss.Praphaphan Phukaoluan, Miss.Ommaraporn Janthawong, Mr.Thanachot Saetan	Thailand
24	Extend one's life	Asst.Prof.Dr.Thanaporn Saen-ai	Thailand
25	FETE Perayaan Tubuh (Dance Film)	Rines Onyxi Tampubolon, S.Sn, M.Sn	Indonesia
26	Light of Life	Dr.Nareerat Phinitthanasarn	Thailand
27	Manus Mana	Mr.Supot Juklin	Thailand
28	"Jitta Bucha"	Dr.Nareerat Phinitthanasarn, Asst.Prof.Dr.Pawinee Boonserm	Thailand
29	The Miao ethnic minority in China who embroider and dye cloth	Bingbing Luo, Asst.Prof.Dr.Ek-karach Charoennit	China
30	Aeo-Sao	Dr.Tuangporn Meesup	Thailand
31	Ayutthaya Watthanaphirom	Mrs.Umaporn Klahan	Thailand
32	Lao Wiang ethnic puppet show "Tradition of a thousand loaves of rice parade"	Mrs.Panyaras Youyouengyuen Ms.Jirapreeya Chuyod Miss Sutabhat Kemwong	Thailand

Recommendation by Board of ISCF 2023 Committee (Performing Art)

JULY 8, 2023 (DAY 2)

08.30 - 09.00 Registration
09.00 - 10.00 Presenting creative works No. VA 1 – VA 10

VISUAL ARTS

USA, China, Japan, India, Australia, Indonesia, Thailand

No.	Titles	Creators	Country
1	Camouflage	Bangkit Sanjaya, S. Pd, M. Sn	Indonesia
2	Tale of Nora	Miss.Ruenruethai Rodsuwan	Thailand
3	The Creation of Jewelry Design by Feathers	Daili Jin, Dr.Nutthan Inkhong	China
4	The Creative Characteristics and Influence of New Media Art in China: A Case Study of Guangzhou International Light Festival	Wei Li, Assoc.Prof.Dr.Sakon Phu-ngamdee	China
5	COAT	Miss.Wanassanan Nutchantart	Thailand
6	The Effect of Creative Short Video Art on People's Subjective Well-Being	Siyao Ying, Assoc.Prof.Dr.Sakon Phu-ngamdee	China
7	The influence of multicultural beauty in Songkhla	Mr.Theeti Pruekudom Shuyi	Thailand
8	"A corner of the rainbow" Reconstruction of buildings in the old urban area of Shanghai	Huang, Asst.Prof.Dr.Ek-karach Charoenit	China
9	Creative Technology in Chinese Film Music Communication in the New Century	Wenshan Liang, Assoc.Prof.Dr.Sakon Phu-ngamdee	China
10	The Creation of Contemporary Terracotta Sculptures "The Last Generation of Potters: The Near Lost Wisdom from Khlong Sa Bua Village"	Miss.Watchaleewarn Hirunpalawat	Thailand

Recommendation by Board of ISCF 2023 Committee (Visual Art)

10.00 - 14.30 Presenting creative works No. MU 36 – MU 62

MUSIC

USA, China, Japan, India, Australia, Indonesia, Thailand

No.	Titles	Creators	Country
36	Winter Persephone for Trumpet and Piano	Eve Duncan	Australia
37	"Melodies be Happiness"	Dr.Ananda Chanda	India
38	Panchromatic of the North Winter Wind Dance for Trumpet and Piano	Prof.Dr.Weerachat Premananda	Thailand
39	"Test It Out" for a chamber jazz ensemble	Asst.Prof.Dr.Rujipas Phudhanun-naruepat	Thailand
40	The Hidden Shining Star for Soprano and Modern Electric Ensemble	Prof. Duangjai Tiewtong	Thailand
41	Too Jazzy	Scott McIntyre	Australia
42	The Naga's Expedition for two Pianos	Prof. Dr.Tongsuang Israngkun na Ayutthaya, Prof.Dr.Weerachat	Thailand
43	"Zebra Dove" for String Quintet		Thailand
44	The Exponential Fantasia	Dr.Supakit Supattarachaiwong	Thailand
45	"SELEMAO" Sound from Nothern Thailand	Asst.Prof.Dr.Prapansak Pum-in Mr.Yotanan Chueamran	Thailand
46	The Doggie in the window for Brass Quintet	Mr.Vorawut Samaithersak	Thailand
47	Nopburi Sri Nakhon Ping	Mr.Phumin Phumirat	Thailand
48	Heritage of Shukhothai for Big band	Dr.Nawathep Nopsuwan	Thailand
49	Geometry of Music for Violin Viola Cello Saxophone Xylophone Ensemble	Mr.Assawin Lohakarok Mr. Komsan Nomhansa	Thailand
50	Sky dust for Trumpet and Piano	Mr.Yuttasak Plaipoo	Thailand
51	The Improvisation Aspects of Indian Classical Music	Prof.Dr.Sashikumar Kizhikilot	Thailand
52	"Ko Kong Sai" for Vocals, Piano and the storytelling	Mr.Pargon Siritipa	Thailand
53	Neo-Hanuman for Clarinet, Violin, Cello and Piano	Dr.Thanyawat Sondhiratna	Thailand
54	"De GaB" From Coding Pop style : Studying and Creating Music From Hauntology in Music	Assoc.Prof.Dr.Ekachai Phuhirun, Mr.Phakphoom Taivogsuvan	Thailand

55	Interpreting Brahms' Clarinet Sonata No. 2 by addressing issues of sound coherence	Mr.Thanabodee Maneenai, Asst.Prof. Dr.Tasana Nagavajara, Asst. Prof. Dr. Ekaraj Charoennit	Thailand
56	“Nok Khamin” for Gong Mon Wong Yai Solo	Dr.Nachapon Hawang	
57	The Piano Pedagogy for Adolescent Beginners (2) The Importance of Music Performance Science and Students' Physical Health	Qing Yang, Prof.Dr.Chieko Mibu, Mengya Xia	Japan
58	Thaksina Sangkhetawat	Mr.Wasawat Riyapun, Miss.Ruenruethai Rodsuwan	Thailand
59	Creating Music on Cross-Cultural Concept between Chinese and Thai cultures by “Konghou”	Jing Li, Dr.Nutthan Inkhong	China
60	Analyze and Perform Japanese Composer Makiko Kinoshita and her Piano Solo Works and Chamber Music Works including Piano	Yui Suemasa, Prof.Dr.Chieko Mibu	Japan
61	Creative Approaches in Performances of Chinese Opera “Ha Ha Qiang” in Dezhou, China	Xia Liu, Dr.Nutthan Inkhong	China
62	Reconsideration of intuitive series of concluding against “Cadenze” in Harmony : The role of sound length in forming the feeling of concluding	Yoshitsugu Kohjiba, Prof.Dr.Chieko Mibu	Japan

Recommendation by Board of ISCFA 2023 Committee (Music)

15.00 Closing Ceremony and Speech by Dean of The Faculty of Humanities and Social Science

****Announcement The Awards of Presentation on 21st July 2023****

“MUSIC”





NEO-HANUMAN FOR CLARINET, VIOLIN, CELLO AND PIANO

Creator : Dr.Thanyawat Sondhiratna

Hanuman is one of the most famous characters from the Ramakien, Thailand's national epic tales, which had been derived, by the influence, from India's the Ramayana as well. The performance originally provides the poem along with Thai music, which Thai students have to learn during in the high school. This made the composer interested in these famous characters in the Ramakien since then.

The main concept of this music composition project is to compose the musical piece about the Ramakien, but the composer would like to begin with a small step by composing pieces that reflect to each main character such as Hanuman, Ravana, Rama and Sita. Then, all of those music pieces will be combined all together in the Ramakien music project as well.

Neo-Hanuman for Clarinet, Violin, Cello and Piano is a 5-minute program music for small ensemble in atonal key and free form. It is composed by using to the contemporary music techniques as main elements to represent Hanuman's new interpretation at the present time, while it also contains some of 'Khon music' (a music plays in the Ramakien performance) ideas, and traditional Classical music techniques as relevant references.

Biography

Thanyawat finished his Doctoral degree in Music Composition at Fine and Applied Arts, Chulalongkorn University in 2020. Thanyawat has been teaching violin in many music institutes for almost 20 years, and had been participated with the Royal Bangkok Symphony Orchestra during 2013-2017. In the present, Thanyawat works at Bangkokthonburi University.



“DE GAB” FROM CODING POP STYLE: STUDYING AND CREATING MUSIC FROM HAUNTOLOGY IN MUSIC

Creator : Assoc.Prof.Dr.Ekachai Phuhirun
Mr.Phakphoom Taivogsuvan

The concept of hauntology (Hauntology) is a definition coined by cultural studies expert Mark Fisher. There is creative experiment with new musical knowledge by rethinking the theory of haunting people minds. The important concept as experimental development is the creation of popular song in the way of experimental songs without connections to the past by explaining the idea of the phenomenon of the past repeating in the present and killing the arrival of the future. This concept is applied to other social dimensions such as culture, technology, psychoanalysis, capitalist economy, Marxism, politics and anthropological studies. The composers brought this idea to produce a popular song in the form of codes or codes from frequency, pitch, short-length, rhythm control. The playing techniques and colors of the instrument are divided, each with a completely different identity of the musical element, with the names of each piece being Prime, Branch, Uni, Digi, Bug, etc. All of them come from the concept of coding pop, which is the name of this song. The style of the band is modern standard, consisting of drums, guitar, bass and keyboards, the whole song is about 7-8 minutes long.

Biography

Assoc.Prof.Dr.Ekachai Phuhirun

- D.F.A., Doctor of Fine and Applied Arts, Chulalongkorn University Lecturer, College of Music, Bansomdejchaopraya Rajabhat University

Phakphoom Tiavogsuvan

- Master of Music, Faculty of Humanities, University of Southampton Lecturer, College of Music, Bansomdejchaopraya Rajabhat University



“THE ECHOES OF THE SOUL” FOR ORCHESTRA

Creator : Dr. Thanach Chawawisuttikoon

“Echoes of the Soul” is an orchestral piece that is divided into four main sections, each of which explores different aspects of the human experience. The piece is intended to evoke a sense of introspection and reflection, and to invite the listener to explore the depths of their own soul.

The first section, “Yearning”, is characterized by a haunting melody and a melancholic mood. This section is meant to capture the sense of longing and desire that we all feel at some point in our lives, whether it be for love, fulfillment, or something else. The second section, “Discovery”, is more uplifting and optimistic, featuring a bright and joyful melody. This section is meant to convey the sense of excitement and wonder that comes with new experiences and discoveries, whether they be in the realm of art, science, or personal growth. The third section, “Sorrow”, is more somber and introspective, featuring a mournful melody and a sense of deep sadness. This section is meant to capture the pain and suffering that we all experience in life, whether it be from loss, disappointment, or other sources of emotional turmoil. The final section, “Fulfillment”, is triumphant and celebratory, featuring a majestic melody and a sense of accomplishment and satisfaction. This section is meant to convey the sense of joy and fulfillment that comes with achieving our goals, whether they be personal or professional.

Throughout the piece, there are echoes of each of these themes that interweave and blend together, creating a complex and multi-layered tapestry of sound. The overall effect is meant to be a reflection of the complexity and richness of the human experience, and an invitation to explore the depths of our own souls.

Duration of Performance : 6.30 minutes

Biography

Dr. Thanach Chawawisuttikoon

- Professional career
- Full-time lecturer at the Faculty of Humanities and Social Sciences, Chandrakasem Rajabhat University

Educational Background

- D.F.A. (Fine and Applied Arts), 2020 Chulalongkorn University
- M.F.A (Flute Performance), 2013 Chulalongkorn University
- B.F.A. (Western Music), 2009 Chulalongkorn University



“SELEMAO” SOUND FROM NORTHERN THAILAND

Creator : Yotanan Chueamran
Vorawut Samaithersak

Ensemble “Selemao” is an arrangement of Northern Thailand Folk Tune. Recorder Ensemble (1. Soprano Recorder, 1 Alto Recorder, 2 Tenor Recorders and 2 Bass Recorders) The concept of his project is to mix Asian Music with Western Music linked by Bass Recorder and Tenor Recorder parts representing local percussion from North Thailand.

Biography

YOTANAN CHUEASAMRAN

- College of Dramatic Art, Bunditpatanasilpa Institute
- (Music Instructor)
- M. A. (Music Theory) Rangsit University Thailand
- B. Ed. (Music Education) Chulalongkorn University Thailand

VORAWUT SAMAITHERDSAK

- College of Dramatic Art, Bunditpatanasilpa Institute
- (Music Instructor)
- Ph. D. (Organization Development) Cebu University Philippine
- M. A. (Cultural Management) Chulalongkorn University Thailand
- B. Ed. (Music Education) Srinakharinwirot University Thailand





“KO KONG SAI” FOR VOCALS, PIANO AND PERCUSSION

Creator : Pargon Siritipa

This work is inspired by the short story that received the Southeast Asian Writers Award (S.E.A. Write.) “Ko Kong Sai (1985),” written by Paitoon Thanya, who earned the Thailand national artist in 2016. Interpreted as creating a musical drama with contemporary music composition techniques and interpretation of the concept of creating sounds from colors (Chromesthesia), also known as “sound-to-color synesthesia.” Consistent with the “Chakras,” the concept is the center of the subtle body, a power that arises from physical and mental abilities. “Ko Kong Sai” is a four-part vocal with piano accompaniment and Latin percussion for creating an emotion divided into a three-act structure. The first Act introduces the characters’ concepts and the basic story. The second Act is a character development phase by establishing the character’s goals by adding clues and obstacles they must face to achieve the plan. In “Act III,” the characters will face more significant challenges, which is the emotional peak of the story. In addition, melodies are borrowed from southern folk songs, which are the writer’s origins, that show the way of life in the South Thailand—approximately 6 minutes.

Biography

- Doctorate in Musicology (Candidate), Universitat Autònoma de Barcelona
- Master of Music Therapy, University of Barcelona
- M.F.A. (Ethnomusicology), Srinakharinwirot University
- B.Ed. (Music Education), Chandrakasem Rajabhat Institute



“THE DOG” FOR BRASS QUINTET

Creator : Phumin Phumirat

This composition was inspired by dogs. The raw materials used to compose were taken from the characteristics and identities of the dog such as tail, fur, legs, face, head color, etc.

The structure of the composition is divided into 3 parts: Part 1 “Dog” The composer used The Twelve - Tone Method in Composition and this concept comes from the 12 animals of the zodiac which the dog is one of them. Part 2, “Hong Hong,” features the barking sound and identity of the dog, and part 3, “Final,” featured the melody of part 1 again.

Duration of Performance : 5 minutes

Educational Background

- D.F.A. Candidate (Music), Bunditpatanasilpa Institute
- M.F.A. (Ethnomusicology), Srinakharinwirot University
- B.Ed. (Music Education), Srinakharinwirot University





NOPBURI SRI NAKHON PING

Creator : Dr.Nawathep Nopsuwan

The music composition "Nopburi Sri Nakhon Ping" was inspired by the childhood picture of the composer traveling to Chiang Mai. Saw beautiful nature during the journey, big mountains, fertile forests, Strangest Language, Strangest arts and culture, but it is nice and has a unique charm.

Nopburi Sri Nakhon Ping composes in the Sonata form for stringed instruments. 1st violin, 2nd violin, viola and cello. The length of the song is about 7 minutes. It follows the steps described below and is recorded in a mixture of folk, classical, and The 20th Century Music Period.

Biography

Dr. Nawathep Nopsuwan obtained Bachelor degree form Rajamangala University of Technology Thanyaburi, Master degree (Ethnomusicology) form Srinakharinwirot University, Doctor of Philosophy (Musicology) form Mahasarakham University.

Dr. Nawathep Nopsuwan is a lecturer at Faculty of Fine Arts, Rajamangala University of Technology Thanyaburi, Thailand. He teaches many classes including Violin and Viola Practicum, Music Arrangement, Music Composition, Music Research.



SKY DUST FOR TRUMPET AND PIANO

Creator : Mr.Yuttasak Plaipoo

Sky dust for trumpet and piano is influenced by dust which are float in the sky that we call them PM2.5. PM2.5 has been made worst weather in Thailand on January – April since a few years ago until now (2023). The song aims to present various emotion of people effect is produced by PM2.5 consisting of regretfully, unclear, uncomfortable and diseased transfer into music. The audience can listen tension, non chordtone, beautiful melodic line and meticulous of dynamic in this song. Moreover the audience can found comprehensive of trumpet technique in this song.

Biography

Full time lecturer at Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi

Educational Background

- M.A. Music (jazz Performance), 2017 College of music, Mahidol university
- B.A. Western Music (Trumpet Performance), 2009 Kasetsart University



ATMOSPHERES NO.5 FOR GUITAR AND TAPES

Creator : Ekapon Muenyam Ph.D.

Atmospheres No.5 for Guitar and Tapes is a piece which will be the part of the series Atmospheres of Ekapon that all music of the series were composed under the inspirations and concept of using and integrating noise, tape and electronic sound that the piece no.5 will be worked on the same concept as well in the style of Electro-Acoustic Music.

Educational Background

- Ph.D., Music Composition, Technological University Dublin, Dublin, Ireland.
- M.F.A., Music Composition, Chulalongkorn University, Bangkok, Thailand.
- B.F.A., Music Performance, Rajamangala University of Technology Thanyaburi, Pathumthani, Thailand.
- Works : Full time lecturer, Faculty of Fine and Applied Arts, Rajamangala



“GHOM SAN TON” FOR ORCHESTRA WITH PIN

Creator : Mr. Nutthapol Deekum
Mr. Weerasak Ngamwongronnchai

A Composition “Ghom San Ton” was inspired by The song “Ghom” It’s a short, concise song. Imitation, retaliate and development until become to “Korat” song.

I applied melody of “Lai-phama-krajad” It’s a folk song of “Korat” used for Imitation or retaliate. The musical accent of “Pin” instrument north eastern in Thailand (Isaan)

for Orchestra. This composition showing the point and diversity. In addition this composition add the melody “Cha Chi Chai” unity of “Korat” song interweave Melodic theme and variation, Imitation, Diminution and Ostinato, Including the rhythm

“Pa thon thon” Thon drum of “Korat” be part of the rhythm “Dance Thon” indicates the unity of the rhythm “Korat” as traditional folksong rhythm.

Educational Background

- M.M., Master of Music, Silpakorn University, 2012
- B.M., Bachelor of Music, Silpakorn University, 2009

Academic Experience

1. “Lai-Rod-Fai-Tai-Rang” for Saxophone Octet. The 2nd National Creative Work Presentation of Fine Arts: VRU Contemporary Folk Festival 2020
2. “Lai-Lum-Sing” for Saxophone Quartet. International Symposium on Creative Fine Arts (ISCFA) 2021
3. “Mekong” for Trumpet Sextet. The 2nd International Symposium on Creative Fine Arts (ISCFA) 2022
4. “Lai-Noi” for Jazz Orchestra. The 3rd International Symposium on Creative Fine Arts (ISCFA) 2022



MAHORI FOR TENOR SAXOPHONE AND TAPE MUSIC

Creator : Anuntapond Iamchanbanjong

MAHORI for Tenor saxophone and tape music aims to show about relation between the western music and Thai music. The mahori is a form of Thai classical ensemble traditionally played in the royal courts for the purpose of secular music and thought to have appeared at least as early as Ayutthaya period. This style of composition was developed from mahori music style and the Musique Concrete, which used prerecorded, manipulated, non-musical sounds, and early electronic music, which was based on purely electronic sound sources such as tone oscillators. This composition saxophone with the audio of the tape part rather than its written representation in the score as there is not yet an accepted and set method of notating tape parts.

Educational Background

- Full time lecturer at Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi
- Educational background
- Doctoral Student Candidate (Music Composition) of Faculty of Fine and Applied Arts, Chulalongkorn University
- M.M.(Trombone Performance), 2014 Lemmensinstituut Katholieke Universiteit, Belgium
- M.F.A. (Trombone Performance), 2010 Chulalongkorn University
- B.A. Western Music (Trombone Performance), 2007 Kasetsart University



“MANUT-MUANG”

Creator : Suppasit Ponnpiyo

“Manut-Muang” is an experimental music genre that combines EDM with big band music inspired by the novel “Jonathan Livingston Seagull” by Richard Bach. The old generation and pass it on to the new generation according to the traditions and rules of society told through the character of a seagull inspired to want to reflect through making mix style of music that uses the Big Band style that is like the old generation mixed with the EDM style that is like the new generation.

“Manut-Muang” uses EDM (Electronic Dance Music) music patterns placed in the pentatonic scale which is scale commonly found in the creation of traditional Thai music. The specialty of music is a combination of Western music styles and traditional Thai scales, resulting in the uniqueness and uniqueness of the music.

Musical composition “Manut-Muang” was created under a culture that combines EDM mixed with big band music and pentatonic scale evokes contemporary music o transfer composition techniques to create innovation in creative music.

Educational Background

- Master of Communication Arts (M.Com.Arts.), Bangkok University (2015)
- Bachelor of Music (B.M.), Silpakorn University (2003)

Professional Career

- Vice-Dean for Administration Affairs of Superstar College of Arts (SCA), Siam University



THE EXPONENTIAL FANTASIA

Creator : Asst. Prof. Dr. Prapansak Pum-in

The Exponential Fantasia was inspired by the logo of Srinakharinwirot University, which is a graph that represents the mathematical equation $Y = e^x$ or the exponential function. From this phenomenon, if considered in terms of educational philosophy, it means increasing or growing, which is in line with the philosophy of Srinakharinwirot University that Education is prosperity (sikkha wirunhi sampattata), which means flourishing through the five civilizations according to the Tipitaka.

Use the style of composing Fantasia. By bringing the main melody 5 sections that will be newly composed, which consists of Melody (1) Faith Theme, (2) Morality Theme, (3) Suta Theme, (4) Jaga Theme, and Panya Theme which consists of all 5 melodies and develops melody lines and harmonization patterns and the use of unique techniques of musical instruments in the string orchestra as the main principles for creating works. The length of the song is about 8 minutes. 1st violin, 2nd violin, viola, cello, and double bass, with equal playing roles. Use harmonies in both traditional forms of classical music and creative applications in the 21st century.

Educational Background

Dr. Prapansak Pum-in is an Assistant Professor of Faculty of Fine Arts, Srinakharinwirot University, Thailand. He teaches many classes including Violin Practicum, Music Theory, Music Research. His researches focus on music education.

Dr. Prapansak Pum-in obtained Bachelor degree from Srinakharinwirot University, Master degree (Music) and Ph.D. (Music) from College of Music, Mahidol. He is a committee of Thailand Music Educators Association (TMEA). And he is an honorary member of Japanese String Teachers Association (JASTA).



“SPIRIT OF KAOSENG BEACH” FOR WOODWIND QUINTET AND PERCUSSION

Creator : Asst. Prof. Dr. Darunee Anukool

Morning sunlight that reflected on the sea surface and assimilated with boat motor sounds from local fishermen in Kaoseng Beach was an inspiration behind a musical composition called “Spirit of Kaoseng Beach” for Woodwind Quintet and Percussion. It was designed by using identities of Rong-Ngeng (southern folk performing arts of Thai Muslims), for instance, rhythmic folk patterns and percussion instruments called “Rebana,” and integrating with the dimension of western music to convey the image of the composition through Woodwind Quintet and Percussion that had southern folk accent under a cultural blend concept between Eastern and Western music. The musical instrument consisted of Flute, Oboe, Clarinet, French Horn, Bassoon, Rainstick, Mark tree, Wood Blocks, Triangle, Cabasa, and Rebana.

Duration of performance : 5 minutes

Educational Background

- D.F.A (Research Composition) Chulalongkorn University
- M.A. (Ethnomusicology) Srinakharinwirot University
- B.A. (Music) Thaksin University



NORA WIANG KLANG BANG KAEO

Creator : Assistant Professor Dr. Panan Kritsanarom
Ratchakit Phanu-Akarachok

The story of Nang Nual Thong Samlee When you sleep, dream of 12 dance moves from angels. When he woke up, he reviewed the dance moves and remembered them all. Nang Nuan Thong Samlee wanted to eat the lotus fruit, causing a miserable incident, causing her to be expelled from the city by floating on a floating raft. The melody of the song conveys the gloomy, melancholic, gloomy mood of the song. Her gave birth to a son. Then convey 12 Nora dance moves to the little man. The mood of the song conveys strength, aggressiveness, teasing and cheerfulness. Little Man Performa's Nora is widely popular. Until going to dance to King Sai Fa- Fad love it and bestow royal decorations and raised the city to reign. The young man was established as Khun Si Saththa. The mood of the song conveys fun, contentment, happiness.

Educational Background

- 1997 B.Ed. (Music Education) Faculty of Fine Arts, Srinakharinwirot University
- 2003 M.A. (Ethnomusicology) Faculty of Fine Arts, Srinakharinwirot University
- 2010 Ph.D. (Cultural Science) Mahasarakham University



“SARASIN” THE SOUND REFLECTION OF LEGENDARY FOR CONTEMPORARY ENSEMBLE.

Creator : Wasin Sriyaphai

The program music to express the integrated composition technique by utilizing the dramatic art form as the operatic suite. The sentimental music has been inspired by the legend that happened on Phuket Island, which is the story of a couple of different classes who encountered obstacles that led to a love tragedy at the bridge named “Sarasin” until it became a legend that was told of pure love. The composition presents the ethnic melodic structure as the storyteller that blended historical timelines into the unique sound dimension. Orchestration is a part of the highlight in colouring transonic polyphony of an entire composition within the total duration about 7 minutes.

Educational Background

- D.F.A., Faculty of Fine and Applied Arts, Chulalongkorn University.
- M.M., (Music Education), College of Music, Mahidol University.
- B.A., (Western Music), Thaksin University.



“GARBAGE ON SAMILA BEACH” FOR BIG BAND JAZZ

Creator : Mr.Ratchakrit Panuakkarachok

The music composition “Garbage on Samila Beach” for big band jazz was inspired by seeing trash on Samila Beach without caring from tourists, so my anger rose when people left trash on the white sand of a beautiful beach. The adulterated white beach mixed with the colorful garbage delivered a story to create a song. The structure of the song was ABCABD by using a harmonious chord that the sound was as same as the white beach, solo sound or top note was harsh sound for representing the trash colors, the sound of the drums for delivering the power of anger, the dynamic volume and the melody of the song for conveying the sadness, and the melody range that had both low and high levels and different directions of movement which switching back and forth diversely. The music arrangement was composed in the instrumental combination of woodwind instruments, and there were solo performances of each musical instrument for musicians to show improvisation abilities with the task of using a melody that emphasized the harsh sounds.

Educational Background

- Mater of arts Music (Music Education) Bansomdejchopraya Rajabhat University
- Major subject Music Faculty of arts Thaksin University



THE SOUND OF THAI BOXING FOR 4 PART

Creator : Mrs. Sirintra Praeprasert

The sound of Thai boxing for 4 part is for singers or chorus. The author interested in Thai traditional singing style and accent of Thai traditional music so the author look up at Thai boxing music and it is very interesting and come with upbeat and there is identity which is very unique. The duration of the song will be within 4-5 minutes.

Educational Background

- Full time lecturer at Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi



“TEST IT OUT” FOR A CHAMBER JAZZ ENSEMBLE

Creator : Asst.Prof.Dr.Rujipas Phudhanun-naruepat

“Creative Music for Experimental Purposes, Specifically in Terms of Theory or Concept, to Explore Creative Processes in Real-life Situations, or Methods of Audience Response to Music.

The concept of creating musical works to reflect the essence of jazz in different eras, as well as the integration of jazz concepts in the late twentieth century and early twenty-first century in the form of contemporary jazz, using composition techniques. The creative work presents melodies phrases, rhythmic patterns, and the smooth flow of modern jazz and smooth jazz. This piece of music embodies the characteristics of jazz in the format of a jazz ensemble, conveying happiness, joy, dance, relaxation, and mood-enhancement.”

Educational Background

- D.F.A., Doctor of Fine and Applied Arts, Chulalongkorn University, 2013
- M.B.A., Business Administration (Management), Srinakharinwirot University, 2009
- B.A., Music Education, Srinakharinwirot University, 1993



“THE MELODY OF DRUMS” FOR CHAMBER ORCHESTRA

Creator : Worachat Kitrenu

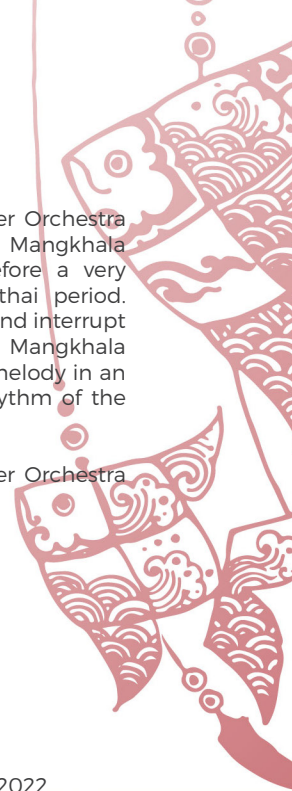
Music Composition: “The Melody of Drums” for Chamber Orchestra is a song created to play together with the Mangkhala band. Mangkhala means auspicious or progressive work. Mangala is therefore a very auspicious music. Mangala has existed since the Sukhothai period. Mangala consists of 1. Mangkhala drum 2. Pipe 3. Main drum and interrupt drums, 4. Mong and small gongs, 5. Cymbals and Ching. Mangkhala usually does not have a certain melody. The pipe plays the melody in an improvised manner. Songs are divided according to the rhythm of the drum, called Mai.

Music Composition: “The Melody of Drums” for Chamber Orchestra
Divided into 6 sections

1. Mai See
2. Keng Tok Pluk
3. Nom Yan Kratop Pang
4. Mai Sam
5. Kang Kok Ked Kheaw
6. Mai Nueng

Educational Background

- D.F.A., (Music Composition) Chulalongkorn University, 2022
- M.A., Music, Collage of Music, Mahidol University, 2004
- B.A., Music, Rajamangala University of Technology, 1998
 - Music Composition: Tricycle for String Trio.
 - Music Composition: The Depiction of Nan River for String Quartet.
 - Music Composition: Nakorn Bangyang and Nakorn Thai for String Quintet.
 - Music Composition: Muang Vishnu for String Quartet.
 - Music Composition: Lueang Hang Khaw for String Quartet.
 - Music Composition: Chao Phraya Chaiyanupap for Brass Quintet and Percussion.





“HANUMAN CONTEMPORARY MUSIC AND STORYTELLING”

Creator : Mr.Pisal Seesod

The inspiration comes from “Hanuman”, a character in the Ramayana literature. Hanuman is a monkey with a white body, a Kunthala (an earring), hair of diamonds, teeth of diamonds, yawning like stars for months. When raging, he has four faces and eight arms. He is Rama’s chief soldier. Wise knowledgeable and loyal to his master.

The creator present his music in the form of contemporary Thai music.

It tells a story about “Hanuman” with a technique for composing a melody that is easy to remember. There is a song structure in the genre of smooth jazz music. Thai contemporary music. with a combination of western instruments with Thai musical instruments (ranat-ek, flute, Thai rhythm accompaniment), using synthesized sounds to communicate, adding interest in the atmosphere and various emotions of each verse works are created And controlled by a computer Music. The song consists of 3 parts : Hanuman’s birth, lovers and warriors. The performance is 6 minutes long.

Educational Background

- M.A., (Music Education), Bansomdejchaopraya Rajabhat University
- B.Ed., (Western Music) Phranakhon Si Ayutthaya Rajabhat University



“NOK KHAMIN” FOR GONG MON WONG YAI SOLO

Creator : Dr.Nachapon Hawang

This piece was inspired by seeing a Thai musical instrument solo contest in the arts and crafts program. This gave the composer inspiration to think about creating a solo song for the Mon Wong Yai gong by bringing the main melody of the three-tiered canary song to make a solo track by using the techniques of playing the big gong, such as cross-hand beating, flicking, and swaying, hitting and sweeping, etc. which shows the way of playing that the musicians must have some skill in playing. In addition, composers rely on their own imagination and musical experience, that is like a frail canary that flies where the night falls and lies there.

Educational Background

- Ph.D. Music (Music Education), Mahasarakham University
- M.A. (Thai Studies), Sukhothai Thammathirat Open University
- Bachelor's Degree (Music Education), Phranakhon Rajabhat Universit



“REE REE KHAO SARN” FOR WIND SYMPHONY

Creator : Asst.Prof.Dr. Woraket Tagosa
Dr.Sirarat Sukchai

“Ree Ree Khao Sarn” for Wind Symphony is the second creative work in a research project on “Guidelines for Composing Thai Children’s Games Suite for Wind Symphony”. This work is supported by Office of the Permanent Secretary, Ministry of Higher Education, Science, Research and Innovation (OPS MHESI), Thailand Science Research and Innovation (TSRI) and Assumption University of Thailand. The composer has perfectly integrated various musical concepts such as a melodic quotation, ostinato, imitation, retrograde, pentatonic scale, chromatic scale, octatonic scale, hemiola, and background writing with a musical touch of Thai folk music, classical, and marching music. Its musical content conveys the atmosphere of playing the game Ree Ree Khao Sarn (To be Trapped Between the Arches), a well-known traditional game, the natural atmosphere of the rice fields, and the mystery of the games legends that seem to have become things of the past.

There are two main melodies, the SIAM motive and the melody of a song Ree Ree Khao Sarn, which are utilized separately and combined alternately. The music is written in a sectional form and is approximately seven minutes long. The authors intend to create a musical work that provide both musical beauty, value in terms of continuation of local culture, as well as to develop the music industry, especially in music composition.

Performance Details:

Wind Symphony Instruments:

- Woodwinds
- Brass
- Percussions

Duration of Performance: 7 minutes

Educational Background

- Doctor of Fine and Applied Arts (D.F.A.) Chulalongkorn University
- Master of Fine and Applied Arts (M.F.A.) Chulalongkorn University
- Bachelor of Music in Contemporary Writing and Production, Berklee College of Music, USA

Past Creative Works:

- Symphony “The Anthems of Victory”
- Symphony “Jazzic”
- “Song Nakara” for Brass Quintet
- Mon Son Pha Rhapsody for String Quartet
- Mon Son Ph afro Wind Symphony
- “MESA” for String Quintet
- Innermost for Jazz Big Band
- Thai Children’s Game: Suite for Woodwind Quartet



“SWAROMMAYA” THE PRIMORDIAL SHADOW FOR CHAMBER ENSEMBLE.

Creator : Dr. Pakawan Boondirek

Thai Southern culture has been influenced by Indian culture for a long time. It is assumed that in sailing, dealing with Indian merchants would bring something, that related to religion, beliefs, and cultures to ensure protection from dangers in their journey. Including to cultural influences of performances, Indian music, emerged and took root in the land of Thai antiquity, called “Suvarnabhumi” or the area of Southeast Asia, as well as, the realm of southern Thailand later. The performance culture is composed of melody, rhythm, and lyric, which is southeast Asia intonation and accent in Thai music. It is a unique identity and called “Southern music”. Musical culture in many folk performance

arts, one of which is “Hymn”, which is prayed for Mahadeva or Shiva Lord, influenced by Indian culture. The customs of Thai people often have a hidden belief in Brahmanism, which is usually a music or a traditional or folk performance to worship that deity, such as Nora is intended to pray Shiva Lord. The music has a variety of rhythm fast – paced with distinctive accent melody. It can be seen in traditional culture on the. Thus, the composer has to create the music composition which has identity, express the various expression with Thai contemporary and western music with characteristic of Indian music.

Music composition: “Swarommaya” The Primordial Shadow for Chamber Ensemble is the creative music composition in a descriptive music style. The principal idea of music composition is the music creation of character of Thai contemporary and western music with characteristic of Indian music. This work is mixed during Thai and Indian style with western form. It indicates uniqueness of contemporary Thai hymn, especially dance rhythm, which percussions have role in many parts and make colorful of song and lyrics.

This creative music composition is free form. It was created and mixed in tones, style, and rhythmic pattern in contemporary music in western music form. The creation was composed for chamber ensemble. It was consisted of 6 sections and playing consecutively. Each section has got identity and different expression by using various techniques with descriptive style. The principal idea of music composition is folk way belief in music and performance of Thailand. Moreover, this work, distribution of aesthetic of music in new form.

Educational Background

- Bachelor degree – Bachelor of Art: Thaksin University
- Master degree – Master of Art: Kasetsart University
- Doctoral degree – Doctor of Fine and Applied Arts: Chulalongkorn University

Prize

- Gold Prize Type: Creative Composition. – “Nritaya” the Contemporary Music for Chamber Ensemble. The 2nd International Symposium on Creative Fine Arts (ISCFA) 2022. February 23-24, 2022 at the Auditorium of language and Computer Center (The 100th years anniversary auditorium) Phranakorn Si Ayutthaya Rajabhat University



THE NORTH MIST FOR VIOLA AND ELECTRO SOUNDSCAPE

Creator : Dr.Pongthep Jitduangprem

"The fresh air becomes poison, easy breathing change to hard breathing, chill step to aware step, mask and unmask, burn or unburn"

The topics for a safe environment and people are important in this century to be aware of our step in human beings to present and next generation.

The North Mist for viola and electro soundscape is inspired by the beauty of the mist from steam contradicting the mist from smoke which build pm2.5 and attacks the health of lives, especially in northern Thailand. The works will present the electro soundscape and extended techniques of viola, the form combines beautiful melodic lines in the northern pentatonic scale and rhythmic pattern, and the soundscape of the environment, suddenly the dangerous noises sound interrupt the beauty, and the heavy atmosphere starts to destroy daily life.

Educational Background

Pongthep Jitduangprem, PhD, was musician who interest and participate in every area of music, especially music that present, develop, or motivate community and society. His background was orchestra member, music performer, educator, and music creative artist. Then, he attempts to make music to beyond invisible boundaries, meanwhile his creative almost thinking about audience, performer and communities issue to develop participation and musical cognition.



GEOMETRY OF MUSIC

Creator : Mr. Komsan Nomhansa

Geometry of Music inspired by The great Greek philosopher Plato with the belief that the perfect world, the Absolute Reality world, is the world of Form or Pattern that overlap under the sensible world The author therefore applied this concept to geometric shapes. Then let the instruments consist of saxophone, violin, violas, cellos, xylophone, with an experimental music method, emphasizing on geometric interpretations for the instrumentalist To achieve the freshest sound at that moment, it took 8 minutes.

Educational Background

- M.F.A., (Candidate), Music, E-san Fine and Applied Arts, Udon Thani Rajabhat University
- B.Ed., (Music), Udon Thani Rajabhat University



“SUNSET, MOONSHINE, STARLIGHT BEYOND THE THAMMACHAK” FOR STRINGS AND PERCUSSION ENSEMBLE

Creator : Supachai Suriyut

“Sunset, Moonshine, Starlight beyond the Thammachak” for Strings and Percussion Ensemble that is the composer presents the compositions in the form of the style and aesthetics of Buddhism. This musical composition uses graphic score notation method and folk melody applied together with music texture layering technique, motive creation, tone color, sound color expansion technique, from original scope. For example, a group of brass instruments, semi-sung-semi-blow. The woodwind group blowing through the mouse piece alone. In addition, the stringed instrument group special sound creation such as playing behind the bridge of a stringed quartet and the use of inventive bell sounds that create new meaning. The use of artificial sounds from electric guitar sounds to combine with percussion adds more color to the musical composition.

Educational Background

- D.F.A., Music Composition, Chulalongkorn University
- MA., Musicology, College of Music, Mahidol University
- B.Ed., Musics, Bansomdej Chaopraya Rjabhat University



“TOGETHER WE SHIFT THE WORLD” THE NEW MUSIC FOR SOPRANO AND MODERN ELECTRIC WINDS

Creator : Dr.Prasert Chintoum

“Teamwork” is the term of a working style used in many organizations. The use of teamwork in an organization greatly increases its success. Great and efficient teamwork comes from a group of individuals working together toward a common goal, teamwork needs an efficient work organization, the ability to understand the work of self and others, sharing and communication with empathy and awareness to bring strength out from team members with the diverse background, experience, knowledge, and profession. In addition, teamwork also needs good motivation and attitude. Good teamwork needs everyone in the organization to work together, do it well and efficiently, and bring the organization to success. Not only for a big and difficult project but even small and easy “Teamwork” will bring success “Together we shift the world”.

The compositional technique and theory applied in “Together We Shift the World” the New Music for Soprano and Modern Electric Winds are an imaginative melodic idea that has been designed for Soprano Saxophone in a highly crafted combination of Thai melodic style with Contemporary Funk. In the meantime, the sound of harmonizing in Synthesizer, Brass Section, Thai Percussion and Vocals by Vocorders has been implemented by Sampling Synthesis that made by the “VST” Virtual Instrument Plugins and new sound synthesis. Whereby, Diatonic, Pentatonic, Minor and Blues scales are blended in modernizing harmonic approaches to enhance skillful improvisation that has considerably been a unique personal technique of the composer.

Educational Background

Prasert Chintoum is the Dean of the Faculty of Humanities and Social Sciences, Chandrakasem Rajabhat University, Bangkok. Having been obtained the D.F.A. (Doctor of Fine and Applied Arts), and the M.F.A. (Master of Fine and Applied Arts), from Chulalongkorn University, and the B.Ed. (Music Education), from Srinakharinwirot University.



THE EIGHT-VARIATIONS OF THE ELEPHANT FOR RANAT-EK

Creator : Asst.Prof.Dr.Santi Udomsri

The foundation of the creative ideas for the solo project entitled “Chang 8 Lila” or “The Eight Variations of the Elephant” was the Phama-Khwe Chandiew melody, which was developed into the “Phleng Chang” or the Elephant Song by Mrs. Chien Silapabanleng, a national artist of Thailand. The idea was inspired by the popular children’s song “Twinkle, Twinkle, Little Star”, which has several versions. The composer used the Thai traditional music composition approach to create eight new versions of the elephant melody to be performed on the Ranat-Ek.

The first variation is in the Phleng Diao style, a solo repertoire. It contains the challenging special technique of Ranad-Ek playing. The second is “Phleng Chang Samniang Phama”. It has a Burmese accent-style melody. The third is “Chang Krot”. It represents the angry emotion of the elephant. The fourth is “Chang Rob”. It is inspired from the fighting action of the elephant during the war. The fifth is “Chang Sanuk-Sanan”. It represents the fun and lively emotion of elephants. The sixth variation is “Chang Rong-Hai” It represents the crying elephant emotion. The seventh is “Phleng Chang Song-Chan”. It is a slower version of the original that expands from Chandiew to Song-Chan. Finally, the last variation is “Chang Yon-Gret”. It is the reversed melody of the original song.

The creative redefinitions proposed in this study will yield additional artistic value from this classic Thai melody to be played on the Ranat-Ek, which is a classical Thai instrument.

Keywords: Creation, derivation melodies, original melody, Phleng Chang, The Elephant Song, Ranat-Ek



“RAINING IN SUMMER” IN NEO-SOUL FOR POPULAR ENSEMBLE

Creator : Asst. Prof. Tanapat Kerdpol
Dr. Anuwat Kheawprang

This piece is inspired by Neo-Soul music, a style that represents the modernization of the pop music industry. It is reflected in bringing melodies that are easy to listen and catchy to compose music that combines the rhythm of R&B music with the harmony of jazz style, which results in a charming song and tastes more and nowadays, Neo-Soul music is also quite popular in the music industry and teaching pop music in Thailand.

Educational Background

Asst. Prof. Tanapat Kerdpol

- M.A. (Ethnomusicology), Srinakharinwirot University
- B.A. (Music and Performance Arts), Chandrakasem Rajabhat University

Dr. Anuwat Kheawprang

- Ph.D. (Music), Bangkokthonburi University
- M.A. (Ethnomusicology), Srinakharinwirot University
- B.F.A. (Modern Thai music: Luk Krung Music), Ramkhamhaeng University



It is creative music in the form of contemporary music between Phin Isan instrument and Big Band Jazz. The inspiration of the creation originated from the Sud Sanan melody, which is an Isan folk melody that came from the Khaen melody. It is popularly played in the form of a solo instrument, especially by the Phin. "Sud Sanan" is a word from Isaan dialect that is distorted from the word Sainan, which means bond or relationship..

Educational Background

High School: Princess Chulabhorn School, Loei. Bachelor Degree: Bachelor of Fine Arts in Western Music, Khon Kaen University. Master Degree: Master of Fine Arts in Music Research and Development, Silpakorn University.

PART RELATIONSHIP OF UBON STYLE ISAN SONG FOR BIG BAND

Creator : Thaninrut Kammateerawit



MEA HANG LULLABY

Creator : Mr. Papartpong Wanpakdee

The researcher utilized the concept of arranging the composition based on the original key of the Mea Hang Lullaby, which is A minor pentatonic, in a 2/4-time signature. They employed various Western music theory and techniques, including Ostinato, Imitation, Counter melody, Augmentation, Doubling, Chromatic chord, and Closely related key, to create a contemporary composition through orchestral arrangement.

The inspiration for arranging the Mea Hang Lullaby came from the researcher's exposure to Western music that often reinterprets their own traditional folk melodies. The researcher recognized the composer's approach of blending elements of the old and the new, which gave the traditional folk song a fresh and contemporary twist. This artistic creation showcased the interplay of musical articulation, rhythm, and intriguing chord progressions, piquing the researcher's interest in exploring their own country's folk music and incorporating it into innovative musical compositions using various Western music techniques.

Educational Background

- Vocational Certificate: Siam Technology
- Bachelor's Degree: Major in Music Performance, Bachelor of Fine Arts in Musicology, Faculty of Music, Silpakorn University
- Master's Degree: Major in Music Research and Development, Master of Fine Arts in Musicology, Faculty of Music, Silpakorn University



**THAKSINA SANGKHETAWAT :
SOUTHERN FOLK MUSIC ACCOMPANIES
THE SHADOW PUPPET SHOW CREATING
THE STORY OF KAYA NAKORN.**

Creator : Wasawat Riyapun

Thaksina Sangkhetawat Originated from inspiration from the revival of southern folk songs in the past. lost from people's memories re-arranging the melody using composition and mix the band From the gathering of the descendants of shadow puppet masters Through brainstorming and playing to be contemporary. and suitable for identity and personality of the characters The inspiration of creation arises from the study of characteristics. and character behavior to create aesthetics and enjoyment in drama is the transmission of feelings through music art with different melodies, such as creating a magical feeling in the performance of Nang Talung, the image of the hermit or fun rhythm in the prelude melody with the release Nang Faon In the prelude to Nang Fon in the creation of the shadow play on Guy Nakhon It is a creation, design, new elements in every dimension based on arts and culture. Focusing on the creative work this time, to the melody, the technique of playing, and the contemporary of southern folk music that blends with western instruments

Educational Background

Graduated with a master's degree from Silpakorn University. with creative works in the field academic art Innovation in arts and culture academic article and creative works both in the visual arts and folk dance from the research of Kaya Nakorn Guyana literature which received a very good award from the presentation of the Thailand research Expo



SALAH KEDADEN

Creator : Drs. Y. Subowo, M.Sn.

The musical composition of "Salah Kedaden" is an experimental work that created by Drs. Y. Subowo, M.Sn. This work reflects something planned does not always meet the result. "Salah Kedaden" presents collaboration in several ethnic instrument which are Javanese Gamelan, Saxophone, Erhu, Flute, Malay Gambus, and daily things, such as stone, traditional wooden sandals (theklek), metal sheet (usually use for Indonesian house roof). This 15 minutes work presents video live music performance and dance, but the body moves in order to play the instruments.

Educational Background

Drs. Y. Subowo, M.Sn. is a composer, choreographer, dancer, and lecturer in Dance Department, Indonesian Institute of the Art Yogyakarta. He had graduated from master of music composition in Indonesian Institute of the Art Surakarta. He often collaborates with artists from several countries, such as Anan Nakong (Thailand), Ron Ray (Australia), and Makoto Nomura (Japan). Before pandemic covid-19, he used to be invited as a guest lecturer for music composition, Javanese gamelan and dance in La Sapienza University of Rome, Italy.



INTERPRETING BRAHMS' CLARINET SONATA NO. 2 BY ADDRESSING ISSUES OF SOUND COHERENCE

Creator : Mr. Thanabodee Maneenai

The objective of this study is to perform a solo clarinet recital at the graduate level. The researcher has chosen of music, Clarinet Sonata No.2 composed by Johannes Brahms during the rehearsal process for the solo clarinet recital, the researcher encountered main problems, Using knowledge to solve problems related to sound coordination in the performance.

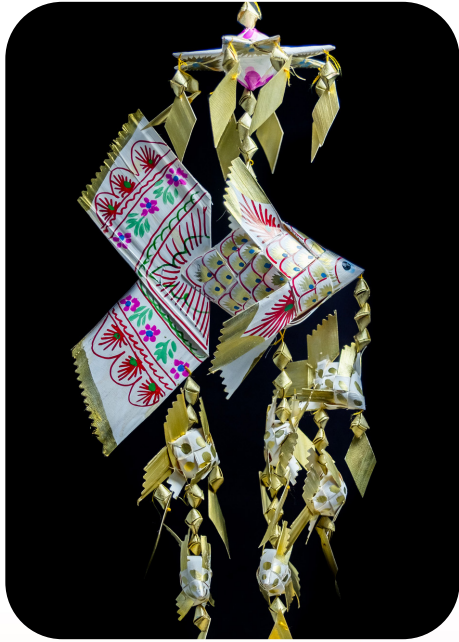
The writer has utilized their knowledge of harmonious problem solving to interpret performances and gain a deeper understanding of musical compositions. Specifically, they have focused on analyzing the Clarinet Sonata No. 2 in E-flat major, composed by Johannes Brahms, which is known for its harmonic complexity. The pieces is constructed based on the principles of key relationships, and the researcher has applied the theoretical framework presented in Arnold Schoenberg's book "Theory of Harmony" to analyze and interpret the mechanisms employed in the pieces.

The first movement, Allegro amabile, of the Clarinet Sonata No. 2 in E-flat major follows the structure of Sonata Form, consisting of three main sections: Exposition, Development, and Recapitulation. In the exposition, which spans measures 1 to 64, the clarinet introduces the main melody in the key of E-flat major. The piano accompanies the clarinet, employing the Broken Chord Patterns technique, where the bass line moves in a scalar manner within the E-flat major scale. Upon analyzing the chords, measures 1 to 4 correspond to the chords I, Vii6, I6, and ii6, respectively.

In bars 1 and 2 of the composition, an interesting point is observed in the I and Vii6 chords. In bar 1, the I chord starts with the tonic note and then employs a double neighboring technique before leaping to the third note of the I chord. This leap to the sixth of the I chord, in terms of the horizontal melody, is harmonically pleasing due to Brahms' skillful use of counterpoint techniques. However, in the vertical aspect of the harmony, the double neighboring creates dissonance, as it incorporates the seventh and ninth notes of the I chord, resulting in the sound of a major seventh and major ninth. Therefore, the resolution of this tension in the chord should be directed back to the tonic.

Educational Background

Thanabodee Maneenai Graduated with a bachelor's degree from Classical Performance at College of Music, Mahodol University. He is currently studying at Master's degree at Silpakorn University in Music Research and Development, master's degree level. He have joined a member of Siam Sinfonietta , Thailand youth Orchestra , Salaya Symphonic Winds, Mahidol Wind Orchestra and Thai Youth Wind Orchestra.



CREATIVE APPROACHES IN PERFORMANCES OF CHINESE OPERA “HA HA QIANG” IN DEZHOU, CHINA

Creator : Xia Liu, Dr.Nutthan Inkhong

Dezhou Ha-Ha Qiang is one of the art forms that can best reflect the cultural characteristics of Dezhou. It records the historical changes of Dezhou in its unique form. Its formation and development are closely related to the historical changes in Dezhou and its surrounding areas since the late Ming and early Qing Dynasties. Dezhou Ha-Ha Qiang is a prominent representative of traditional culture and art. Its growth process is a process of mutual integration and communication with other folk arts, local operas, local culture, and major operas.

After 300 years of evolution, Dezhou Ha-Ha Qiang has not been assimilated and declined, but has condensed the common phenomenon of the development of local small operas. It has important research value in history and sociology. The use of a strong local language makes Ha-Ha Qiang full of regional artistic charm. At the same time, the dialect characteristics of Ha-Ha Qiang also affect the tone change, and the Fang tone is also linked with cultural identity.



Konghou is an ancient plucked string instrument in China. There were three forms of ancient Konghou, including horizontal Konghou, vertical Konghou, and phoenix-headed Konghou. Konghou has a history of over 2000 years, rising in the Han Dynasty, prevailing in the Sui and Tang dynasties, declining in the Song and Yuan dynasties, and losing in the Ming and Qing dynasties.

Modern Konghou, based on ancient Konghou, draws on the harp-making techniques and performance characteristics of traditional Chinese instruments such as the guzheng guqin. Therefore, the artistic charm of modern Konghou, which is ethereal, crisp, and elegant, can meet current aesthetic needs and does not lack the original charm of Konghou. The emergence of modern Konghou has broken the current situation of the loss of Konghou art and has derived the modern Konghou-making industry. However, due to the prolonged dating of the Konghou art, modern Konghou still belongs to a niche instrument and has not been truly popularized and promoted.

Therefore, In the context of the new era and diversification, we should fully tap into the historical and cultural value of Konghou art, strive to achieve innovative development of modern Konghou art, continuously explore the dissemination channels of modern Konghou art, increase the training of Konghou art talents, and promote the exchange and exhibition of new Konghou art in order to revive modern Konghou art.

HISTORICAL SURVEY AND DEVELOPMENT OF KONGHOU, MUSIC INSTRUMENT IN CHINA

Creator : Jing Li, Dr.Nutthan Inkhong



KANCHANABURI CONTEMPORARY MUSIC AND STORYTELLING

Creator : Miss Orn-anong Engchamni

This new creative music composition was based on the historical story of Kanchanaburi province. Four sections of the work were associated to Dvaravati period, River Kwai, saiyoke waterfall and multi-cultural society. The composer made use of the Thai traditional tune Rabum Dvaravati at the beginning of the piece and then followed with the imagination of the train and waterfall's noises. Happiness mood was the main purpose of this music composition

Duration of performance: 4.22 minutes

Educational Background

- 2006 M.F.A. (Ethnomusicology). Srinakharinwirot University Thailand
- 2000 B.Ed. (Thai Music) Srinakharinwirot University Thailand



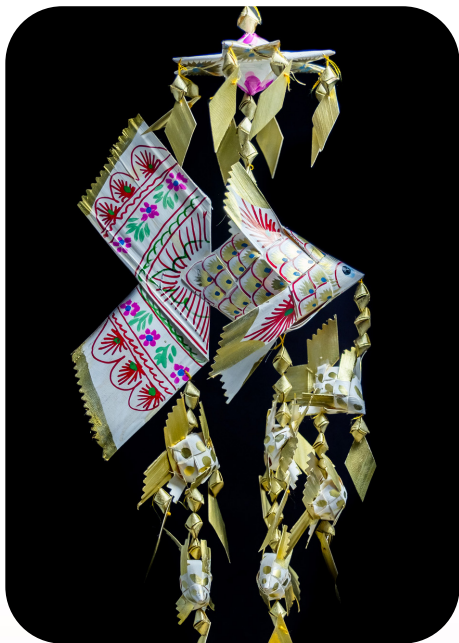
EPHEMERAL (UTAKATA NO UTA) FOR SOPRANO AND COMPUTER

Creator : Assoc. Prof. Yoshio Masatsune

The melody and lyrics sung in this work are newly generated by a 100% AI computer program. The material to be learned by the program is,

"D'amor sull'ali rose" from "Il Trovatore" (G.Verdi), "Vogliatemi bene" from "Madama Butterfly" (G.Puccini), and "Vogliatemi bene" from "Madama Butterfly" (G.Puccini). The text is taken from the preamble of "Hojoki" (Kamo Chomei).

The newly sung content will have an invisible meaning. The ensemble of human singers who gracefully sing the melody and pre-recorded mechanical singers, I am imagining that the ensemble of human singers singing graceful melodies and pre-recorded machine singing expresses "Utakata floating in the stagnant water".



“MILES OF BLUE IN GREEN”

Creator : Joseph Giovinazzo

Miles of Blue in Green has a ‘fusionesque’ aspect; it’s an ‘art music’ homage to the jazz fusion movement in the latter part of last century. Jazz fusion may simply be regarded as a melding of various musical styles brought together under to umbrella of ‘jazz rock’. The title of the work in question is a play on the renowned jazz pioneer Miles Davis’ Blue in Green. The instrumentation is essentially the same as the Miles Davis Quartet: Trumpet, Piano, Double Bass, Drums (percussion).

Joseph Giovinazzo is an Australian composer and music educator, active in the promotion of contemporary Australian art music, and has taught diverse aspects of music for a range of institutions. He was introduced to composition and contemporary music theory by Prof. Tony Gould, and is a graduate of the Music Department at La Trobe University, (at the time, Australia’s leading institution for the study of musical composition), completing his Doctorate of Philosophy in the areas of music composition, orchestration, music analysis, and music theory. Dr Giovinazzo is an ardent, and long standing, practitioner of Aikido, a Japanese mind/body based martial art. His passion for the art has contributed strongly to the moulding of his artistic and personal disposition. Of his artistic aspirations, Dr Giovinazzo says: “My aspiration is a music that speaks to the common humanity residing in us all; a music that is intimate in its touch, and universal in its communication.”



“TOO JAZZY”

Creator : Scott McIntyre

My appreciation for jazz has always been from a harmonic standpoint. I like the energy of the rhythms and the feel of improvisation but it is the movement a fluidic shift in harmony that have interested me the most. Harmonically, the piece is built around the interplay of modes containing a Maj7 interval, the opening interval being a Maj14. The modes used are Lydian, Locrian, Phrygian, and Ionian, each tied to a specific player in the group. These sectional modes are of course very fluid (much like real jazz) and are hidden amongst aleatoric ostinato and passages of atonality. The piece is also very much a flugelhorn feature, it's part made of florid quarter-tone passages.

Scott McIntyre completed his PhD in Composition at the University of Tasmania with the assistance of an Elite Scholarship in 2013. His music has been performed and recorded in the United States, Europe, Asia and Australia by artists such as Michael Kieran Harvey, Barrie Webb, Brigid Burke, the Arditti String Quartet, Silo String Quartet, the Israel Contemporary Players, the Brno Philharmonic Orchestra and the Tasmanian, Adelaide and Melbourne Symphony Orchestras.



“WINTER PERSEPHONE” FOR TRUMPET AND PIANO

Creator : Eve Duncan

The piece responds to the myth about Persephone. The Titan brothers were Zeus, who ruled the Heavens, Poseidon, who ruled the Seas, and Hades who ruled the Underworld and the souls of the Dead. Zeus and Demeter's daughter was Persephone. Hades conspired with Zeus to abduct Persephone and take her to the Underworld. Demeter was grief-stricken, and caused many years of famine on earth. This prompted Zeus and Hades to allow Persephone to return to her mother. Before she returned, Persephone was by offered a single pomegranate seed by Hades. Eating this condemned her to return to the Underworld each year in winter. The leaves and blossoms that burst forth each spring, show that Persephone is returning to the Earth to be with her mother Demeter.

Eve Duncan's career has been in composition and in music at the Melbourne Rudolf Steiner School. She holds a Doctor of Creative Arts, Western Sydney University with Bruce Crossman and Clare MacLean, Master of Music, University of Melbourne with Brenton Broadstock and Honours in Composition, Latrobe University with Anthony Briggs. She was awarded in the International Music Prize for Excellence in Composition (Greece), Recital Music Double Bass Composition Competition (England) and Modern Music Award for Composition (Vienna) as well as two APRA awards. Recent activities are a commission by the Strings of Unity Rondalla, Manila, an orchestra of 500 year old instruments, that was performed by Orquesta Marga Marga in Chile. Her EP of songs Wilde Honie will be released at the Paris Cat in March where she will perform with jazz musicians. Her opera The Aspern Papers, with a libretto by David Malouf, was given a concert presentation in 2016 where her piano concerto Sydney Opera House (2012) performed by Michael Kieran Harvey. She composed Deep in Summer (2016), inspired by the playing of Tristram Williams.



“PANCHROMATIC OF THE NORTH WINTER WIND DANCE” FOR TRUMPET AND PIANO

Creator : Prof.Dr.Weerachat Premananda

This is the world premiere performance of The North Wind Lantern Festival, dramatic dance music written for trumpet and piano. It is inspired by the Lantern Festival cultural celebration of Lan Na in North Thailand; the music is led by a double reed instrument called nair, accompanied by percussion and the gigantic drums are named bu ja. Gradually the traditional modes are expanded into a panchromatic tone colour of dimensional melisma. The two instruments move characteristically and independently whilst the music preserves the uniqueness of its tradition.

Weerachat Premananda is Professor of Music Composition at Chulalongkorn University, Bangkok, one of the leading universities in ASEAN. After graduating a Doctor of Music degree from the University of Auckland, New Zealand, he was awarded the Fulbright Fellowship to pursue the Postdoctoral Music Research Composition at Columbia University, USA. His wide variety of music composition has been performed worldwide by the international renowned artists and orchestras such as the New Japan Philharmonic, Auckland Philharmonia Orchestra, National Taiwan Symphony Orchestra, ASEAN Symphony Orchestra and recently Christchurch Symphony Orchestra. Upon his professional career success, he was awarded the 1st Prize by The Composers Association of New Zealand at CANZ Nelson Composers Workshop, 'The Diamond of Siam' for Composers, 'Thailand Artistic Excellence' and etc. At present, Premananda is the president of the Asian Composers League, Thailand, the organization that has played and active role in the Asian Composers League since 1972.



“SUMMER DAYDREAM” FOR STEEL STRING ACOUSTIC GUITAR

Creator : Khong Mongkon

This composition draws inspiration from the serene rural landscapes of Chachoengsao Province during the summer. The piece aims to capture a daydream-like experience, utilizing the fingerstyle guitar technique. It incorporates simple harmonies and form derived from popular music, seeking to evoke a sense of serenity and tranquility. The composition establishes a relatable and accessible musical language, fostering a connection with the listener. Ultimately, “Summer Daydream” serves as an invitation to escape from the chaos of the world, offering a peaceful sanctuary where one can indulge in a tranquil daydream through the resonant sounds of the steel-string guitar.

Educational Background

Khong Mongkon is a lecturer in the Western Music department at Rajabhat Rajanagarindra University, Chachoengsao. He holds a Bachelor of Education degree in Western Music from Srinakharinwirot University Prasarnmit (1995) and a Master of Arts degree in Ethnomusicology from Kasetsart University (2010). With a passion for guitar fingerstyles, he has performed solo and collaborated with fellow musicians on various occasions. Since 1999, he has contributed his musical talents as a member of the Yokee Playboy band while also engaging in commercial music production and songwriting.



SPRIT OF SOUTH FOR STRING QUINTET

Creator : Asst. Prof. Dr. Raweewat Thaicharoen

It is a song that shows the diversity of the multicultural society in the south. It is a land with terrain that contacts the sea as a route with trade and sea routes.

The song is an interaction between melodies that represent each culture such as Thai, Chinese, Indian, Brahmin, Hindu, Muslims and European people such as Portuguese, Dutch

The song has five parts, Rondo Form ABACA, featuring the unique melodies of the ethnic groups living in the southern region. Including a group of countries that come to trade in the south. The accompaniment is an independent melody that interacts with the main melody as a melody. The chords used are chords that are chromatic chords instead of chords and have transpositions and the tension of dissonance chords.

Biography

- Ph.D.(Music) Mahidol University, 2011
- M.A. (Music) Mahidol University, 1998
- B.F.A.(Western Music) Chulalongkorn University, 1992



**FREE VOCAL IMPROVISATION (INTONATION) AS
A CHANNEL OF NON- VERBAL COMMUNICATION
BEYOND THE BOUNDARIES: WITH SPECIAL
REFERENCE TO THE EMOTIONS DEPICTED
THROUGH VARIOUS VOCAL STYLES AND NRITYA
ABHINAY IN INDIAN CLASSICAL MUSIC.**

Creator : Dr.sangeeta Pandit

Musical concept from the times immemorial, the most common element that controls the human behavior irrespective of race and culture, caste and creed, religion and language is 'emotion'.

Human emotions are more meaningfully expressed and conveyed through creative art forms. We witness so many evidences of creations by the artists which are showcased through the tangible and intangible fine-art forms i.e. Sculptures, Painting, Music, Poetry etc. All these art forms share a common practice that is expression of varied emotions through their own medium i.e. brush and canvas, musical notes and rhythm and lyrical expressions.

The most effective medium appraised worldwide for communication of inner feelings or emotions is Music. When referring to the Indian Classical Music, 'The NATYASHASTRA' by Acharya Bharat (2nd-4th Century AD) mentions the conceptual facts of 'Rasa'(emotions) long back.

The Eight Rasa(s) depicted through expressions (Bhava- the emotive content) are in fact emotions which are inherent in every human being. The musical notes are supposed to create certain emotional outbursts which convey the emotional musical message to its listeners or spectators which is universal in nature. This paper will explore the common and universal communicative appeal beyond the boundaries expressed through free Vocal improvisation and 'Nritya-Abhinaya' together.

Educational Background

U. G., P.G. & Ph.D. ("Music Therapy") in Vocal Music, FOPA, B.H.U., Actively engaged in Teaching, Performance, Research and Administration for last 21 Years. Performances (150), supervised (12) and evaluated (40) Thesis, 40 invited Lectures in Academic Forums. Publication (50) quality Research Papers in Reputed Journals. Received many awards. Member Academic Bodies.



"Naga's Expedition for Two Pianos" Naga's Expedition is the new transcription and rearrangement music for two pianos originated from the solo piano piece entitled "Finale the Last Supper" by Weerachat Premananda. This Thailand premiere had been technically designed the counter melodies and performing approach by Dr. Tongsuang Israngkun na Ayutthaya. The music describes the journey to Naga's cave, Pulangka National Park, Bueng Kan province.

Dr. Tongsuang graduated his Master degree in Piano Performance from the top university, Manhattan School of Music, New York, USA. Upon his outstanding in the professional career success, he had been granted the Honorary Doctorate of Music degree and awarded the Alumni Prize in the following years from Shenandoah University, USA. Dr. Tongsuang has been appointed the first full professor in Piano Performance whereby being officially awarded the Bosendorfer Piano Artist in Thailand. Having been retired from Chulalongkorn University he still maintains his professorship career as the esteemed professor of the Doctorate Degree Program, Chandrakasem Rajabhat University.

NAGA'S EXPEDITION FOR TWO PIANOS

Creator : Prof. Dr. Tongsuang Israngkun na Ayutthaya
Prof. Dr. Weerachat Premananda



THE HIDDEN SHINING STAR FOR SOPRANO AND MODERN ELECTRIC ENSEMBLE

Creator : Prof.Duangjai Tiewtong

The Hidden Shining Star is the song that has been written for soprano and Electric Ensemble. Duangjai wrote the Thai lyric as well as the entire performing practice and articulations. Weerachat Premananda wrote the melody whereby the music arrangement was harmonized and orchestrated by the Music Department, Chandrakasem Rajabhat University team. The lyric has intended to inspire and encourage people from emotional stress and hopeless whereby the music plays a role of accompaniment and harmonic support to the entire music.

Duangjai Tiewtong finished her Master Degree in Ethnomusicology and Voice performance from Kent State University, USA. She has been appointed as the first full professor in Voice in Thailand. Her book entitled

"Professional Vocal Technique" has been one of the best seller in music academic book stores. Upon her retirement from Chulalongkorn University, she takes charge for being the esteemed professor of the Doctorate Music Degree Program at Chandrakasem Rajabhat University, Bangkok.



“POWER OF LOVE” FOR ALTO SAXOPHONE AND MARIMBA

Creator : Mr. Worachet Woraputtinun,
Mr. Watcharagon Jansook

The concept of the work it is a creation for saxophones and marimbas. The form of this song consists of 4 parts with various moods. By choosing a repetition of a melody that is easy to remember and contemporary pop-jazz harmonies, both instruments play melodies and harmonize independently. According to different rhythms Interesting in the song for example, the blues rhythm, swing rhythm and Bossa Nova rhythm are perfectly combined in the song. Techniques are used for beating 4 marimbas and various techniques. Percussion instruments Improvisation is also added. (Improvisation) for saxophone and marimba. to enhance the taste interest in the song It is an integration to train the creativity of the musicians and enhance their skills in playing the saxophone and marimba.

Biography

- Ph.D. (Candidate), Music, Bangkokthonburi University
- M.A. (Music Education), Mahidol University, 2001
- B.A. (Music), Srinakharinwirot University, 1991



“ZEBRA DOVE” FOR STRING QUINTET

Creator : Dr. Supakit Supattarachaiyawong

This creative research The researcher has an affinity for the sound of another bird species in the south. The villagers call it “Nok Khao Lek” or the official name is “Nok Khao Java”, which is a small bird. Mature size is not more than 20 centimeters from the head to the tip of the tail, white and gray. The Java Dove or Small Dove, English name Zebra Dove, is in the genus *Geopelia Striata*, with gray and black feathers. Its tail is about 8.9 centimeters long.

Javanese doves are found in all regions of Thailand and neighboring countries such as Malaysia and Indonesia. The average lifespan of the Javanese Nok Khao is about 20-30 years, depending on the physical condition of each bird.

There is an interesting singing voice. Because this type of bird will sing with paragraphs and paragraphs in different sentences. Birds start cooing at the age of 1 year, which has 3 levels of cooing, namely small, medium, and large. Each kook has 3-5 beats.

Biography

- Bachelor of Arts (B.A.) in music performance specializing in the Double Bass Performance from Songkhla Rajabhat University in 2013.
- Master of Music (M.M.) in Music Research and Development at Silpakorn University Faculty of Music in 2017 Majoring in Double Bass .
- Doctor of Fine and Applied Arts Program (D.F.A.) at Chulalongkorn University Majoring in Music in 2020.

Music Performance & Experience:

- Double Bass member of Southeast Asian Youth Orchestra (SAYOWE) in 2004 - 2005.
- Double Bass member of Dr.Sax Chamber Orchestra in 2004 - 2008.
- Double Bass member of Thailand Philharmonic Orchestra (TPO) in 2005 - 2010
- Principle Double Bass with Mischa Maiky concert in Thailand Philharmonic Orchestra (TPO) in 2007.
- Double Bass player of Bangkok Symphony Orchestra (BSO) Thai-Japan Concert. That show was Beethoven Symphony No.9 in 2007.
- Thai-Japan concert at Japan with Thailand Philharmonic Orchestra (TPO) in 2009.



TRAIL FOR LIFE FOR SAXOPHONE QUARTET AND RHYTHM SECTION

Creator : Ratthekhet Chuaisombun

Trail For Life for Saxophone Quartet and Rhythm Section is a contemporary jazz piece for saxophone quartet and rhythm section. The composition combines elements of soul and funk music, and features a saxophone quartet accompanied by a keyboard, electric bass and drum set. The quartet includes soprano, alto, tenor, and baritone saxophones, each contributing their unique character to the overall sound. The result is a dynamic and energetic musical performance that showcases the versatility of the saxophone quartet in a modern jazz setting.

Trail running is a challenging form of running that takes place on unpaved and natural terrain such as mountains, forests, and deserts. The sport requires not only physical endurance but also mental strength and agility, as the runner must navigate through various obstacles and uneven surfaces.

Trail For Life for Saxophone Quartet and Rhythm Section, the author expresses their passion for trail running and the freedom it brings, as well as the beauty and serenity of running in nature. The composition may also touch upon the risks and rewards of trail running, as well as the sense of accomplishment and fulfillment that comes with completing a challenging trail.

Biography

- Freelance musician and composer



“MANTRA NORA JAZZ QUINTET”

Creator : Dr.Chumchon Suebwong

The inspiration of this composition is to showcase the borderless, free-form of two intangible cultural heritages, Jazz music, a force for peace, dialogue and mutual understanding, and Nora, dance drama in southern Thailand, the Representative List of the Intangible Cultural Heritage of Humanity, inscribed in 2021

This work presents the new composition that harmonizing the Nora traditional music components with Jazz form. The creator incorporates 'Phi-Taii' song used for Nora traditional performance named “บ๊วโศก” and “ฉอสนุท” together with Nora rhythmic patterns called มทอริ้ว and สอตาสองมทอ with jazz harmony and structure consisting twelve bar Blues chord progression, improvisation, as foundation of this creative work.

Biography

Chumchon Suebwong (Instructor of Western Music Department, Faculty of Fine Art, Songkhla Rajabhat University, Songkhla, Thailand)

- Phd. College of Music, Maharaksham University, Thailand.
- Master of Fine and Applied Art, Bachelor of Education (Music), Srinakharinwirot University, Thailand.
- Bachelor of Music Education, Songkhla Rajabhat University, Songkhla, Thailand.



“VESUKRAMA” 6 IDIOM OF MUSIC FOR THAI TRADITIONAL ENSEMBLE

Creator : Asst.Prof.Dr.Rangsan Buathong

The creative work titled “Vesukrama” 6 Idiom of Music for Thai Traditional Ensemble is the introduction of Vesukrama song with 2 layers of rhythmic Thai accent, which is popularly used as a congratulatory song. To create auspiciousness, come create inspiration brought to translate the melody into different language accents from the area around Bansomdejchaopraya Rajabhat University. There are ethnic groups such as Chinese, Laos, Mon, Khaek, Farang and Thai, who live together in peace from the past to the present. The creation is approximately 8 minutes long.

Biography

- D.F.A. in Music Composition, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand, 2020
- M.A. in cultural studies, Language and Culture Research Institute, Mahidol University, Thailand, 2005
- B.A. in Music Education, The Thai music department, Bansomdejchaopraya Rajabhat Institute, Thailand, 1996



**FREE VOCAL IMPROVISATION (INTONATION) AS
A CHANNEL OF NON- VERBAL COMMUNICATION
BEYOND THE BOUNDARIES: WITH SPECIAL
REFERENCE TO THE EMOTIONS DEPICTED
THROUGH VARIOUS VOCAL STYLES AND NRITYA
ABHINAY IN INDIAN CLASSICAL MUSIC.**

Creator : Dr.Sangeeta Pandit

Musical concept from the times immemorial, the most common element that controls the human behavior irrespective of race and culture, caste and creed, religion and language is 'emotion'.

Human emotions are more meaningfully expressed and conveyed through creative art forms. We witness so many evidences of creations by the artists which are showcased through the tangible and intangible fine-art forms i.e. Sculptures, Painting, Music, Poetry etc. All these art forms share a common practice that is expression of varied emotions through their own medium i.e. brush and canvas, musical notes and rhythm and lyrical expressions.

The most effective medium appraised worldwide for communication of inner feelings or emotions is Music. When referring to the Indian Classical Music, 'The NATYASHASTRA' by Acharya Bharat (2nd-4th Century AD) mentions the conceptual facts of 'Rasa'(emotions) long back.

The Eight Rasa(s) depicted through expressions (Bhava- the emotive content) are in fact emotions which are inherent in every human being. The musical notes are supposed to create certain emotional outbursts which convey the emotional musical message to its listeners or spectators which is universal in nature. This paper will explore the common and universal communicative appeal beyond the boundaries expressed through free Vocal improvisation and 'Nritya-Abhinaya' together.

Biography

U. G., P.G. & Ph.D. ("Music Therapy") in Vocal Music, FOPA, B.H.U., Actively engaged in Teaching, Performance, Research and Administration for last 21 Years. Performances (150), supervised (12) and evaluated (40) Thesis, 40 invited Lectures in Academic Forums. Publication (50) quality Research Papers in Reputed Journals. Received many awards. Member Academic Bodies.



UBPORT FOR BIG BAND JAZZ

Creator : Mr. Saran Sribhuttharin

UBPORT is mean "Ubon Ratchathani Airport. As for the inspiration by the arrival of tourists around the world, Different races and different cultures make composers inspired to bring folk melodies from the northeast of Thailand. be combined with western music

As for the folk music of Ubon Ratchathani composed the melody from having absorbed the melody of Ubon Ratchathani folk songs. and in western music chosed to use the Chord Progression ii-V, a popular chord progression. Used to compose a melody considering the placement of ii - V chords in various contexts.

Big Band Jazz is a band used to arranging, consists of 4 groups of musical instruments.

1. Rhythm section: Drum Set, Piano, Bass
2. Saxophone section: Two Alto Saxophone, Two Tenor Saxophone and Baritone Saxophone
3. Four Trumpets for Trumpet section
4. Four Trombones are the last section

The "PIN" is a folk instrument used to play, to create the color of folk music of Ubon Ratchathani



MELODY OF HAPPINESS

Creator : Dr, Ananda Chanda

"Melody of Happiness" or Raag Nand Nand in Sanskrit, the creator of the work wanted to convey the beautiful mood and feeling of the soft, warm glow of the rising sun as the morning water rises. make the mind feel peaceful and happy

Melody of Happiness The creators convey the feeling of happiness in the style of Indian Classical Raag with the beautiful melody typical of sitar instruments.





The creative work "Heritage of Sukhothai for Big Band" Concept and inspiration derived from its long history, along with the concept of the value of contemporary arts and culture today, comes the combination of Western music philosophy with Eastern music philosophy, incorporating local art, culture, and the history of Sukhothai. Objectives of the creative work for 1) To study Sukhothai community and culture. 2) To study the concepts and methods of contemporary music. 3) To create contemporary music for big band.

I believe that music should be created to serve the local community sustainably. This belief inspired me to invent and create music by utilizing anthropological principles of music production. I incorporate international music theory alongside Thai music theory, while also incorporating local art and culture, to create contemporary songs that continue to serve the community and gain recognition worldwide. Music creations are approximately 5 minutes

Biography

- Instructor from Sukhothai College of Dramatic

HERITAGE OF SHUKHOTHAI FOR BIG BAND

Creator : Mr.Assawin Lohakarok



THE IMPROVISATION ASPECTS OF INDIAN CLASSICAL MUSIC

Creator : Prof.Dr.Sashikumar Kizhikilott

The term improvisation is mentioned as manodharma sangita in Carnatic music, and as anibaddha in Hindustani music. Manodharma sangita is a unique feature in Indian music, both Hindustani and Carnatic music indicate the highest degree of musical culture. In general we have two branches of concert music, namely kalpita sangita or nibaddha sangita and manodharma sangita or anibaddha sangita. The first one is a composition previously composed, memorized, practised and performed but the latter music is extemporized and performed.

Manodharma sangita is improvised music. It is the music created on the spot and sung or performed. It is not a piece of music already composed by someone else or even composed by the performer himself and memorized and reproduced. It is the music created and sung by him on the spot, and flows out of him spontaneously. Here, the individual imagination or creation can be noticed.

When a musician composes a new piece, he is also creating music. But here, he has at his disposal unlimited time to complete the piece, and even after completing he can correct it, and release it to the public when he feels that the piece has reached perfection. The composer has thus ample time to exercise his thought, judgement, attention, skill, discretion and imagination in perfecting the piece and can publish at his leisure. Whereas in the realm of manodharma sangita the performer has to speak the language of music extempore.



THE PIANO PEDAGOGY FOR ADOLESCENT BEGINNERS (2) – THE IMPORTANCE OF MUSIC PERFORMANCE SCIENCE AND STUDENTS' PHYSICAL HEALTH

Creator : Qing Yang, Chieko Mibu, Mengya Xia,

In contemporary China, it is not only young children pursuing tertiary musical education, but many adolescents are also confronted with studying music. The reasons have been presented in ISCFA 2022. Nevertheless, it found that many students suffer from pain and musician occupational diseases due to unnatural playing posture and other factors. The research aims to help instructors explore natural, healthy, effective piano pedagogies and scientific teaching strategies for adolescent beginners.

This presentation will first introduce the current research on piano playing in music performance science. Next, three high rates of musicians' occupational diseases and pathogenic factors, including their therapies, will be mentioned. The review above will focus on the development of music performance science, including musicians' health and their applications in modern China's piano education. Moreover, it wishes to conduct collaborative research with Japan's institutes in the future to provide more scientific methods based on music performance science and musician's health to Chinese piano teachers and prepare for a new research institute to prevent musicians and students from hand injuries and offer treatment for those injured piano players in China.

Biography

- Doctor, Elisabeth University of Music (Music Education)
- Master, Elisabeth University of Music (Piano Performance)
- Bachelor, School of Life Science, Sichuan Normal University (Biological Sciences)
- Member of International Society of Music Education (ISME) and Japan Music Education Society (JMES)
- Lecturer in Music College of Sichuan Normal University (Piano Performance/Music Performance Science and Musicians' Medicine)
- Part-time Lecturer in University of Electronic Science and Technology of China (The Methods of Interdisciplinary Research)



ANALYZE AND PERFORM JAPANESE COMPOSER MAKIKO KINOSHITA AND HER PIANO SOLO WORKS AND CHAMBER MUSIC WORKS INCLUDING PIANO

Creator : Yui Suemasa, Chieko Mibu

This study focuses Makiko Kinoshita, one of the Japanese leading composers, most of whose choral works have been most favorite with Japanese choral groups and performed repeatedly over time.

Japan is a country the chorus activities have flourished with wide-based amateur choirs, from elementary school students to the elderly. The number of choral groups in Japan has reached tens of thousands now and her musicality has much affected peoples' views of contemporary music in the country.

The composer herself was outstanding pianist and it is known that her roots are in piano and orchestra. Indeed, she wrote many piano solo works and chamber music works with piano. However, the research of that field has been little conducted yet. So, this presentation challenges to re-analyze the charm of Kinoshita's works by exploring instrumental pieces, including several performances.

Biography

- Master, Elisabeth University of Music (Piano Performance) Bachelor, Elisabeth University of Music (Piano Performance) Teaching Assistant at Elisabeth University of Music
- Adjunct Assistant Professor, Elisabeth University of Music



RECONSIDERATION OF INTUITIVE SENSE OF CONCLUDING AGAINST “CADENZE” IN HARMONY : THE ROLE OF SOUND LENGTH IN FORMING THE FEELING OF CONCLUDING

Creator : Yoshitsugu Kohjiba, Prof.Dr.Chieko Mibu

In harmony, a harmonic progression call “cadenze” forms the sene of Concluding of a piece. The mine examples are Authentic cadenze (V-I), Half cadenze, Deceptive cadenze (V-VI). etc. However. In some pice, the effect of cadenze is not consistent, even though the form of the cadenze is the same. I have wondered why the effect is not consistent even though the form of sence of concluding is the same in some pieces. We inferred form this that there is agap between the sense of cadence defined by harmony and the sense of cadence experienced by humans when they listen to a piece of music, and we though that the sense of cadence obtained through the experience might be due to some other element. This study attempts to verify this hypothesis through experiments based on the hypothesis that this element may be obtained by the length of the sound.

In this presentation, we use two sample sound sources and a questionnaire. The results will show the difference between the sense of occluding based on harmony studies and on the length of the notes.

Biography

- Ph.D. Student, Graduate School of Music, Tokyo University of the Arts (Music Education Major)
- Bachelor of Music, Faculty of Music, Tokyo University of the Arts, Nikikai, Japan Society for Music Education, Japan Society for Musical Expression, Lecturer, The Open University of Japan



PLENG CHAO LEY FOR SAXOPHONE QUARTET

Creator : Asst.Prof.Dr.Komson Wongwan

The Chao Ley are an ethnic group of Thai people in the South. In the past, the Chao Ley were an ethnic group that traveled. They always live by the sea as a source of livelihood. The Le people have a belief in ghosts. The spirits of ancestors are worshiped. These beliefs have been mixed with the way of life of the sea people, resulting in various rituals.

Nowadays, music is still used in the rituals of the sea people, in a ceremony to exorcise misfortune Music for ceremonies and celebrations

In addition, in the sea people, live music is probably used in the boat floating ceremony. However, if there is Cultural change or cultural inferiority way of using music The playing of music or other performances of the sea people will probably change.

This creative work is composing with a combination of western theory, which is an integration of music and southern folk music methods, approximate time of performance 5.25 minutes.

Biography

- 2007-2013: Ph.D (Musicology) College of Music Mahidol University
- 1997-1999: Master of Arts (Musicology) Mahidol University, Bangkok, Thailand.
- 1983-1987: Bachelor of Education (Music Education) Rajabhat Institute Udornthani, Thailand.



THE RHYTHM OF THE ANDAMAN FOR CONTEMPORARY MUSIC

Creator : Kannawat Polrong

This creation was inspired by Inspiration for creating works comes from geography, food, art, culture and way of life of indigenous people in the Andaman region, consisting of Trang, Krabi, Phang Nga, Phuket, which are unique in themselves. By composing with contemporary music to be able to communicate with a wide audience.

The nature of the melody uses the pentatonic scale. The petition presents the beauty in all dimensions of the Andaman region.

Biography

- M.A. ,Music Education Bansomdej Chaopraya Rajabhat University
- B.A. ,Western Music Bansomdej Chaopraya Rajabhat University

Work Experience

- 2016-Present Lecturer in Music Education Department of Education, Faculty of Education, Phuket Rajabhat University
- Commentator
- Composed, arranged 15 songs for Phuket
- Rajabhat University
- 2007-2015 Single with Sector7

“PERFORMING ART”





THE CREATION OF A DANCE FROM A TRADITIONAL THAI LULLABY “CHANDRA CHAO”

Creator : Miss Khanitha Bootchai

Chandra Chao is inspirational from Chan Aey Chan Chao a lullaby for villagers in the central region of Thailand. It's not just a short song with a lullaby content but also brings stories from nature or events that occurred in society at that time to compose a song to sing a lullaby in addition to mentioning the love, bond, generosity of a mother towards her child. Or that adult relatives already have grandchildren. The content of the song also reflects the social and cultural image. Both in terms of people's feelings, beliefs and values as well.

The Creative works by studying folklore concepts, the moon, analyzing and interpreting a traditional Thai lullaby. Through the process of devised theatre to develop the script and creating a performance collaboratively. Resulting in the dance performance of contemporary dance. The duration of performance is 6 min.

Educational Background

- MA. Dramatic Arts, Chulalongkorn University
- BFA. Performing Arts-Theatre Design, Srinakharinwirot University



THE CREATION OF A DANCE FROM “PARADISE OF CHANDRAKASEM” SONG

Creator : Dr.Vittavat Kornmaneeeroj

The Creation of a Dance from “Paradise of Chandrakasem” song. Its purpose is present to the Paradise of Chandrakasem song. It is a song that presents the beauty of the atmosphere and important places in Chandrakasem Rajabhat University through the creation of works in the field of Dance performance. This dance performance study on 6 elements of performing art. The uses the concept of Communicating songs and images through music videos, Contemporary dance, Symbolism in performing arts and Site-specific art. Resulting in the dance performance of contemporary dance.

The results of the creations revealed that the creation of this dance performance is a presentation the Paradise of Chandrakasem song,. Can be divided into 6 categories as follows 1. Script; writing according to the concept of Communicating songs and images through music videos. 2. Dancers; knowledgeable and have skills in contemporary dance. 3. Choreography; present through contemporary dance. Inspired from improvisation and partnering Technique including body support, lifting to float up. as well as expressing emotions and feelings. 4. Sound and music; rearrange compose a song from the Paradise of Chandrakasem song. 5. Costume; use the Thai modern styles and colors of clothing by using earth tones that is a natural color group instead of the meaning of simplicity. 6. Performance location, select performance location in Chandrakasem Rajabhat University using criteria of climate, size, and differentiation of performance space.

Educational Background

Vittavat Kornmaneeeroj started studying western dance at the age of 18. I studied Bachelor's degree of Performing arts (western dance) and Master's degree of Education (higher education) at Srinakarinwirot University. And I studied Doctor's degree of Fine and Applied Arts (dance) at Chulalongkorn University in 2019. Nowadays, I am lecturer in department of dance and performing arts, Faculty of Humanities and social science at Chandrakasem Rajabhat University.



THE DESIGN OF CONTEMPORARY DANCE TITLED “KHAW KHONG MAE” THROUGH THE THAI FOLK SONGS

Creator : Dr.Natphat Pholpikul

The creation of this performance had been inspired from the folktale titled “Kong Khaw Noi Ka Mae” which was proclaimed as the Intangible Cultural Heritage of the nation in 2013, the story of Kong Khaw Noi Ka Mae was told in both oral and writing history (on the palm-leaf manuscript and books) and was well-known in Thai society especially in Northeastern (Isan), North, Central and South regions of Thailand.

The creator of the performance presented the story by rearranging the Thai folk songs named “Pret (Sampawesi)” and “Dae Mae” conforming to the performance. The play began with Nai Thong, the son, was farming surrounding by the extreme hot weather until the lunchtime, the mother was on the way to deliver the lunchbox. It was a bit late and his mother hadn't arrived yet, so, Nai Thong was very mad and had his temper. Once, his mother arrived and handed the lunchbox to the son, Nai Thong lost his consciousness and beat his mother to the death. The performance ended with the song named “Dae Mae” presenting the all the memories that Nai Thong recalled to the good things his mother did when he was child. This part was presented in the contemporary dance.

Educational Background

Dr.Natphat Pholpikul Performing Art,Thai Art, Faculty of Fine Arts,Chiang Mai University



JITTA BUCHA

Creator : Dr.Nareerat Phinitthanasarn
Asst. Prof. Dr.Pawinee Boonserm

"The 'Jitta Bucha' dance performance is creative expression that draws inspiration from the faith and devotion of Buddhists. It aims to convey an understanding of the sublime qualities of the Buddha and the benefits of the Buddha's teachings as a means to attain the cessation of suffering. This performance has been intricately choreographed by integrating contemporary dance and traditional Thai court dance styles, showcasing the delicacy and beauty of Thai culture."

Performance: Thai contemporary dance

Performers: Four Female and Two male

Duration of performance: 6.12 min.

Music: Arun Saeng Khai By Saman Noi Nit

Costume design: Designed from the concept of minimalism and Thai Buddhist.

The process of creation:

1. Design the creation of dance in 8 performance elements as follows: play, performers, styles, costumes, music, equipment, lighting, and stage.
2. Experiment with performing dances according to the performance elements.
3. Submit the results for a qualified person to evaluate to receive advice and adjustments.
4. Presenting the Creative dance to the public.

Methodology:

1. Study and collect documented information related to the creation of work and research.
2. Collecting field data from interviews and observe the performance.
3. Create dance according to the performance elements.
4. Presenting results and assessing

Results: The Creative Dance: 'Jitta Bucha'

References: A documentary study on the Thai contemporary dance.



LIGHT OF LIFE

Creator : Dr.Nareerat Phinitthanasarn

Natural light at different times always gives a different color and feel. Human life is also the same in each period will encounter suffering and happiness alternately. Every thing, every life has its own journey. It depends on thinking, learning and growing with that light of life.

The creators have designed works that express feelings through Thai dance movements to working with site-specific and natural light. Along with the artistic elements in the perspective of photography in order to get the artwork displayed on the digital platform.

Performance: Thai creative dance

Performers: One Female

Duration of performance: 6 min.

Music: Thai Contemporary music "Chom Chom Ta Lad" Song

Costume design: Designed from the concept of Thai dance uniform.

The process of creation:

1. Design the creation of dance in 8 performance elements as follows: play, performers, styles, music, natural light, and site specific.
2. Experiment with performing dances according to the performance elements.
3. Submit the results for a qualified person to evaluate to receive advice and adjustments.
4. Presenting the Creative dance to the public.

Methodology:

1. Study and collect documented information related to the creation of work and research.
2. Collecting field data from interviews and observe the performance.
3. Create dance according to the performance elements.
4. Presenting results and assessing

Results: Thai Creative Dance: 'Light and Life'

References: A documentary study on the Thai contemporary dance and site specific performance.



UMA MAHESUAN

Creator : Dr. Apichote Ketkeaw
Dr. Nareerat Phinitthanasarn

Uma Mahesuan, It is a form of iconography of Shiva sitting with his wife, Uma, sitting side by side. Shiva is the greatest deity in Siva sect while Uma is the goddess of the highest status in shakti cult. It is the belief of Shiva and Shakti sects. It is believed that the appearance of the two of them together means the blessing of happiness, abundance, Creation and creation of life on earth.

Performance: Contemporary dance and India dance

Performers: one Female and one male

Duration of performance: 6 min.

Music: The melody represents Khmer and Indian culture.

Costume design: Design inspiration from the sculptures on Prasat Hin Phanom Rung in ancient Khmer culture.

The process of creation:

1. Design the creation of dance in 8 performance elements as follows: play, performers, styles, costumes, music, equipment, lighting, and stage.
2. Experiment with performing dances according to the performance elements.
3. Submit the results for a qualified person to evaluate to receive advice and adjustments.
4. Presenting the Creative dance to the public.

Methodology:

1. Study and collect documented information related to the creation of work and research.
2. Collecting field data from interviews and observe the performance.
3. Create dance according to the performance elements.
4. Presenting results and assessing

Results: The Creative Dance: "Uma Mahesuan"

References: A documentary study on the contemporary dance and represents Khmer and Indian culture



CHAKRAS

Creator : Dr. Nareerat Phinitthanasarn

"Chakras" The energy centers within the human body, are subtle energy centers. There are 7 point each with a different origin. and supervise the functioning of various organs within the human body to function normally. And practicing yoga can help control the breathing in and out to open the energy of the 7 chakras in the body and yoga is a part of opening the chakras to help promote concentration, calmness.

The creators designed the postures using the principles of breath control and yoga postures. Showing the beauty and flexibility of the body arranged according to the artistic elements.

Performance: Contemporary dance

Performers: Four Female

Duration of performance: 7 min.

Music: meditation music from yoga

Costume design: Designed from the concept of minimalism and practicing yoga.

The process of creation:

1. Design the creation of dance in 8 performance elements as follows: play, performers, styles, costumes, music, equipment, lighting, and stage.
2. Experiment with performing dances according to the performance elements.
3. Submit the results for a qualified person to evaluate to receive advice and adjustments.
4. Presenting the Creative dance to the public.

Methodology:

1. Study and collect documented information related to the creation of work and research.
2. Collecting field data from interviews and observe the performance.
3. Create dance according to the performance elements.
4. Presenting results and assessing

Results: The Creative Dance: "Chakras"

References: A documentary study on the contemporary dance and represents practicing yoga.



“FAITH IN RELIGION” DEMONSTRATION DANCE OF FAITH.

**Creator : Asst. prof. Dr. Pattararuetai kuntakanit
Asst. prof. Dr. Auranuch Inta**

The concept of this creative work is from the faith in Buddhism of the community. And inherit local arts and culture of Nakhon Ratchasima province

Nakhon Ratchasima The province is rich of natural attractions and valuable architectures, such as temples and ancient sites with a long history. The creation of works in dramatic arts to inherit local arts culture to remain with the community is therefore interesting and worthy of further development.

Performers

Pattararuetai Kuntakanit
Aranuch Inta

Duration of performance: 6.18 minutes

Educational background

Mrs.Pattararuetai Kuntakanit

- 2003 Bachelor of Education , B.Ed. (Thai Drama Education) Bunditpatanasilpa Institute
- 2010 Master of Arts , M.A.C.M. (Cultural Management) Chulalongkorn University
- 2018 Doctor of Fine and Applied Arts (D.F.A.), Faculty of Fine and Applied Arts Chulalongkorn University

Mrs.Auranuch Inta

- 1996 Bachelor of Education, B.Ed. (Thai Classical Dance) Rajamangala Institute of Technology
- 2003 Master of Arts, M.A. (Thai Study for Development) Loei Rajabhat Institute
- 2017 Doctor of Philosophy, Ph.D. (Folklore) Naresuan University



THE CREATION OF DANCE “1-8”

Creator : Assistant Professor Dr. Tananpach Asavasemachai

When we think, many times the ideas often clash between two ideas that often have strong causes and effects on each side until unable to decide which way to go. The strength of one idea is moving slowly and steadily, but it still cannot escape the turmoil of many other ideas. In order for an idea to lead to action, experience, anticipation of possibilities, confidence, and readiness to fall into the trap of one's own thoughts. Especially, in the new experience thinking moment that we never do it before, wouldn't be so smooth in a familiar brain system with familiar experiences. It may question and question the inverted thinking that differs from the experiences that have been experienced, but when able to justify one's own thoughts before taking action, other disturbing thoughts give way to allow that last thought to go out into the body action that shows through various ideas, experiences, cultivation, and growth of yourself.

Music: Yo-Yo Ma - Bach: Cello Suite No. 5 in C Minor, Allemande

Compositional technique: Contact Improvisation and Improvisation Movement.

Duration of the work: 5:36 mins

Educational background

Asst. Prof. Dr. Tananpach Asavasemachai got full scholarship for M.F.A. at K-Arts, concentrates in dance choreography and research, which got fund from various organization. He got selected from Asia Tatler for Gen.T, influencer in arts, and selected the one of Dance and Movement contemporary artist by Contemporary Cultural Office.



BANGKOK THONBURI

Creator : Asst.Prof. Dr.Kodchakorn Chitthum

"Bangkok Thonburi" a creative dance has been inspired by the identity of the people who lived around the west Chao Phraya River for its diversity, common point, and the multicultural lifestyle. The purposes of the study were to investigate and analyze the information of the ethnic groups within Thonburi area and to create an art work based on the information. Qualitative research methodology was employed. The data were collected through related documents, interview, conversation, observation, and performance practices. The results of the study revealed that the performance plot has been divided into 3 phases as follows.

Phase 1: Ethnical diversity, which conveyed about the people's migration into Bangkok or Thonburi area since Thonburi era, including Thais, Westerns (Portuguese), Muslim, Chinese, Mon, and Laotians

Phase 2: Religion diversity, which conveyed about the people who have had their own beliefs based on their religions, including Buddhism, Christianity, and Islam.

Phase 3: Living together, which conveyed about the people's living together in harmony based on their diverse ethnics and religions, that has become the modern multicultural community.

Educational background

- 2019 Doctor of Fine and Applied Arts (Dance) Faculty of Fine and Applied Arts, Chulalongkorn University.
- 2012 Master of arts (Thai Dance) Faculty of Fine and Applied Arts, Chulalongkorn University.
- 2008 Bachelor of Education (Thai Drama Education) Faculty of Art Education, Bunditpatanasilpa Institute.



THE CREATIVITY DANCE OF CHUICHA PHAYA APHAIPATTHAWONG

Creator : Mr.Khanchai Homjan
Miss.Chamaiporn Jantamvibun

Most of today's Khon performances tend to use royal writings like "King Rama II because there are important and interesting characters. Creators have drawn inspiration from the introduction of the royal writings of King Rama I and the character named Ninla. Ninla was a great soldier and as talented as Hanuman. Ninla is a character that is not very popular in the show. For the aforementioned reasons, it was created as a set of dance performances inventing The Creativity Dance of Chuichai Phaya Aphaipatthawong. The creator chose when Ninla defeated the giants. Finished the war and returned to Ayothaya. Therefore, I received a reward, was honored, and studied the characteristics of the head of the monkey mask that wears the top. Because most monkey masks look like bald monkey heads. Objectives: To create works by Thai Khon Monkey. There were qualitative research methods: studying books, documents, articles, research papers, and interviews with experts in Thai Khon Monkey. Gather information for a summary analysis.

The study found that it is the creation of the Thai Khon Monkey. The Creativity Dance of Chuichai Phaya Aphaipatthawong, to conserve Thai dancing arts, and to create masks Costumes, costumes. The Creativity Dance of Chuichai Phaya Aphaipatthawong is the creation of a new mask.

Keywords: Ninla, Phaya Aphaipatthawong, Chuichai

Educational background

1. Mr.Khanchai Homjan : Lecturer of Dance and Drama Program Program Chandrakasem Rajabhat University
2. Miss.Chamaiporn Jantamvibun : Lecturer of Dance and Drama Program Program Chandrakasem Rajabhat University



TOMORROW

Creator : Ari Ersandi, M.Sn

"TOMORROW" Tomorrow is not just about changing the day as a marker of time. If we talk about tomorrow of course there is also today and yesterday. Which means we are always bound by space and time. Time is an important part of trying to position yourself to create a distance that aims to reflect on yourself. Adapting and reinterpreting, and resilience is an effort that must be realized. The goal is nothing but to be better tomorrow.

We are currently in a situation that requires us to adapt flexibly to any circumstances. Being calm and confident is the initial capital to face tomorrow's day. No matter how small we do or make sure it means something to us or the people around us. We just have to stand up, keep trying and trying.

Educational background

My name is Ari Ersandi , I was born in BandarLampung, June15,1989.

I am a choreographer. Now I live in Bandar lampung. I had worked in east Kalimantan as Dance lecturer in Art institute and culture East Kalimantan for 5 years. I am the founder of Punya Studio in Bandar Lampung, Which is a Dance Laboratory that engaged in managing ideas, looking for forms of movement, finding potential, and creating varios methods in the Process of creating dance Arts.

Art Experience

Indonesia Dance Festival | American Dance Festival
Kuandu Art Festival in Taipei | Europalia Festival
Harare Internasional Festival of Art | Andong Mask Dance Festival
SouthKorea | Hongkong Arts Festival | Asia Pasific Dance Platform | Kurator
Seni Pertunjukan Gugus Bagong Festival Padepokan Bagong Kussudardja
Yogyakarta | Close up of ancient Forest at Germany.



INNOCENT LOVE

Creator : Dra. Daruni, M. Hum

This dance work was inspired by the love story of the characters in the Panji story, They are, Panji Asmarobangun, Dewi Sekartaji , Dewi Sarak Jodhag and Klana Sewandana , expressed in a contemporary style. character visualization is realized in accordance with the creativity of the choreographer. the concept of motion develops traditional dance motifs by processing space and time. visualization of the character in two masked and unmasked "faces". musical accompaniment choose pentatonic and diatonic tones. fashion design has a symbolic meaning by choosing black and white as symbols of good and bad. Duration 13 minutes16 seconds Story of Innocent Love

Sinopsis

The story of Panji (Panji Cycle), like a source of water that will never run out, becomes a creative inspiration for the creation of dance works. Just like the dance video entitled Innocent Love, it tells the story of Dewi Sarak Jodag who really adores and falls in love with Sang Panji Asmarabangun

(Dewi Sekartaji's girlfriend).), his intention was impossible to stop, so Dewi Sarak Jodag "kidnapped" Dewi Sekartaji who was considered as a hindrance to his love. The plan had been carried out to disguise himself as Dewi Sekartaji and had been carried out. The King of Klana, who fell in love with Dewi Sekartaji, was overjoyed to see Dewi Sarak Jodag living with Raden Panji. Sekartaji is fake, but his love is not, however "destiny" and a match created the failure of Dewi Sarak Jodag's love for Raden Panji, as well as Prabu Klana's love for Dewi Sekartaji. Dewi Sekartaji's holy love was able to open Raden Panji's heart to become a true lover again.

Director

Daruni

Artistic Director

Anter Asmorotedjo
Unit Manager Tirza
Yoga Nugroho
Ass. Unit Manager
Ratri Ikha Subekti

DOP & Editor

Dika Aji Prasetya

Camera Operator

Eka Lutfi Febriyanton

Photographer

Erwin Octavianto

Storyboard Artist

Oscar Artunes R

Wardrobe Designer

Lulu Lutfi Labibi

Wardrobe Stylist

Anang Wahyu Nugroho

Makeup Artist

Bunda Ratu Ayu

Hair Stylist

Robby Aji

Music Composer

Boedhie Pramono

Choreographer

Daruni

Dancer

Anter Asmorotedjo as Prabu Klana
Hendy Hardiawan as Raden Panji Asmarobangun
Ni Made Tirta Bairi Pusparini as Dewi Sekartaji
Daruni as Dewi Sarak Jodag
Dika Fajar Amerta Adi
Kelvin Surya Pidheksa
Chaterine

Crew

Educational background

S1, ISI Yogyakarta, S2, Pascasarjana UGM University
Collaboration dance theatre, with Yokohama Boat Theatre (Yokohama, Tokyo) Yogistragong (Lisbon Portugal), UCLA, CalArt , as Speakers, researcher, dancer , choreographer (International Mask Festival, Solo International Performing Arts, International Conference and Performing Arts, International Dance Conference and Festival, Asean Arts Festival, World Dance Alliance, World Dance Day, International Panji Festival)



SARONG IN BETWEEN

Creator : Dra. Setyastuti, M. Sn

Dindin Heryadi, S.Sn., M. Sn

Arjuni Prasetyorini, S.Sn., M. Sn.

Sarong dance works about daily sarong cloth activities to the identity of its usefulness. Sarong cloth is closely related to religious activities to leisure activities. This dance work is a segmented collage of three parts consisting of each choreographer Uti, Dindin and Arjuni who interpret Sarong with personal experiences inherent in it. This sarong technique and expression is characterized by verbal and symbolic expressions. This Sarong dance work uses space as a creative alternative, as an exploratory space that explores the various possibilities and uniqueness of Sarong. Various supporters of dance properties in Sarong seem to give a sense of familiarity. Music harmonizes the response and nuances of exploring the rhythmic space of movement in Sarong's dance works. The duration of this dance is 8 minutes.

Educational background

Arjuni Prasetyorini, Alumni of SMKI Yogyakarta Class of 2004, ISI Yogyakarta Class of 2007, Postgraduate of ISI Yogyakarta Class of 2013 and. She has performed national and international dance performances, including Japanese, Thai, Senegalese, American, and New Californian. In 2014, she received a two-month International Choreographer Resident (ICR American Dance Festival) scholarship in Durham, North Carolina. since 2019 he has been one of the young lecturers at the ISI Yogyakarta Dance Study Program, researcher, choreographer and dancer.

Dindin Heryadi, Since the age of 13 years has studied Sundanese dance and musical instruments (West Java), received dance education starting from SMKI Bandung in 1988, continued S1 at ISI Yogyakarta in 1994, Master of Arts in 2004 at ISI Surakarta. Starting in 2001 he worked as a lecturer at the ISI Yogyakarta Dance Department. Some of his dance works have been performed in Malaysia and Thailand.

Setyastuti or Uti, a dancer and choreographer in traditional techniques and various ideoms related to womanhood and heritage. Programs that have been participated in include ADF-USA (2006), Saitama Contemporary Dance Competition, Japan (1998), IMF Andong -Korea (2013), International Dance and Conference Festival-Indonesia (2020) and others. Various works: Nirbaya, Bloup Effervescence, Wall Let's Talk, Rite Lampah Lemah, Maha Syahdu-Titi Laku and Others. Collaborations with various dance and music artists. As a lecturer, artist, researcher, Jury and Assessor for art.



FETE | PERAYAAN TUBUH (DANCE FILM)

Creator : Rines Onyxi Tampubolon, S.Sn, M.Sn

Sparked by the sense of interpreting the celebration of the body, FETE emerged as a banquet for our city (Tanjungpinang) in the form of a social experiment that penetrates the boundaries of the performance stage, works of art and society. Celebration of the body is no longer seen as a matter of technique, actors, and existence. However, it is interpreted as the foundation for the formation of contemplation between art and society to get closer and belong to each other. This is due to the formation of a wall which creates a partition and distance between art and society which results in art being only felt and enjoyed by certain circles and only in performance halls. This problem awakens the creators to carry out social experiments to celebrate the liberation of this partition through street performances that directly come in contact with the public who may not even know what they are watching and what they are seeing. This work tries to present a contemporary dance piece that explores the space that dancers pass through in society and seeks answers, what do people feel when FETE's work comes to entertain them, is close to them, and becomes part of their activities in the spirit of celebrating the freedom of the body from its partitions and walls. ? All answers will be returned to the community through the results of this dance film.

Educational background

I am a lecturer at one of the state universities in Indonesia. I am a graduate of art creation with a major interest in dance at the Yogyakarta Indonesian Art Institute from undergraduate to masters programs. Active field in performing arts as art director, drafter, choreographer, dancer, researcher and teacher. And perform staging and cooperation both domestically and abroad such as, Russia, United State of America, and Asia.



THE “CONSCIOUSNESS” PERFORMANCE FROM BAI SRI SU KWAN CEREMONY

Creator : Mr.kantaphon tuntamdee

The blessing ritual is an ancient belief that has been around for a long time. It is based on the belief that in order to do something, a blessing ritual must be performed to bring about edification, enhance the auspiciousness, or ward off bad things. The purpose of the ritual is to remind oneself to remain self-aware, which is considered one of the important belief rituals of the Esan people. Awareness is an affective feeling, a state that can manifest through a person in a different environment and experience, leading to the expression of behavior. This ritual and self-awareness may be merely an act of action that affects the human psyche if one can gain self-awareness by viewing the ritual as a foreground. In the past, people focused on performing rituals to achieve awareness. On the other hand, if in the future there are fewer people who believe in the blessing ritual, will awareness still happen without the ritual? Based on the aforementioned inspiration, the creators have created performances in the style of Esan contemporary dance that are composed of beliefs in Esan-style blessing rituals that reflect self-awareness.

Educational background

- Master degree in Art Education (Performing Art Education) M.Ed.
- Lecturer at Superstar College of Arts Siam University.



AEO-SAO

Creator : Tuangporn Meesup

Aeo-Sao was the manner for Lanna's men to court women in the previous times. Normally, Aeo-Sao was carried out at the women's house after dinner time. "Aeo" meant to visit, "Sao" meant to women, so, Aeo-Sao was to come over the woman and did the courting. Nowadays, Aeo-Sao manner was fading from the Lanna people already.

The performance titled "Aeo-Sao" was divided into 3 parts, the 1st part presented the self-preparation for both sides before meeting each other, the 2nd part presented the way of talking and courting and the 3rd part presented the farewell for both sides.

The performance titled "Aeo-Sao" presented in the contemporary dance creating from the inspiration of the Forn Ram, a northern local dance, combining the smooth dancing and body movement techniques for conveying the meaning of the performance clearly. The performance was less than 6 minutes long, the creator chose Lanna music instruments to reflect the atmosphere of northern culture and tradition as well as the Aeo-Sao manner, the courting tradition of Lanna people, was fading away with the passing times.

Biography

Tuangporn Meesup
Lecturer, Program in Performing Arts, Department of Thai Arts, Faculty of Fine Arts, Chiang Mai University

Educational Background

- Doctor of Fine and Applied Arts (D.F.A.)
- Master of Arts (M.A.)
- Bachelor of Fine and Applied Arts (B.F.A.)



The Creativity of Conservative Thai Dance : Thepbutra Wessuwanno have inspiration from many gods in Hinduism according to different cults and sects. One of the gods that appears in non-human form is Thao Wessuwan which is the god of demons who protects the human world In most cases We often see each other as giants. But in fact, Thao Wessuwan also had 4 other postures that existed together.

Brahma Sutithep Posture - this posture will be a deity in the Brahma heaven. His body is gold. and wearing gold garments as well gives blessings to money.

Thepbutra Sutithep Posture - this posture will be a deity in the Daow aduag heaven. His body is gold. wearing red clothes as well gives blessings to love couple's wishes

Jatu Maharaj Posture - this posture is a giant. His body was greenish -black. wearing green clothes as well gives blessings to protection to be safe from bad things. and evil things

Human posture - This posture as well gives blessings to smooth life do anything, there are no obstacles.

From such information therefore, it is the inspiration for creation from human and angel attitudes. of Thao Wessuwan, especially Thao Wessuwan which the general public will not know to create of conservative Thai Dance : Thepbutra Wessuwanno

Educational background

1. Assistant Professor Dr. Tammarat Towasakul : Lecturer of Dance and Drama Program Chandrakasem Rajabhat University
2. Mr. Kantapat Jutipornputiwat : Lecturer of Dance and Drama Program Chandrakasem Rajabhat University

THE CREATIVITY OF CONSERVATIVE THAI DANCE : THEP BUTRA WESSUWANNO

Creator : Assistant Professor Dr. Tammarat Towasakul
Mr. Kantapat Jutipornputiwat



“NEAW LHAM ROSE DEE YOL WITI MAETOM”

**Creator : Miss Praphaphan Phukaoluan
Miss Ommaraporn Janthawong
Mr.Thanachot Saetan**

The creative dance of “Neaw Lham Rose Dee Yol Witi Maetom” is a southern folk dances which aims to present cooking and merchandising methods of Neaw Lham in Maetom, Bangklam District, Songkla. The choreography is divided into 2 sessions. The first session depicts the process of making Neaw Lham of Mae Thom.

Second session presentation of the atmosphere of bringing Neaw Lham to sell in the market and the sticky trading atmosphere in the market between vendors and customers happily. The dance and the villagers' gestures was inspired by Nora, Local movement, southern folk dances represents the cooking of Neaw Lham. The music for the creative dance uses newly composed songs. using southern folk music mixed with Western music for imitate the sound of Neaw Lham making.

This choreography spend time for 7 minutes and use 10 performers with separate actors and actresses. The costume express the styles of the villagers and the color of bamboo and Neaw Lham is cream, green, and brown, Uses green Pate clothes with golden details along with brown and cream duchess satin to be main detail of dressing. The props used the long bamboo trunk, used the bamboo interpret Neaw Lham cylinder and baskets.

Biography

Miss Praphaphan Phukaoluan

- Educational history : Master of Arts (Thai Dance) Faculty of Fine and Applied Arts Chulalongkorn University
- Workplace: Department of Performing Arts Faculty of Fine and Applied Arts Thaksin University

Miss Ommaraporn Janthawong and Mr.Thanachot Saetan

- Educational history : Bachelor of Fine and Applied Arts Program in Performing Arts, Faculty of Fine and Applied Arts Thaksin University



EXTEND ONE'S LIFE

Creator : Asst.Prof. Thanaporn Saen-ai, D.F.A.

The creation name "Extend one's life" is inspired by the faith and beliefs of the people of the Lanna region regarding secret mysteries or supernatural powers, which are a combination of Buddhist and ghosts and forests. It has been developed into a concept of preserving forests through the practice of forest ordination ceremonies and presented in contemporary art through short films. The creation is divided into 5 scenes as follows:

Scene 1: The belief of the people of Lanna in the sacredness of the forest and its trees. They believe that there are forest spirits and secrets that exist in the forest.

Scene 2: The destruction of trees and forests through cutting and burning.

Scene 3: The consequences of forest destruction resulting in smog, pollution, and drought.

Scene 4: "Extend one's life", through the forest ordination ceremony, is a request for permission to enter the forest and invite the sacredness of the forest spirits while invoking curses. Yellow cloth is tied around a tree as a symbol of its ordination, forbidding anyone from cutting it down or destroying it because it has a sacredness and is imbued with a spirit.

Scene 5: When trees and forests are not destroyed, nature slowly recovers and thrives again, giving life and sustenance to both people and nature.

The "Extend one's life" is a creative from the project of contemporary art creation based on the beliefs of the Lanna forest ordination ceremony to promote the conservation of forest resources. It received research funding from the Faculty of Fine Arts, Chiang Mai University, year 2021.

Biography

B.F.A. (2nd) (DANCE) 2008; M.A. (Dramatic Arts) 2010; D.F.A. 2017; Chulalongkorn University. Lecturer in Major Performing Arts, Faculty of Fine and Applied Arts, Thaksin University in 2010–2020 and Lecturer in Major Performing Arts, Faculty of Fine Arts, Chiang Mai University in 2020–present



COGNITIVE CREATIVITY THROUGH THE LENS OF CHOREOGRAPHY

Creator : Ms.Ragini Kalyan

Creativity in the art of choreography is the key that helps to create unique connections in the human brain and to look at situations from a different perspective eventually coming up with innovative solutions. The choreographic process includes imagination with improvisation in the depiction of the ideas that enhance better co-ordination and flexibility which helps in the increase of physical confidence and improves mental functioning. The spontaneity in the choreographic principle comprises of the presence of unity, chain of transitions and variety of contrasting sequences. A deep understanding of the techniques, its limitations and the delicacies of the spectators are the most significant aspect one should follow while creating the ultimate structure of their individual piece of work. When cognition involves in the circle of creativity it directly results to the individual's primary interpretation or first-hand experiences to develop innovative ideas and aesthetically satisfying the designed patterns. Creative cognition usually allows the thinker to focus on the complete insight of the idea by combining and filtering its elements. It is said that creativity and cognition go hand in hand and well blending of both results in the formation of new abstract ideas and innovations. In this paper the effort will be made to understand the complete in-depth importance of cognitive and creative incorporation in choreographing a specific piece or theme based event.

Educational Background

- (Bachelor's in Performing Arts (Dance-Kathak)
- (Master's in Performing Arts (Dance-Kathak)
- Qualified NET
- Presently, pursuing Research under the Supervision of Dr. Vidhi Nagar in Department Of Dance, Faculty of Performing Arts, Banaras Hindu University, Varanasi.

Professional Career:

- Attended numerous workshops, lecture-demonstration.
- Performed at various dance festivals under the Choreographies of Dr. Vidhi Nagar.

Awards:

- Awarded Junior/Senior Scholarship under CCRT, Ministry of Culture, Govt. of India.
- Awarded Gold Medal in UG and PG from Banaras Hindu University, Varanasi.



MANUS MANA

Creator : Mr.Supot Juklin

กิตฺโธ มนุสฺสพหฺจลาโ (Kitcho Manussa Pati Lapho) mentions in Englist that "To be given the opportunity to be born as a human being is a rare thing." This Buddhist proverb states that human beings are different from other animals because of their sense of self-responsibility. To be born as a human being, it is necessary to have more merit than sin from the observance of all five auspicious precepts. These five auspicious precepts will result in the soul becoming a human being, but if the soul does not have any of the five auspicious precepts, it will be destined to live in hell.

For example, Mrs. Suchada, one of the four wives of Makamanop. When Maka and other wives gathered money to build a temple pavilion, Mrs. Suchada was the only one who did not support this funding. By this virtue, Maka and his three wives were born as gods in the heavens except for Nang Suchada who was born as an egret. Later, Indra god came down from heaven to teach the 5 auspicious precepts to this egret in order to this egret to be born as a human being in the next life and to follow these 5 precepts so he can go. reborn in heaven

Once analyzed, it was found that there are moral principles categorizing goodness and badness. A significant discovery was the solutions for vehemence of

behavior, feelings, and thinking. If one follows the Buddha's teachings, one will be able

to solve mental unrest and chaotic society. Also, one should live a virtuous life. Good things will follow, and livelihood will not be in distress. After death, one will be reborn

in the realms of happiness or attain Nibbana in the end.

The creation of the dance art on Manusmana is intended to study the concepts and steps in the creative process of performing on

Manusmana by choreography theory. Furthermore, It is aimed to choreograph on the ideas, creativity, style, and posture in the dance performance of Manusmana. It is the main event in the creation of the genre Applied Thai Dance as they exist in dramatic composition but do not exist in dancing art or dramatic work. For this reason, it is the important reason that the creators desire to publish the poetry at this time. There are 8 creative steps as follows: 1. Defining the main conceptual framework and scope of the performance 2. Defining the style of the show 3. The presentation of conceptual framework and display format 4. The music selection 5. The Casting selection 6. Selection of accessories Performance and costume design 7. Creating dance styles, gestures, and performing experiments 8. Discuss the research of the creative dance performance of Manusmana.

Duration: 6 minutes

Biography

Supot Juklin

Bachelor's degree : Bachelor's of Fine and Applied Arts Degree (2ns class honours) , Chulalongkorn University

Mater Degree : Master of Arts Degree, Chulalongkorn University
Professional career: Lecturer of Thaksin University

Academic experience:

- Lord Amphitheatre , Los Angelese , USA
- Paka Show Park Theatre, Krabi , Thailand
- Krabi Dance Arts Studio, Krabi Thailand

Award:

- The best choreography in Inla international youth dance festival 2011 Taiwan
- The best harmony of dance in Inla international youth dance festival 2014 Korea

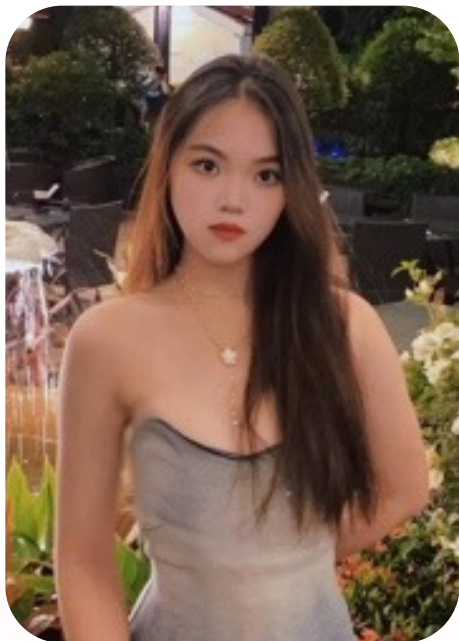


“THE LANTERN FESTIVAL” IN SICHUAN, NEIJIANG DAQIAN

Creator : Tianna Wu, Asst.Prof.Dr.Ek-karach Charoennit

The inspiration for this topic comes from the ancient Chinese poem “Blue Jade Case · New Year’s Eve”, which was created by Xin Qiji, a poet in the Song Dynasty. Its upper tower depicts a lively scene, while the lower tower is a dazzling group of beautiful women. The New Year’s Eve is another name of the Lantern Festival, which is one of the traditional festivals in China. In ancient times, streets and alleys were decorated with lanterns, night tours, riddles, fireworks, dragon and lion dances, drums and gongs, and rice dumpling meals, which became a tradition that has been going on for generations.

New Year’s Eve “is a classical dance from the Han and Tang dynasties in China, centered around dignified characters and festive movements. It is also a belief, a reflection on the beauty and prosperity of life, and a vision for a prosperous and prosperous era.



THE MIAO ETHNIC MINORITY I N CHINA WHO EMBROIDER AND DYE CLOTH

Creator : Bingbing Luo, Asst.Prof.Dr.Ek-karach Charoennit

Miao dance is one of the Chinese ethnic folk dances with a history of over a thousand years. It serves as a testament to the rich cultural heritage of the Miao ethnic group and their connection to the history of China. The Miao people, known for their skill in singing and dancing, are widely distributed and have developed a vast repertoire of songs and dances, which embody the enduring spirit of the Miao ethnic group.

The Miao ethnic group is primarily concentrated in the southwest region of China, particularly in Guizhou, where embroidery and dyeing are prominent crafts in this minority region.

Each ethnic minority in China has its own unique festivals, and the Miao people celebrate theirs through dance. This is one of the distinctive cultural traits of the Miao ethnic group. Alongside historical festivals, they also commemorate a year of hard work with dance after the autumn harvest.

Wax-dyed fabrics are predominantly utilized for creating clothing and household items, and they hold the status of a world intangible cultural heritage. Miao girls not only use hair bands as decorative accessories, but they also employ them to wipe sweat and protect their wrists while dancing and working. These hair bands are often adorned with motifs inspired by the sun, symbolizing the Miao people's profound appreciation for beauty, life, and labor.



RA BAM PHU CHA NEE YA BRAME PHRA SRI MAHA PHO

**Creator : Assoc.Prof.Dr.Prajak Maicharoen,
Asst.Prof.Dr.Kannaphat Nithiwaraphakun**

This research aimed to investigate the history of Phra Si Maha Bodhi tree in Wat Ton. A quality production is Pho Si Maha Pho, Khok Phib Subdistrict, Si Mahosot District Prachinburi Province and developed a performance of Phra Sri Maha Bodhi's Grandeur dance. Data were collected using observation forms, interview forms, and focus group discussions. Expert feedback and presentation of creative works in a descriptive and analytical manner.

History was discovered Tree of Phra Si Maha Bodhi This tree is a sacred center with the potential to spark a tourism movement and generate revenue for the community. It is one of the most famous Phra Sri Maha Bodhi trees in the world. Pray to the Sri Maha Bodhi Tree According to legend, this Phra Si Maha Bodhi tree is the same tree where Lord Buddha attained enlightenment. Buddhists do not have to travel to India to pay their respects to the Sri Maha Bodhi tree where Lord Buddha attained enlightenment. but came to pay their respects to this Phra Sri Maha Bodhi tree instead of the same Phra Sri Maha Bodhi tree. Every year, on the full moon day of the 5th lunar month, this event is held in honor of Buddhist symbolism. This Phra Si Maha Bodhi tree is significant because it represents the province of Prachinburi. The image of the Phra Sri Maha Bodhi tree has been used as an identification marker of the province and as part of the slogan of Prachinburi province "Sri Maha Bodhi is home" Sweet bamboo is a well-known fruit in the urban area of Dvaravati.

In the creative performance of the royal dance set of Phra Sri Maha Bodhi, it was discovered that the naming of the show conveys the idea of the faith and traditions of the worship of the Bodhi tree. Music, lyrics, and melodies have brought forth ancient Isan melodies in the Si Mahosot district of Prachinburi province, representing the migration of the Thai Puan people to Prachinburi and the reliance on the Bodhi tree. A new melody was composed. Performed by the Isaan folk band, this song depicts the worship of the Bodhi tree by the Tai Puan people from beginning to end. Format variations in various ways According to the theory of artificial dance, the dance may take many forms for beauty, with a total of 24 postures and 7-row patterns. The performers' costume is the Thai Puan girl outfit made of silk woven in a single piece. (Indigo dyed with pattern weaving) is cut into a shirt with cylinder sleeves in the Tai Puan style. The sleeves and hem are both purple. Moron and Ruang Khao patterned sarongs, the feet are outlined in red. Use a clean white sabai fabric for the sabai cloth. Jewelry, earrings, a flower head belt, and a brooch in the shape of a bodhi leaf attached to the chest decorate the plum blossom headdress. Makeup and hair emphasize beauty. The performers' hair will be tied into a knot and chignon. Finished with a koh with a flower sewn on the left side. The performers represent Thai Phuan women who worship the Bodhi tree. With the naming of 12 performers, all are female. Chosen for their beautiful shape. Choose a round face like a Thai Phuan woman with a beautiful personality. Therefore, this performance can be included in the annual ceremony for the worship of the Bodhi tree in the Si Mahosot district. Prachinburi Province and normal work, except for the unfortunate incident, etc.



ROHINI DEVI OF CHANDRA

Creator : Dr. Rittapotchcharaporn Thongtanorm

The creator of the work would like to mention Rohini's love and devotion to her husband Chandra.

Rohini Devi is the red nakshatra of the zodiac. In Hindu mythology, Rohini is the daughter of King Daksha and Panchajani Devi. Rohini was one of the twenty-seven daughters of Daksha who married Chandra, the moon god. She was the favorite and chief consort of Chandra. Chandra spent most of his time with Rohini. This enraged his other wives and they complained to their father. Seeing his daughters unhappy, Daksha cursed Chandra for losing his glory. Shiva partially restored Chandra's glory.

From studying the myths of the moon It was discovered that Chandra's love for his beloved wife, Rohini, As a result, he had to meet with a fate that was almost fatal. It gives creators ideas and inspiration to create works. to convey the emotions and feelings of Rohini. To my beloved husband Chandra in the form of creative dabce which is conveyed through Indian Bhatatanatyam dance postures and using image overlaying techniques under the name Rohini Devi of Chandra.

The Dance Creation Divided into 3 periods

Phase 1: Long Chandra will talk about the love between Rohini and Chandra.

Phase 2: Lai Chandra deals with Rohini's fear Chandra is cursed by her father, King Daksha.

Phase 3: Keun Chandra representing the Rohini praying to the Lord Shiva with love and faith to help the moon return to the Universe.

Biography

- .2020 Doctor of Fine and Applied Arts Chulalongkorn University, Thailand
- 2009 Master of Education in Bharatanatyam Banaras Hindu University, India
- 2007 Post - Graduation Diploma in Bharatanatyam Banaras Hindu University, India
- 2006 Diploma in Dance (Bharatanatyam) Banaras Hindu University, India
- 1999 Bachelor of Education (Drama) Rajabhat Institute Pranakhon Si Ayutthaya, Thailand



PUANG-RAT NOM THA-WAY PHRA SURIYOTHA

Creator : Miss. Tidarat Pumiwattana,
Dr.Sikharin Seangpetch Nareang, Asst. Prof. Ekasit sunimit

This show inspired by Sacrifice activities “ Her Majesty Phra Suriyothai”, the heroines of Ayutthaya has been written down in history about the great sacrifice of Thai heroines who sacrificed their lives to protect the royal consort and Thailand in the battle with Burma in the year 1548

The people of Phra Nakhon Si Ayutthaya Province Join us in remembrance of His Majesty Phra Suriyothai on February 3rd of every year.

The creator of this show use display format creative Thai dance There is a song accompanying the melody. Original Thai songs were used

Educational background

Miss. Tidarat Pumiwattana

- Master of Arts (Research and Local Community Development) Buriram Rajabhat University
- Bachelor of Education(Thai Dance) Phra Nakhon Si Ayuttaya Rajabhat University

Dr.Sikharin Seangpetch Nareang

- Doctor of Philosophy (Thai) University of Phayao
- Master of Arts (Thai) Kasetsart University
- Bachelor of Arts (Mass Communication) Ramkhamhaeng University

Asst. Prof. Ekasit Sunimit

- Master of Arts Srinakharinwirot University
- Bachelor of Education Srinakharinwirot University



DANCE CREATION : “ON THE WANE” FOR CONTEMPORARY DANCE

Creator : Dr.Wichulada Tunprasert

The creative dancing art series: “On the Wane” aims to reflect the image of the decline of Buddhism in which some monks do not behave or reside in the pristine gender. Not related to the mundane. There is an act that is trespassing against Buddhism.

Not following the Dharma and Discipline not studying the dharma. These types of monks are regarded as destroyers of Buddhism and deteriorate the image of the religion.

This series of creative works are presented through performances in the form of contemporary dance to illustrate a phenomenon that occurs in Thai society today.

Biography

Doctor of Fine and Applied Arts (D.F.A.) Chulalongkorn University, Lecturer of Performing Arts in Faculty Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University.





AYUTTHAYA WATTHANAPHIROM

Creator : Umaporn Klahan

"Ayutthaya Watthanapirom" Performing Arts is the musical and drama works creation from Ayutthaya local identity with motivate from Mahoree lyrics and Dok Soi Sawan poem which was one of aristocrat play since Krung Si Ayutthaya period that the content show flirtation between men and women singing by choral accompaniment. It also appeared vary of Thai painting show singing and dancing which indicate to pleasantness of people's life. Creator imagine to be the song lyrics with soft and sweet style convey to the atmosphere of rising sun, sunshine reflect to the river surface and well-arranged with Thai style houses. Wake up to all the people come out with live happily from morning till night. Appear images of a man playing music to try to flirt woman and pleasantness of aristocrat's gala from the voice of music to create to the dance process for men and women gracefully, performance action imitate from Thai painting to show dance posture of Ayutthaya identity.

Costume made from Lai Yang Ayutthaya cloths or "Lai Chulaphat" cloths, masterpieces of Ayutthaya Studies Institute from research, discovered and developed decoration pattern from manuscripts wrapping at Wat Yan Angthong, Pakhai district, Phranakhon Si Ayutthaya province. Creation to Nanang costume for women and Jongkraben costume for men to show local identity.

Biography

- Instructor, Faculty Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University.
- Deputy director, Ayutthaya Studies Institute, Phranakhon Si Ayutthaya Rajabhat University.



KING'S WORSHIP DANCE AYUTTHAYA RATCHATHANI

Creator : Dr.Narong Cumanee, Mrs.Nappawan Chantaraksa

Ayutthaya, the great kingdom prospered with civilization for 417 years. The prosperity of the Ayutthaya Kingdom as shown in the chronicles, archives and historical records of Ayutthaya. Demonstrated that it was born from His Majesty's intuition and the genius of the King who ruled Ayutthaya The King played an important role in shaping the city, protecting it, and making Ayutthaya prosperous in terms of economy and society politics, administration, religion, traditions and culture Uniqueness of art, architecture, literature, and being a trading port and a center of contact with many countries for a long time and collapse It became a story of Thai history that should be remembered and inscribed as the old capital. And is the origin of the capital with the first king who founded Ayutthaya and the ancient king who excelled in governing the country Inherited until it became a model of government that represented the landscape and culture that led to the prosperity that occurred in the past, passed down through the Thonburi period to the Rattanakosin period.

From the information that the creator of the work has presented to demonstrate His ability and the genius of the ancient kings of Ayutthaya which was an important factor that resulted in the prosperity of the Ayutthaya Kingdom It is an inspiration for the creator of the work to design. and created dances in traditional dances for use in worshipping the ancient kings of Ayutthaya to commemorate the founder of the first king and establishing Ayutthaya as well as all the Kings of Ayutthaya With the gratitude of His Majesty.

Biography

- Instructor, Faculty Humanities and Social Sciences, Phranakhon Si Ayutthaya Rajabhat University.
- Deputy director, Ayutthaya Studies Institute, Phranakhon Si Ayutthaya Rajabhat University.



DANCE AN OCEAN OF EXPRESSION BEYOND WORDS AND BOUNDARIES

Creator : Dr.Vidhi Nagar

This idea came to me after seeing the dancing movements made on the playing cards of renowned painter Mr. Suresh K Nair, which he made during the Corona period. After the Corolla period, when they put on an exhibition of these playing cards, I looked at those pictures and started looking for the Karanas (The framework for the "margi"(Pan- indian classical) mentioned in the Natyashastra (Ancient text, followed by Indian classical dances), along with me the famous exponent of Bharatnatyam, Prof. Premchand Hombal and some contemporary dance students were together. We started dancing on the feelings that were arising in our mind, looking at those pictures, applying our favorite music.

I found it very interesting and got inspired that some creative and research work should be done on it. This is what I will show in my research paper and dance work with the help of Kathak, Bharatnatyam, Folk, Contemporary and Bollywood dancers. When all the artists perform in their dance form, there will be difference in their state of mind. This psychological study will also be studied in the research paper.

Biography

First ever in India - D.Lit (Kathak) Honor :She has been empaneled Artist of I.C.C.R., New Delhi, Grade 'TOP' Artist of Delhi Doordarshan. Empaneled Teacher/ Performer of I.C.C.R., New Delhi. Serving as a Head of Department, Dance, Faculty of Performing Arts, Banaras Hindu University, Varanasi

Awards: Prestigious Akhil Bhartiya Kubernath Rai award, Madhya Pradesh, Bhopal, 2020 Girija Devi

Award, Uttar Pradesh Hindi Sansthan, Lucknow (2020), UPSNA Award (2013), II Award in International Essay Writing organized by I.C.C.R., New Delhi, 2002. Bal Krishna Sharma "Naveen" Sahityakar Award (Uttar Pradesh Hindi Sansthan, Lucknow) 2005.

Performance (In Country and Abroad) Dr. Nagar has performed in many prestigious Dance & Music Festival- and many more.... Including USA (Neyork, Washington, Virginia, Los Angeles, Claremont), Germany, Sri Lanka (Colombo, Kandy) Nepal, Mauritius.

Publication

Besides Performance she has known for her Academic works. In Research Areas- she done three researches on - 'Rasa', 'Thumri' & 'New Experimentation' She penned 7 Books on Kathak dance. Approximately - 120 Articles / Research Papers on different subjects.



LAO WIANG ETHNIC PUPPET SHOW “TRADITION OF A THOUSAND LOAVES OF RICE PARADE”

Creator : Mrs.Panyaras Youyoungyuen,
Ms.Jirapreeya Chuyod, Miss Sutabhat Kemwong

This research aimed to 1) study the history, composition, and tradition of Hae Khao Pan Gon 2) create and present an ethnic puppet show toward the tradition of Hae Khao Pan Gon of Lao Wiang ethnic group by using creative methods, studying academic papers, interviewing the specialist in making puppets, and local wisdom scholars about the tradition of Hae Khao Pan Gon of Lao Wiang ethnic group. After that, the researchers analyzed and synthesized the data, which led to the creation and dissemination of this ethnic puppet show by applying creative theories and communication innovations. Research instruments were 1) the structured interviews of the history, composition, and tradition of Hae Khao Pan Gon of Lao Wiang ethnic group 2) data collection during the interview: notetaking, photographing, video recording, and voice recording.

The research results were found as follows: 1) knew the history, composition, and tradition of Hae Khao Pan Gon of Lao Wiang ethnic group 2) created an ethnic puppet show toward the tradition of Hae Khao Pan Gon of Lao Wiang in Nong Jikree, Takhli, Nakhonsawan by designing the stance of the ethnic puppet movement, choosing the pattern of the ethnic puppet show, writing the script of character description, and dividing the show into 3 steps, including (1) the opening stage, (2) the self-introduction and description of the story, and (3) moving the ethnic puppet to the backstage (the closing stage)

“VISUAL ART”





TALE OF NORA

Creator : Miss Ruenruethai Rodsuwan

"Tale of Nora" is a painting, size 60 x 80 cm, which is the first of the series. "Nora identity in abstract art" that draws Nora's identity in terms of costumes, dance moves and performances to convey through dots, lines and colors under the concept of "Nora : uniqueness in valuable arts and culture. Regardless of being in any state or form, it will always be evident. With a universal presentation style that makes "Nora" not only "Folk art," but contemporary art.

Biography

Bio : Ph.D. in Cultural Studies, Thaksin University Master's Degree in Art Education, Chulalongkorn University Bachelor's Degree in Art Theory, Silpakorn University 4 research projects in art and culture 1 National Innovation Award, very good level, 1 silver medal Published article TCII and shared results artwork in exhibition



“COAT”

Creator : Wanassanan Nuchanart

One moment in each person's life might face the "Coming of Age". I also stepped through the ages in each my own age ranges. Once of those times, I found out something that caused the skill to produce "armor" and "safe boundary" for survival. The "skill" could conceal and protect the vulnerability, weakness, and sensitivity of not growing enough to go through that. It also made more breathing space and less pain. Ultimately it became a part of oneself that has grown until now.

I conveyed various shapes to symbolize feelings and telling stories whether the character covering with hair just like wearing some kind of outfit. Including color choosing, represented the atmosphere, emotions and what happened around at that time.

Educational background

- Present – lecturer of Program in Art Education Faculty of Humanities and Social sciences Kamphaeng Phet Rajabhat University
- 2009 Master of Fine Arts Program in Visual Arts King Mongkut's Institute of Technology Ladkrabang
- 2006 Bachelor of Fine and Applied Arts Program in Fine ArtKing Mongkut's Institute of Technology Ladkrabang



THE INFLUENCE OF MULTICULTURAL BEAUTY IN SONGKHLA

Creator : Theeti Pruekudom

"The influence of multicultural beauty in Songkhla" represents the identity of Songkhla. Songkhla is an important port city in the south, with unique local materials that have been passed down over many generations. A clay tile with a marble design is one of these historical objects, representing the splendor and depth of the civilization. It combines three distinct ethnic groups' distinctive multiculturalisms—the Muslims, Songkhla's native Thais, and Chinese immigration. Conserving the material and cultural essences will help the audience understand the value and significance of the Songkhla tiles.

Educational background

Mr. Theeti Pruekudom Graduated with a bachelor's degree from the Faculty of Fine and Applied Arts, Chulalongkorn University. Graduated with a master's degree from the Faculty of Education, Chulalongkorn University. Currently working as a lecturer in the Department of Visual Arts, Faculty of Fine and Applied Arts, Thaksin University and studying for a doctorate degree at the Faculty of Fine and Applied Arts, Chulalongkorn University.



CAMOUFLAGE

Creator : Bangkit Sanjaya

Every human being tends to have their own tribe, language, and customs that make them unique. Therefore, if someone who is overseas or who comes out of their area of origin must be able to mingle, respect, appreciate, and adapt to their environment.

All of these phenomena require a person's ability to interact and appreciate between individuals and individuals, individuals and groups, and groups between groups.

Look at the current phenomenon. Nowadays, there needs to be an effort to care more and realize what we have again. Do not necessarily look at the visible part of the visible. Like the theory of Dramaturgy from Erving Goffman which alludes to what is done in life activities such as a theater stage that plays a certain role to adapt itself to its surroundings. Furthermore, someone within a certain scope will present himself and adapt to survive.

However, it needs to be a reminder of everything that is done, so as not to miss who is the self that is inside or behind him or someone else's real self. In order not only to see the visible part but to observe and understand something in oneself or others. Because, something on the back or inside that feels hidden which is often overlooked but that is what has depth and true meaning.

Educational background

Pengalaman pameran

- Pameran "Erlangga Art Awards 2022" Museum Nasional Indonesia, Jakarta.
- Pameran "International Visual Culture Exhibition" Gallery UNS, Surakarta. 2021 -Pameran "International Exhibition of Art and Design" Gallery UNP, Padang.
- Pameran "Semarang International Illustration Festival (SIIF)", Semarang
- Pameran "Semarang International Aquarelle Painting Festival (SIAPFEST)", Semarang
- 2020 -Pameran "Manifesto VII" di Galeri Nasional Indonesia, Jakarta.
- 2019 -Pameran "UOB Painting Of The Year" di Museum Nasional Indonesia, Jakarta.
- Pameran "Art For Orangutan #3", di Gallery Jogja National Museum,

Yogyakarta.

- 2018 -Pameran "Menonton dan Ditonton", di Gallery Pascasarjana ISI Yogyakarta.
 - Pameran "Dramaturgi", di Genius Art Space, Yogyakarta.
 - Pameran "PASCALOGI", di Gallery Stevan Buana, Yogyakarta.
 - Pameran "PALAMJAMBE", di Taman Budaya Jambi, Provinsi Jambi.
- 2017 -Pameran "Pekan Seni Melawan Kekerasan Seksual", di AOA Space Yogyakarta.
 - Pameran Besar Seni Rupa #5 "Huele", Ambon, Provinsi Maluku.
- 2016 Pameran Nasional "Membangun Kinerja Inovatif Melalui Pendidikan, Seni, Budaya, dan Pariwisata" di Solok, Provinsi Sumatera Barat.
 - Pameran "Pengembangan Industri Kreatif berbasis Bahasa, Sastra, Seni, Budaya, dan Pembelajaran dalam konteks MEA" di Palangka Raya.
 - Pameran Regional " Move On" 2016 di Padang Provinsi Sumatera Barat.
 - Pameran " Perjalanan" di UNP. Provinsi Sumatera Barat.
 - Pameran "sculpture" di UNP. Provinsi Sumatera Barat.
 - Pameran " kini di nan saisuak" Universitas Bung Hatta, Padang. Provinsi Sumatera Barat.
- 2015 Pameran "On The Way" di UNP. Provinsi Sumatera Barat.
 - Pameran Nasional" Menatap Tanda" di UNP. Provinsi Sumatera Barat.
 - Pameran "Daur Ulang" Padang di UNP. Provinsi Sumatera Barat.

Penghargaan :

- 2022 -Finalis Erlangga Art Awards 2022
- 2019 -Finalis UOB Painting Of The Year

Pengalaman Organisasi Seni :

- 2018 -Ketua Pameran "Pascalogi",Yogyakarta.
- 2017 -Sekarang. Anggota Bidang SDM (Sumber Daya Manusia) APERI (Asosiasi Perupa Republik Indonesia)





**THE CREATION OF CONTEMPORARY
TERRACOTTA SCULPTURES
“THE LAST GENERATION OF POTTERS :
THE NEAR LOST WISDOM FROM KHLONG
SA BUA VILLAGE”**

Creator : Miss Watchaleewarn Hirunpalawat

The inspiration of this contemporary terracotta sculpture stems from the impression of the will to survive of a family of potters, who are currently the only ones left in this profession. The creator wished to convey the potters' inner feelings, which can be regarded as the wisdom that is on the verge of disappearing from this Khlong Sa Bua Village, through the creation and transmission of visual arts media, as well as to express them in the form of terracotta sculptures. This was accomplished by considering the aesthetics of shapes, the placement of visual elements in art, and the incorporation of knowledge of pottery production techniques, which is the traditional pottery wisdom of the Khlong Sa Bua people, in order to create contemporaneity with contemporary arts.

The compositional technique to express them in the form of Semi - Abstract Art and terracotta sculptures technique. This was accomplished by considering the aesthetics of shapes, the placement of visual elements in art, and the incorporation of knowledge of pottery production techniques, which is the traditional pottery wisdom of the Khlong Sa Bua people, in order to create contemporaneity with contemporary arts.

Biography

- 1992 - 1995 Bachelor of Fine Art at King Mongkut's Institute of Technology Ladkrabang
- 1999 - 2004 Master of Fine Art (Ceramics) at Silpakorn University
- 2007 - 2022 Professor of Phranakhon Si Ayutthaya Rajabhat University



CREATIVE TECHNOLOGY IN CHINESE FILM MUSIC COMMUNICATION IN THE NEW CENTURY

Creator : Liang Wenshan,
Assoc.Prof.Dr.Sakon Phu-ngamdee

With the development of film art, film music emerged in the early 20th century and became a new form of music, which has both the general commonality of music and its own characteristics. An excellent film music can add to the success of a film, becoming the most important vehicle for the artistic theme of a film work and an important form of interpretation of its spiritual content. Film music has been influenced by the mass media, which is mainly the film medium, but it has also acquired a value independent of film art in the mass media.

After a century of refinement and development, Chinese film music has become an art form with high activity and attention in the field of film and music. In the new century, with the advancement of technology and culture, Chinese film music has shown new developments. The continuous innovation of communication media technology has brought new challenges and opportunities for the development of Chinese film music, and the diversification of means of communication indicates that Chinese film music is in a period of rapid development.

In the new century, the dissemination of Chinese film music is characterized by the ambiguity of the subject, the richness of the content, the diversity of the media, the breadth of the audience and the real-time effect of the dissemination.



Design inspiration: This is a Shanghai residential area environmental renovation design. Combining the special area surrounded by the residential area of the industrial area and the important role of fragmented green space in urban development, this landscape planning and design aims to transform the neglected green space of Jiahong Community into a spongy green space full of vitality, colorful harmony, and complete functions, with the theme of "Rainbow" (the Chinese pronunciation of the community is the same as rainbow).

Education:

- 2017-2021 Guangling College of Yangzhou University Department of Tourism and Art.
- Director of the photography Department in the publicity Center of the university
- Director of the project Department in the environmental protection association.
- 2022-Now study in SIU, About me: My undergraduate study, and graduated with outstanding results in my senior year and won the title of Outstanding Graduate.

CREATIVE TECHNOLOGY IN CHINESE FILM MUSIC COMMUNICATION IN THE NEW CENTURY

Creator : Shuyi Huang, Asst.Prof.Dr.Ek-karach Charoennit



THE CREATIVE CHARACTERISTICS AND INFLUENCE OF NEW MEDIA ART IN CHINA: A CASE STUDY OF GUANGZHOU INTERNATIONAL LIGHT FESTIVAL

Creator : Li Wei, Assoc.Prof.Dr.Sakon Phu-ngamdee

In the digital age, new media art emerges as an evolving art form due to rapid technological advancement and unprecedented perceptions. This study examines how new media art characteristics influence exhibition promotion effectiveness, focusing on the Guangzhou International Lighting Festival. It investigates themes, work selection, related award submissions, and evaluations of award-winning new media art works by professionals and the public. The research employs case study, literature analysis, in-depth interviews, and surveys. It analyzes views of art professionals and the public's evaluation of the Light Arts Award (Guangzhou) and Trophy of Lights (Lyon) winning works. Findings reveal new media art prioritizes media creation, and its characteristics impact audience preferences, technical application methods, and perception of humanities and technology.

These characteristics also influence lighting festival promotion and the Light Arts Award (Guangzhou) evaluation criteria. The lighting art festival should serve as a platform for new concepts, with contemporary themes and deepened discussion of issues. This research can be a reference for future planning and execution of the Guangzhou International Lighting Festival and related art festivals.



FEATHER OF JEWELRY DESIGN

Creator : Dai Lijin, Dr.Nutthan Inkhong

Jewelry design, as an art form, requires the designer to have a certain aesthetic quality and aesthetic vision, as well as corresponding technical skills. Feather is a unique material with great creative potential in design. Its lightness, softness, rich colors, and textures can provide jewelry designers with a lot of room for imagination. In design, we can use the properties of feathers to create jewelry of various shapes and styles, from traditional earrings, necklaces, and bracelets to more artistic headpieces, brooches, and more.

For the unique value of feathers in jewelry design, designers need to constantly improve their aesthetic quality and feather inlay skills, keep pace with the times, and innovate. In addition, when selecting and using feathers, designers also need to consider their maintenance and protection issues to ensure the quality and safety of jewelry. Moreover, feather, as a commonly used material in jewelry design, can give designers rich and unique space and inspiration. However, when using these materials, designers need to comprehensively consider the properties of materials, aesthetic effects, and safety in use to create more excellent works.



THE EFFECT OF CREATIVE SHORT VIDEO ART ON PEOPLE'S SUBJECTIVE WELL-BEING

Creator : Siyao Ying, Assoc.Prof.Dr.Sakon Phu-ngamdee

In recent years, creative short video has developed rapidly and gradually become a daily companion in the mobile era. Creative Short video has become the main market and attract lots of users in China. Would creative short video influence Chinese people's subjective well-being and how it affects people's subjective well-being is worth to be examined. Objectives were (1) to study the use status of short video among users, including their preference content, use frequency and so on, (2) to analyze the relationship between short video and users' subjective well-being, and (3) to study the differences of the effects of short video usage on subjective well-being of users of different ages.

The findings are (1) the users spend long time on watching short video, and most of them prefer short videos with 1-3 minutes, (2) young people prefer entertainment and leisure, and middle-aged and elderly people prefer videos that focus on skills in life and self-improvement, (3) users watch short video almost every day, but they do not rely on short videos very much, (4) users tend to compare their personal abilities with those who are better than themselves, or with those who are more successful than themselves, (5) the social relationship between users is shallow and loose, not close, (6) in general, the short video users experience more positive affect. Users are slightly satisfied with their life, (7) short video would influence their subjective well-being, and (8) there are some differences on the effect effects of short video usage on subjective well-being of users of different ages.



Symposium Organizing Committee

The 4th International Symposium on Creative Fine Arts (ISCFA) 2023

July 7-8, 2023 at the Auditorium of language and Computer Center
(The 100th years anniversary auditorium) Phranakhon Si Ayutthaya Rajabhat University



คำสั่งคณะกรรมการและสังคมศาสตร์

ที่ 33/ 2566

เรื่อง แต่งตั้งคณะกรรมการจัดการการนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ประจำปี 2566

ด้วยคณะกรรมการและสังคมศาสตร์ จะจัดการการนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ประจำปี 2566 ระหว่างวันที่ 7 – 8 กรกฎาคม 2566 ผ่านระบบออนไลน์ โดยมีวัตถุประสงค์ เพื่อเป็นเวทีในการนำเสนองานวิจัยและผลงานสร้างสรรค์ทางด้านดนตรี การแสดง และศิลปะของนักวิจัย คณาจารย์ นิสิต นักศึกษาทั้งในประเทศและต่างประเทศ ตลอดจนการส่งเสริมและพัฒนานักสร้างสรรค์รุ่นใหม่ การสร้างเครือข่ายทางวิชาการและการแลกเปลี่ยนเรียนรู้ร่วมกันของกลุ่มนักวิจัยสร้างสรรค์ เพื่อให้การจัดโครงการดังกล่าวเป็นไปด้วยความเรียบร้อย จึงแต่งตั้งคณะกรรมการจัดการการนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ประจำปี 2566 ดังนี้

1. คณะกรรมการอำนวยการ

1.1 คณะบดีคณะมนุษยศาสตร์และสังคมศาสตร์	ประธานกรรมการ
1.2 รองคณบดีฝ่ายวางแผนและยุทธศาสตร์	กรรมการ
1.3 รองคณบดีฝ่ายกิจการนักศึกษา	กรรมการ
1.4 หัวหน้าภาควิชามนุษยศาสตร์	กรรมการ
1.5 หัวหน้าภาควิชาสังคมศาสตร์	กรรมการ
1.6 รองคณบดีฝ่ายวิชาการ	กรรมการและเลขานุการ

หน้าที่ ให้คำปรึกษา กำกับดูแล และแก้ไขปัญหาดังกล่าว ในการจัดการนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ประจำปี ๒๕๖๕ ให้เป็นไปด้วยความเรียบร้อย

2. คณะกรรมการดำเนินงาน

2.1 รศ.ดร.อดิสร	ผู้สาระ	ประธานกรรมการ
2.2 ผศ.ดร.จุฑาส	ผู้อำนวยการ	รองประธานกรรมการ
2.3 อาจารย์ ดร.วิชุดา	ต้นประเสริฐ	กรรมการ
2.4 อาจารย์ ดร.สุรินทร์	ศรีสังขาม	กรรมการ
2.5 อาจารย์อุมาภรณ์	กล้าหาญ	กรรมการ
2.6 นางอรุณญา	จงกลรัตน์	กรรมการและเลขานุการ
2.7 นางสาวมัยรี	โพธิ์คำ	กรรมการและผู้ช่วยเลขานุการ

หน้าที่ ควบคุม ติดตาม อำนวยความสะดวก แก้ไขปัญหา และประสานงานฝ่ายต่าง ๆ เพื่อให้การจัดงานนำเสนอผลงานสร้างสรรค์ทางศิลปกรรมศาสตร์ระดับนานาชาติ ประจำปี 2565 เป็นไปด้วยความเรียบร้อย

/3. คณะกรรมการฝ่ายพิธีการ

3. คณะกรรมการฝ่ายพิธีการ

3.1 ผศ.ดร.จุฑาส	ผู้อำนวยการ	ประธานกรรมการ
3.2 อาจารย์พชชนันท์	พันธรรม	กรรมการ
3.3 นางสาวมัยรี	โพธิ์คำ	กรรมการและเลขานุการ

หน้าที่ 1. เป็นพิธีกรดำเนินรายการนำเสนอผลงานสร้างสรรค์ภาษาอังกฤษ
2. ประสานงานกับฝ่ายต่าง ๆ ให้การดำเนินรายการเป็นไปด้วยความเรียบร้อยตามกำหนดการเสนอผลงานสร้างสรรค์

4. คณะกรรมการฝ่ายการเงินและการเบิกจ่าย

4.1 นางอรุณญา	จงกลรัตน์	ประธานกรรมการ
4.2 นางสาววิไลวรรณ	สังฤทธิ	กรรมการ
4.3 ว่าที่ ร.ต.คมกฤษ	ศรีประดับ	กรรมการ
4.4 นางภัทริฐตา	กิจดาว	กรรมการและเลขานุการ

หน้าที่ 1. จัดทำเอกสารการซื้อจ้าง/เบิกจ่ายให้เป็นไปตามระเบียบทางราชการ
2. จัดเตรียมเอกสาร/หลักฐานประกอบการเบิกจ่ายตามระเบียบ
3. จัดเก็บค่าลงทะเบียนและค่ากับการออกใบเสร็จรับเงินให้เป็นไปตามระเบียบ

5. คณะกรรมการฝ่ายประชาสัมพันธ์

5.1 อาจารย์ปานหทัย	วัชรวิทย์ ณ อยู่ยง	ประธานกรรมการ
5.2 อาจารย์ฤทธิพรพร	ทองถนอม	กรรมการ
5.3 อาจารย์ ดร.วิชุดา	ต้นประเสริฐ	กรรมการ
5.4 อาจารย์ธรรมาศักดิ์	เจียมศักดิ์	กรรมการ
5.5 อาจารย์ ดร.ณรงค์	คุ้มมณี	กรรมการ
5.6 อาจารย์กุลธิ์	บรรจงแก้ว	กรรมการ
5.7 นายอริชัย	คำกัน	กรรมการ
5.8 นางสาววิไลวรรณ	สังฤทธิ	กรรมการ
5.9 นายสุริยา	แก้วพลศรี	กรรมการและเลขานุการ

หน้าที่ 1. จัดทำหนังสือเชิญผู้ทรงคุณวุฒิ และคณะกรรมการประเมินผลงาน
2. จัดทำข่าวประชาสัมพันธ์เกี่ยวกับการรับสมัครผลงาน
3. ประชาสัมพันธ์ข่าวสารเกี่ยวกับการจัดงานผ่านสื่อในรูปแบบต่าง ๆ

6. คณะกรรมการฝ่ายรับสมัครผลงาน

6.1 ผศ.ดร.จุฑาส	ผู้อำนวยการ	ประธานกรรมการ
6.2 อาจารย์ ดร.ฤทธิพรพร	ทองถนอม	กรรมการ
6.3 ผศ.ทรงพล	คชเสนี	กรรมการ
6.4 อาจารย์ธนกรณ	โพธิ์เวส	กรรมการ
6.5 นางสาววิไลวรรณ	สังฤทธิ	กรรมการ
6.6 นางสาวมัยรี	โพธิ์คำ	กรรมการและเลขานุการ

/8. คณะกรรมการฝ่ายลงทะเบียน

หน้าที่ 1. รับสมัครผลงานผ่านทางอีเมล

2. ประสานงานกับผู้สร้างสรรค์ผลงานเพื่อแจ้งรายละเอียดการจัดประชุมวิชาการ
3. รวบรวมข้อมูลเอกสารการสมัคร และงานเอกสารประเมินผลงานสำหรับผู้ทรงคุณวุฒิ
4. จัดทำประกาศผลการคัดเลือกผลงาน และหนังสือเชิญผู้นำเสนอผลงานสร้างสรรค์

7. คณะกรรมการฝ่ายลงทะเบียนและประเมินผล

7.1 อาจารย์ปานหทัย	วัชรวิงศ์ ณ อยู่ยา	ประธานกรรมการ
7.2 นายสุริยา	แก้วพูลศรี	กรรมการ
7.3 นายณัฐพล	จรีตชื่อ	กรรมการ
7.4 ว่าที่ ร.ต.คมกฤษ	ตรีประดับ	กรรมการ
7.5 นายภูรจ	จันทร์สว่าง	กรรมการและเลขานุการ

หน้าที่ 1. รับลงทะเบียนผู้เข้าร่วมงานผ่านทางออนไลน์

2. จัดเก็บภาพหน้าจอของผู้เข้าร่วมงาน
3. ออกแบบการประเมินผล ดำเนินการประเมินผล และสรุปผลการประเมินการจัดงาน

8. คณะกรรมการฝ่ายจัดการเอกสารภาษาต่างประเทศ

8.1 ผศ.ดร.จุฬาส	ภูธนัญญภัทร	ประธานกรรมการ
8.2 อาจารย์ศิรินันท์	นุญญเขียว	กรรมการ
8.3 อาจารย์พสนันท์	พันธรรม	กรรมการ
8.4 อาจารย์เอกรัตน์	คณาพร	กรรมการ
8.5 อาจารย์ศิริวิมล	นภทรัพย์	กรรมการ
8.6 อาจารย์วราภรณ์	สิบลวงศ์สุวรรณ	กรรมการ
8.7 อาจารย์ปิยธิดา	คำพิพจน์	กรรมการและเลขานุการ

หน้าที่ 1. ออกแบบสูจิบัตร บัตรเชิญผู้ทรงคุณวุฒิ รูปแบบเล่มผลงาน และรวบรวมข้อมูลเพื่อ

จัดทำสูจิบัตร จัดรูปแบบเล่มให้สวยงาม นำส่งสำนักพิมพ์

2. ตรวจสอบความถูกต้องของเนื้อหาของสูจิบัตรและเอกสารต่าง ๆ

9. คณะกรรมการฝ่ายจัดเตรียมและจัดส่งเอกสาร/ของที่ระลึก

9.1 อาจารย์ปานหทัย	วัชรวิงศ์ ณ อยู่ยา	ประธานกรรมการ
9.2 นางสาวมนัญญา	ธีรกัมปนาทธาดา	กรรมการ

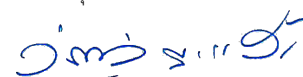
9.3 นายรัชชัย	คำกัน	กรรมการ
9.4 นายณัฐพล	จรีตชื่อ	กรรมการ
9.5 นางสาวสุหาทิพย์	ธรรมะวิมล	กรรมการ
9.6 นางภัทรจิตา	กิจถาวร	กรรมการ
9.7 นางสาวรมย์วี	โพธิ์คำ	กรรมการและเลขานุการ

หน้าที่ 1. จัดส่งเอกสารผลงาน/เอกสารประเมินให้แก่ผู้ทรงคุณวุฒิ

2. จัดส่งใบเสร็จรับเงิน สูจิบัตร เกียรติบัตร และรางวัลให้แก่ผู้เข้าร่วมงาน
3. จัดส่งของที่ระลึกให้แก่ผู้ทรงคุณวุฒิ

ทั้งนี้ ให้ผู้ที่ได้รับคำสั่งแต่งตั้งปฏิบัติหน้าที่ให้เกิดผลดีแก่ทางราชการ เพื่อให้การดำเนินงานบรรลุวัตถุประสงค์อย่างมีประสิทธิภาพ

สั่ง ณ วันที่ 1 กุมภาพันธ์ พ.ศ. 2566



(รองศาสตราจารย์ ดร.วิญญูฯ แสงสุข)

คณบดีคณะมนุษยศาสตร์และสังคมศาสตร์

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