

## PASEA 2016 Biographic Data

### Session 1

**Andrew Terwilliger** developed his interest in Chinese music at university. Upon graduation, he won a Watson Fellowship allowing him to spend one year researching Chinese musicians and identity in diaspora across East Asia and Europe. He received his MSt in Music from the University of Oxford, studying Taiwanese musicians in the UK and Germany. Andrew is a PhD candidate in Ethnomusicology at Wesleyan University and currently Fulbright Fellow, researching Taiwanese identity in Taipei.

**Bernard Ellorin** is an alumnus from the University of Hawai‘i at Mānoa Music Department. He obtained his PhD in music with an emphasis in ethnomusicology on December 2015 after defending his dissertation entitled “Transcultural Commodities: the Sama-Bajau Music Industries and Identities of Maritime Southeast Asia.” Ellorin is a performer and an academic on various traditional Philippine music ensembles. His research interests include Sama-Bajau musics in the Philippines and Eastern Sabah, Malaysia, southern Philippine gong-chime ensemble music, and Philippine performing arts in situ and the diaspora. Ellorin currently resides in San Diego, California as the percussion ensemble director of the Samahan Filipino American Performing Arts & Education Center.

**Russell P. Skelchy** is an ethnomusicologist specializing in the popular musics of Indonesia and Malaysia. He received his Ph.D in Ethnomusicology and M.A. in Southeast Asian Studies at the University of California, Riverside and is currently a lecturer in Music at the University of California, Davis. His dissertation focused on *keroncong*, an Indonesian folk/popular music, and examined how this genre provided a narrative of modernization in postcolonial Indonesia. Skelchy’s research interests include popular music subcultures, modernities, interethnicities and sound studies. He is a recipient of the Fulbright Institute for International Education Fellowship (2011-2012) and the University of California Pacific Rim Research Program Fellowship (2011-2012).

### Session 2

**Tsung-Te Tsai** completed his Ph.D. in 1998 at the University of Maryland USA and is a professor and director of the graduate program of Ethnomusicology, Tainan National University of the Arts, Taiwan, and a representative of Taiwan Committee of ICTM. In the past years, he has conducted research projects in ‘Sufism Healing and Religious Chant in Java: A Medical Ethnomusicological Study,’ ‘Music as Identity: The Influence of Politic and Economy on Chinese-Indonesian Music Cultural Construction,’ and ‘The Influence of Hinduism/ Buddhism on the Cultural Development of Islamic Sufism Rituals and Music in Indonesia.’

**Maria Christine Muyco**, Ph.D., is an assistant professor at the Composition and Theory Department of the College of Music of the University of the Philippines, Diliman. She is also one of the most noted mid-career composers in the Philippines. She was chosen by the Cultural Center of the Philippines to represent the Philippines as part of a Korea-ASEAN exchange program that commissions a composer from each ASEAN member country to write a piece for an orchestra of traditional Asian instruments. She specializes on music composition, musicology, performance studies, and ethnomusicological methodology.

### Session 3

**Gavin Douglas** is Associate Professor of Ethnomusicology and Head of the Music Studies Department at the University of North Carolina at Greensboro. Douglas’s primary research area is in Burma/Myanmar where he has studied the role of music in both reinforcing and challenging the authority of the state. Other recent projects include identity negotiation

among ethnic minorities and Buddhist sonic practice. His book *Music in Mainland Southeast Asia* (Oxford) explores cultural diversity, political trauma and globalization across Burma, Thailand, Cambodia and Vietnam.

**Gretel Schwörer-Kohl** studied the piano at the Musikhochschule in Freiburg since 1970, musicology, art history and anthropology at the university of Cologne, philosophy and Thai language at the university in Hamburg and Thai music at Silapakhorn university in Bangkok. Since 1974, she went out for field work to record music among the hill tribes in Northern Thailand, Myanmar, and Yunnan. In 1980 she finished her dissertation on 'The mouth organ of the Lahu people in Northern Thailand' and in 1998 submitted her habilitation on 'The ceremonial music for the 37 nat-spirits in Myanmar/Burma.' Since 1999 as a professor for ethnomusicology she is teaching at the Martin-Luther-University in Halle.

**Lonán Ó Briain** is Assistant Professor and the Director of Postgraduate Studies in the Department of Music at the University of Nottingham (UK campus). He also serves as the reviews editor for the journal *Ethnomusicology Forum*. Prior to taking up his current post, he taught at the universities of Birmingham and Sheffield. He has published in academic journals such as *Asian Music*, *Ethnomusicology Forum*, *Hmong Studies Journal* and the *Journal of American Folklore*. His main area of research expertise is on the musical cultures of Vietnam, and he is currently writing a monograph on Hmong music in northern Vietnam.

#### Session 4

**Mayco A. Santaella** completed his BA and MA at the University of Hawai'i as a teaching assistant, East-West Center fellow, and FLAS recipient. His focus of study is the gong-row tradition of Central and North Sulawesi as part of the gong culture of the extended Nusantara region. He has recently completed a two-year research project in the region of Central Sulawesi as a Fulbright recipient organizing festivals, tours, and seminars in the region and beyond. Currently, the author teaches ethnomusicology courses at University Pendidikan Sultan Idris (UPSI), after completing his Doctoral Degree at University Putra Malaysia.

**Anikó Sebestény** obtained her PhD in Anthropology at University of Nanterre (France) and Pécs (Hungary) in 2015, supervised by Dr. Michael Houseman and Dr. Gábor Vargyas. The title is 'Daily domestic offering rituals as pillars of ceremonial coherence in Bali (Indonesia)'. Her work is centred on the transmission of ritual practice and cultural knowledge in urban context in south Bali. She has conducted short fieldwork in Java (1999) and extensive fieldwork in Bali (2000, 2004, 2007-2008, 2010-2011). She is author of a book in Hungarian: *Rooster-blood and flower petals: One year in Bali* (2012).

**Ricardo D. Trimillos** is Professor Emeritus at the University of Hawai'i at Mānoa. He studied at the University of Hawai'i, the Ateneo de Manila, the University of Cologne, and UCLA, where he received the doctorate (1972). He has been government consultant to Hong Kong, Malaysia, the Philippines, and Poland for arts and public policy. He served on the Executive Board of ICTM from 1977-1993. Research includes the music of Muslim groups and Catholic folk practices in the Philippines, the traditional music of Japan, and Hawaiian music and dance. Thematic foci include ethnic identity, public policy, and gender.

#### Session 5

**Helen Rees** (Ph.D., University of Pittsburgh, 1994) is a professor in the Department of Ethnomusicology at UCLA, and the first director of the new Center for World Music, which incorporates the department's large musical instrument collection. She studied Chinese flutes and *qin* zither at the Shanghai Conservatory of Music from 1987 to 1989. Her research and publications have focused since the 1990s on the ritual and tourism-directed musics of Yunnan province in southwest China, and on intangible cultural heritage policies in Asia. She

has presented and interpreted for Chinese musicians at many international events, including the Smithsonian Folklife Festival.

**Supeena Insee Adler** is a native Thai and Lao speaker and a Thai musician living in San Diego, California. She is an ethnomusicologist and a performer and teacher of Thai classical music on traditional stringed instruments. Her areas of interest include mediums, healing rituals and music in Northeast Thailand and Southern Laos, and Okinawa minyo. She received a B.F.A. in Thai classical music from Mahasarakham University, and an M.A. in Southeast Asian Studies and a Ph.D. in music (ethnomusicology) from the University of California, Riverside. She will teach a course on Thai and Lao music at UCLA in spring 2016.

**Anant Narkkong** is a Thai music scholar, composer, ethnomusicologist, writer, and traveler. He received his B.F.A. in Thai music from Chulalongkorn University in 1989, later earning his M.Phil. in ethnomusicology from SOAS, University of London. He founded a fusion music group, the Korphaï Ensemble, which is internationally renowned for its rendition of Thai classical and contemporary music. He is also a member of the Luang Praditphairoh Music Foundation. Anant publishes widely in musicology and cultural anthropology for newspapers and magazines. Currently he works at the Faculty of Music, Silpakorn University, as a full-time lecturer in ethnomusicology, world music, and composition.

**Panya Roongraung** received his Ph.D. in Musicology/Ethnomusicology from Kent State University. At present, he is an associate professor and the Dean of the Faculty of Music, Bangkokthonburi University, Thailand. He is the author of books and articles that include 'Thai Music History,' 'Principle of Ethnomusicology,' 'Music of the World,' 'Thai Music in Sound,' and 'Music of Thailand' in the *New Grove Dictionary of Music and Musicians*; and 'Khmer Music in Thailand' in the *Garland Encyclopedia of World Music*. He has also composed contemporary compositions for the Thai-Western mixed orchestra Mahori Symphony Orchestra.

**Deborah Wong** is an ethnomusicologist and Professor of Music at the University of California, Riverside. She holds an M.A. and Ph.D. from the University of Michigan. Wong specializes in the musics of Asian America and Thailand. She served as President of the Society for Ethnomusicology and on the Board of Directors for the Alliance for California Traditional Arts for over a decade, including a term as its President. She is an editor for the Music/Culture series published by Wesleyan University Press and also serves on the Editorial Committee for the University of California Press.

## Session 6

**Marie-Pierre Lissoir** is a PhD candidate from the Université Libre de Bruxelles in Belgium (Laboratory of Anthropology of Contemporary Worlds) and the Université Sorbonne Nouvelle in France (Laboratory of Phonetic and Phonology). She completed a Master degree in Musicology in 2009 and a Master in anthropology in 2010. Her PhD thesis approaches the issues of categorization and musical models through the study of the traditional singing of Tai Dam (Black Tai) ethnic group in Laos, the *khap Tai Dam*. She has conducted fieldwork in Houa Phan and Bolikhamsay provinces, in North and Center Laos.

**Megan DeKievit** is currently studying for her Master of Arts in Ethnomusicology at the University of Hawai'i at Mānoa. She focuses on the study of music in Southeast Asia, especially Thailand, where she will be doing fieldwork in the fall of 2016. Megan is the Education Officer of the Ethnomusicology Association at UHM, which promotes engagement with world music on campus and in the community. She is also president of the Thai Studies Club at UHM. In addition to her studies, Megan has also enjoyed performing as part of the Javanese gamelan, Balinese gamelan and Pamana Rondalya ensembles.

**Christopher Adler** is a composer, performer and improviser living in San Diego, California. His compositions encompass cross-culturally hybrid forms drawn from contemporary concert music and traditional musics of Thailand and Laos, the application of mathematics to composition, and the integration of improvisation into structured composition. He is a foremost performer of traditional and new music for the khaen, a free-reed mouth organ from Laos and Northeast Thailand. His work may be heard on Tzadik, Innova, Vienna Modern Masters, Traditional Crossroads, and many other labels, and his writings appear in *Arcana II: Musicians on Music*, *Sonic Ideas* and the *Free-Reed Journal*.

### Session 7

**Patrick Alcedo** is Associate Professor and Director of the MA in Dance and PhD in Dance Studies at York University. Holder of the 'Early Researcher Award' from the Governor of Ontario, he won the prestigious 2014 'Selma Jeanne Cohen Award for International Dance Scholarship' from the Fulbright Association. His publications are in the *Journal for Southeast Asian Studies* and anthologies of Canada's Playwright Press and Palgrave MacMillan. His films have appeared in the *New York Times* and are distributed by Alexander Street Press. For winning top honors in research and creativity, York in 2014 named him a 'York Research Leader.'

**Regina Bautista** is a cum laude graduate of the Dance program at the University of the Philippines. Trained in ballet with accreditations from the Australian Conservatoire of Ballet and the Royal Academy of Dance, she was a company scholar of Ballet Philippines (BP), and a member of its junior company, from 2011-2014. She wrote dance reviews for the online publication *Runthru Magazine*, was research assistant to Basilio Esteban Villaruz for his three-volume book *Walking Through*, and was a contributor to the Cultural Center of the Philippines' *Encyclopedia of Philippine Art*. After graduating, she worked in BP as the Artistic Assistant to the Artistic Director.

**Matthew Constancio Maglana Santamaria** is Professor of Asian and Philippine Studies at the Asian Center, University of the Philippines Diliman. He received the degree of Doctor of Law in Political Science from the Kyoto University Graduate School of Law in 1999. He has published numerous articles on ethnic conflict in Asia; religion, law and politics in Southeast Asia; ethnographic studies on the Sama-Bajau peoples of maritime Southeast Asia; and, performance studies in the Philippines.

**Jose R. Taton, Jr.** is an instructor at Oton National High School in Iloilo. He finished his Master of Arts, major in Ethnomusicology at the Philippine Women's University. Currently, he is pursuing doctoral studies in music, major in Ethnomusicology in the same university. His research interests include festival studies and organology. At present, he is undertaking research on vocal music genres among the Panay Bukidnon people living in central Panay Island.

**Amiel Kim Quan Capitan** – is currently a part-time faculty at the Philippine Women's University - School of Music where he is also doing his Master of Arts degree in ethnomusicology. His interest in different music cultures, greatly influenced his work as an active music teacher, providing deeper context in his music literature and basic musicianship classes at the basic education level.

### Session 8

**Aline Scott-Maxwell** lectures in ethnomusicology and directs the Monash Gamelan Orchestra. Her teaching and research specialisations are in Indonesian and Australian music. Aline was awarded her PhD from Monash University with a thesis on *The Dynamics of the*

*Yogyakarta Gamelan Tradition*. She has held positions as Lecturer in the Department of Music, University of Sydney; Senior Asian Studies Librarian, Monash University Library; and founding co-curator of the Australian Archive of Jewish Music. She is a founding member of the Australian branch of the International Association for the Study of Popular Music and also active in the Musicological Society of Australia.

**Megan Collins** is an ethnomusicologist, composer and broadcaster based in Wellington, New Zealand. She was educated at Victoria University, Wellington and Padangpanjang Tertiary Arts Institute (I.S.I) in West Sumatra, Indonesia. Megan speaks English and Indonesian. Her broad research interests include traditional and popular musics of Asia, music and multiculturalism in New Zealand, cross-cultural composition and music and natural disasters. She performs regularly in New Zealand and Indonesia including recent cross-cultural collaborations in Hangzhou, China, Yogyakarta, Indonesia and WOMAD, New Zealand. As manager of the contemporary gamelan group Gamelan Wellington at Victoria University, she will tour the group to Indonesia and Malaysia in October 2016.

**Randal Baier** is professor and media & arts librarian at Eastern Michigan University with interests in Indonesian music, photographic & media representation and the iconography of musical performance. He serves as book review editor for the journal *Asian Music*.

**Aaron Pettigrew** is a PhD student in Ethnomusicology at the University of British Columbia, Canada. His doctoral research focuses on documenting the musical heritage of Tetun and Bunaq speakers in Timor-Leste. In summer 2015 he worked with Dr. Philip Yampolsky to research and record traditional musical practices in the southwest of the country.

**Firmansah** was born in the town of Sengkang, South Sulawesi, Indonesia on April 11<sup>th</sup>, 1987. In 2011 he completed his undergraduate study in the art and design faculty of Makassar State University (UNM). His experiences include violin instructor in Violin Pizzicato Mini School of Makassar (2007-2011), Assistant Lecturer in Art Studio music course at UNM (2010), member of *Sara' Tallua* Event Organizer in Makassar (2008- present) and traditional arts activist of South Sulawesi. In 2015 he completed graduate school at the Indonesian Institute of the Arts (ISI) Yogyakarta.

## Session 9

**Made Mantle Hood** is currently Associate Professor of ethnomusicology at Universiti Putra Malaysia and has been lecturer and research fellow in ethnomusicology and Indonesian Studies at Monash University and Melbourne University. While studying at Universität zu Köln, he was the recipient of both a one-year Fulbright and two-year DAAD scholarships and awarded a research assistantship at the Berlin Phonogram Archive. In 2010, his book entitled *Triguna: a Hindu-Balinese Philosophy for Gamelan Gong gede Music* was published by Lit Verlag Press in Muenster. He researches musical diversity and the negotiation of tradition and is the Secretary of ICTM PASEA.

**Lawrence Ross** is an ethnomusicologist and Senior Lecturer in the Department of Socio-culture and Malay Arts at the Academy of Malay Studies, University of Malaya, Kuala Lumpur. Through research on rural music of the Malaysia-Thailand borderland, shared musical traditions between Peninsular Malaysia and Indochina's Champa, and ceremonial drumming among northern Peninsular Malays, he seeks to better understand the complex histories of social interrelationships in Southeast Asia that have developed into a tapestry of cultures.

**Patricia Hardwick** is an anthropologist, folklorist, and Adjunct Associate Professor of Anthropology at Hofstra University and Brooklyn College, City University of New York. From 2013-2014 Patricia was a Fellow at the Institute of Sacred Music, Yale University. A

former Fulbright and Javits Fellow, Patricia has done fieldwork in California, Malaysia, and Singapore documenting how individuals negotiate ethnic, religious, and historical identities through the performing arts. Her research has been published as book chapters and academic articles.

**David Harnish** is Professor and Chair of the Music Department at University of San Diego. Author of *Bridges to the Ancestors: Music, Myth and Cultural Politics at an Indonesian Festival* (University of Hawaii Press, 2006) and co-author/editor of *Divine Inspirations: Music and Islam in Indonesia* (Oxford University Press, 2011) and *Between Harmony and Discrimination: Negotiating Interreligious Relationships in Bali and Lombok* (Brill Press, 2014), he is double Fulbright and National Foundation Scholar and consultant for the BBC, National Geographic, MTV-Fulbright Awards, ACLS, and the Smithsonian Institute. He co-directs Gamelan Gunung Mas and is Academic Liaison to the Kyoto Prize Symposium.

### Session 10

**Wim van Zanten** was staff member at the Department of Cultural Anthropology and Development Sociology, Leiden University, from 1971–2007. He did fieldwork on music in Malawi (1969–1971, 2008) and Indonesia (1976-present). Most of his publications center on music of West Java, including Tembang Sunda Cianjuran music and music of the Baduy minority group. Some publications are about methodological issues in anthropology and ethnomusicology, including statistics for the social sciences. Filming for documentary purposes has been part of his fieldwork since 1976 and he published two films about Minangkabau performing arts in West Sumatra.

**Todd Saurman** is an international consultant for SIL International with 21 years of experience applying ethnomusicology to language development needs of indigenous groups throughout Asia. A decade of music therapy experience within his own culture informs his approaches in the cross-cultural application of ethnomusicology. He has a Masters degree in Intercultural Studies and a Ph.D. in Social Science. He is a guest lecturer at the Research Institute for Language and Culture in Asia at Mahidol University in Thailand.

**Catherine Grant** authored the book *Music Endangerment: How Language Maintenance can Help* published in 2014 by Oxford University Press. For her research in Cambodia, she was awarded an Australian Academy of the Humanities Fellowship in 2014 and an Endeavour Australia Cheung Kong Fellowship in 2015, and received a national Future Justice medal for her advocacy and activism on issues of music endangerment and sustainability.

### Session 11

**Uwe U. Paetzold** (Ph.D.) teaches ethnomusicology at Robert Schumann University of Music, Düsseldorf. He has done field research in West and Central Java, West Sumatra, Bali, and the Netherlands. His research interests include the interrelations between sound and movement arts with a primarily motorical function, the cultures and arts related to the movement and self defense art *pencak silat*, representations of ethnic music and movement arts within the new media, migration processes of performance cultures, and borderline projects between contemporary and ethnic performing arts.

**Schu-chi Lee** (Ph.D.) studied Ethnomusicology at Free University Berlin, and as an associate prof. teaches Ethnomusicology in National Taipei University of the Arts (TNUA). As research fellow she worked on projects in Berlin and in the Philippines. She has done fieldwork in Bali, Ambon, Seram, the Philippines, China, Vietnam, and Taiwan. Her research interests focus on music of Austronesian, Chinese Minorities and Chinese religious music.

**Joe Peters** had a long dual career in music and AV-IT at the National University of Singapore (NUS). Today, he has combined both areas into two distinct applications for

graduate music education: a. Innovation and Technology in Music dealing with a new music application (timeline music annotation) within online management library system (TMAL); b. Tremolo- Rondalla: Organology, Musicology and Pedagogy which explores music applications in just and tempered intonation systems. He is currently documenting a large set of unknown field recordings done by the late Dr. Ivan Polunin from Singapore.

**Christoph Louven** (Univ.-Prof. Dr. phil.) studied systematic musicology, pedagogics and physics at the University of Cologne and composition and piano at the Robert Schumann University of Music Düsseldorf. Graduated Dr. phil 1998 with a work on musical cognition. 1998 to 2004 professor for systematic musicology and music theory at the Hochschule Magdeburg-Stendal; 2004 to 2009 professor for musicology at the Catholic University Eichstätt-Ingolstadt; since 2009 professor for systematic musicology at the University Osnabrück with main focus on music psychology, musical preference and tolerance, musicological software development.

## Session 12

**Mumtaz Begum** is the Chair of the Department of Drama & Theatre at the School of Arts, Universiti Sains Malaysia, Penang. Trained in Indian Classical Bharata Natyam, silat (Malay art of self defence), Minang dances and contemporary dance techniques, she has worked and collaborated with leading choreographers, directors, actors, dancers, movers and non movers and children in dance and theater productions in Malaysia. Being a mental health facilitator, Mumtaz incorporates the art of listening and empathizing into her daily teaching, dancing and creative arts activities as she believes that it is important to empower people with different abilities and special needs through creative arts. Mumtaz is also a strong advocator of “Arts for All”, whereby she utilizes dance, creative movements, creative arts, drama and story telling as a form of empowerment and community engagement. Her expertise is in the field of dance research, theatre studies, feminism in the arts and gender studies.

**Deeba Eleena Mohammad Aslom** is a postgraduate student at the Faculty of Humanities, Arts and Heritage of Universiti Malaysia Sabah. During her undergraduate years, she conducted a research for her thesis regarding change and continuity in the traditional marriage of the Kadazan from Maang Village, Penampang, Sabah. Currently, she is continuing her research on the topic for her Master of Arts research.

**Nur Izzati Jamalludin** is a Ph D. student at King’s College, London. She completed her MA thesis titled ‘Concertizing *Mek Mulung*: Ensuring the continuity of a Kedah’s dance-drama’ from Universiti Malaya in 2014. In 2011, she participated and presented a paper to discuss her work in a joint University Malaya - Srinakharinwirot University of Thailand workshop held in Kuala Lumpur. Nur Izzati obtained her bachelor's degree in music majoring in performance and pedagogy from Universiti Sains Malaysia, Penang in 2009.

**Gini Gorlinski** has a Ph.D. in music (Ethnomusicology) from the University of Wisconsin-Madison and has spent several years living and studying the music traditions of the Kenyah, Kayan, and other indigenous peoples of Sarawak, Malaysia, and Kalimantan, Indonesia. She has published her work in various scholarly journals, anthologies, and encyclopedias. Gini has taught at several universities, including the College of William and Mary, California State University at San Marcos, Northwestern University, and Ohio University. She also worked for an editor for *Encyclopedia Britannica* and currently works as a designer of online courses for Pearson North America.

**Christine Yun – May Yong** completed her MA in performing arts at the Cultural Centre, University of Malaya. She is currently pursuing her PhD studies in ethnomusicology at the music department of Wesleyan University.

### Session 13

**Margaret Sarkissian** received her M.M (1987) and Ph.D. (1993) from the University of Illinois at Urbana-Champaign and is currently Professor and Chair of the Department of Music at Smith College. She is author of *D'Albuquerque's Children: Performing Tradition in Malaysia's Portuguese Settlement* (Chicago: University of Chicago Press, 2000), *Kantiga di Padri sã Chang* (Vol. 5 in the CD series *a viagem dos sons / the journey of sounds*; Lisbon: Tradisom and EXPO '98), and many articles on the music and dance of the Portuguese and Straits Chinese communities in Melaka, Malaysia, where she has done extensive research since 1990.

**Clare Chan Suet Ching** received her Ph.D. in Music in the area of Ethnomusicology from the University of Hawai'i at Manoa in 2010. Her PhD study was sponsored by a Fulbright Scholarship (2005-2007), the Asia-Pacific Graduate Fellowship in Ethnomusicology from University of Hawaii at Manoa (2005-2007), and the East-West Center Graduate Degree Fellowship (2008-2010). She is also the first recipient of the SumiMakey Scholars Award for Arts and Humanities in 2008. Clare completed her MA (Ethnomusicology) in 2002 and BA (Music) with a minor in performing arts in 1998, both at Universiti Sains Malaysia, Penang. Her research interest includes issues of identity, nationalism, tourism, globalization, and modernization in Chinese, *Orang Asli* (indigenous minorities) and Malay music in Malaysia.

**Toh Lai Chee** is currently teaching music education, and traditional music appreciation classes at the Institution of Teachers Education in Penang, Malaysia. She completed her Ph.D in music education at the Science University Malaysia; and is currently working on innovative pedagogical methodology in the teaching and learning of music, and traditional music appreciation using the theory of Multiple Intelligences and 21<sup>st</sup> century educational approaches.

**Tan Sooi Beng** is Professor of Ethnomusicology at the School of Arts, Universiti Sains Malaysia and Executive Board Member of ICTM. She is the author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (Oxford University Press, 1993); and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (Ashgate Press, 2004) and *Longing for the Past: the 78 RPM Era in Southeast Asia* (Dust to Digital, 2013). Tan is also a keen exponent of community engaged theatre combining music, dance and drama aimed at educating young people and revitalizing traditions among the multiethnic communities of Penang.

### Session 14

**Yukako Yoshida** is an anthropologist and has been an assistant professor at Tokyo University of Foreign Studies in Japan since April 2016. She received her PhD from Tsukuba University in 2012. In her doctoral dissertation, she investigated interactions between performers and other human/non-human agents (e.g., audience, deities, and masks) in a Balinese masked dance-drama called *topeng*. She has been conducting fieldwork in Indonesia since 2000.

**Siti Islamiah Binti Ahmad** has more than 20 years experience in Johor traditional dance and choreography. She is an eight time winner of the Traditional Dance Competition for kindergarten at both district and state levels where she served as manager, coach, choreographer, costume designer. Her research includes 'Kejawen' Practice in Kuda Kepang Dance ( Bachelor of Performing Arts), Ethics in Tari Pergaulan Melayu Costume (Master of Malay Studies), Misuse of Student Visas by Nigerian (2016) and Zapin Seri Bunian (1998).

**Rachel Hand** is a PhD candidate at the National University of Singapore (NUS), Department of Southeast Asian Studies. Her research focuses on knowledge acquisition and transmission in Javanese performing arts, including gamelan music, wayang puppetry and dance. She



examines issues such as heredity, arts education and learning processes. With a professional background in music teaching, Rachel holds an MMus in Ethnomusicology from SOAS, University of London. Currently based in Singapore and Indonesia, she has studied gamelan music in Solo, Central Java, since 2006.

**Yustina Devi Ardhiani** is a student at the Graduate School of the Indonesian Institute of Arts Yogyakarta and works as a lecturer in the Religious and Cultural Studies Program, University of Sanata Dharma in Yogyakarta-Indonesia. This paper is part of her dissertation research entitled 'Satire Tubuh Perempuan di Panggung Seni Pertunjukan dalam Kelompok Seni Sahita'. In 2014, she became one of the team of editors (along with Barbara Hatley and G. Budi Subanar SJ) of a book entitled *Seni Pertunjukan Indonesia Pasca Orde Baru*, that was published by Sanata Dharma University.

### Session 15

**Wayland Quintero** was born in Sagada, Mountain Province, northern Philippines and raised in Hawaii. He is a PhD candidate at the University of Malaya Cultural Centre focused on performative traditions in Sagada where he conducted fieldwork from 2013 to 2015. He earned his Masters in Fine Arts (MFA) degree in Dance from New York University Tisch School of the Arts. As a multidisciplinary artist, he has over twenty-five years of theatre and dance experience as well as arts administrative work background in New York City and Hawaii and editing projects in Malaysia.

**Desiree A. Quintero** is a PhD candidate in Ethnochoreology at the University of Malaya Cultural Centre who has also served as a Research Assistant in the Department of Southeast Asian Studies/Institute of Ocean and Earth Sciences from 2011 to 2015. Her dance background began with training and performance in ballet, tap and jazz as a child followed by Philippine folkdance and Balinese dance after college. Since 2006, Desiree has had an interest in *pangalay* as a dance form, which is the current focus of her research as it is practiced among the Suluk people in Sabah, Malaysia with fieldwork carried out from 2013 to 2015.

**Mohd Anis Md Nor**, a retired Professor of Universiti Malaya, is the Managing Director of Nusantara Performing Arts Research Centre (NusParc) in Kuala Lumpur, a non-profit organization, which awards grants to individual scholars and focuses on research, documentation, and publication of traditional and contemporary performing arts of Southeast Asia. He has published widely on the topic of Malay and Southeast Asian Islamic performing arts, and was visiting professor at Smith College, Northampton, Massachusetts in 2007-2008; The University of Michigan in 2011; and the European Union Erasmus Mundus Professor at the Norwegian University of Science and Technology at Trondheim, Norway, 2012.

Born and raised in the central Philippines, **Patrick Alcedo** is Associate Professor in Dance Ethnography at York University, Toronto, where he won a "Dean's Teaching Award" in the Faculty of Fine Arts. He received his Ph.D. in Dance History and Theory from the University of California, Riverside under the auspices of the Asian Cultural Council. A former Rockefeller Humanities Fellow at the Smithsonian Institution, he is the producer of the multimedia, *Boxing To Be The Next Pacquiao*, that went live on the *New York Times* website. Currently he holds Canada's Social Science Humanities Research Council Research/Creation Grant. This year York University nominated him for the "Early Researcher Award" of the Government of Ontario.

### Session 16

**Song Seng** is the Head of Cambodian Living Arts' programs in Siem Reap, using his twelve years of experience as a producer, manager, facilitator and arts administrator to lead the development of an active and engaged arts community in the town. Cambodian

Living Arts (CLA) is an arts-based Non-Government Organisation striving to revitalize traditional performing arts in Cambodia. Beginning his career as an administrator, Seng fell in love with the arts through CLA's work to revive the transmission of endangered performing art forms. Continuing the legacy of the old masters he first worked with, over the years Seng has produced festivals in Cambodia, taken artists on tour internationally, and is now leading production of a regular performance in Siem Reap.

**Men Mao** is the leader of Sounds of Angkor troupe based in Siem Reap. She is a musician and vocalist herself. She plays traditional instruments Tro Khmer, Kse Diew, Chapei, and chants smot. She started learning instruments from her father when she was 15 years old. Apart from Cambodian rare forms of music, her troupe is now playing a vital role in recreating the extinct ancient instruments of Cambodia. In her work as the leader, Mao is passionately striving to look for more opportunities to present her troupe's work as well as the arts forms to the people nationally and internationally.

**Vann Sopheavouth** joined Wat Bo Puppet Troupe in 1995 and then he was promoted as the troupe leader. Under his leadership, the troupe has been performing for local and international audiences. Moreover, since 2012, the troupe has performed on invitation at international events such as The George Town Festival in Malaysia, The Seasons of Cambodia in the United States, The World Puppet Carnival in Thailand, and ASEAN Puppetry Conference & Cultural Exchange Workshops in Malaysia and Indonesia. Since touring abroad, Sopheavouth is even more passionate and inspired in sharing his arts to the world. He hopes Cambodia will be known through its arts.

#### **Session 17**

**Sarah Anaïs Andrieu** obtained her PhD in Social Anthropology and Ethnology at Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris in 2010. She has performed extensive fieldwork in Sundanese performing arts in Indonesia (2005, 2006-2009, 2010, 2011) and is living again in West Java since 2012. Her research has been communicated in various conferences and focus on Indonesian performances (especially Sundanese wayang golek) and on heritagization processes of performing arts. She is an associate researcher at Research Institute on Contemporary Southeast Asia (IRASEC, Bangkok) and Centre Asie du Sud Est (CASE, Paris).

**Kathy Foley** is a Professor of Theatre at the University of California, Santa Cruz. She teaches in the Theatre Arts Department and has also taught at University of Malaya, University of Hawaii, Yonsei University, and Chulalongkorn University. She is author of the Southeast Asia section of *Cambridge Guide to World Theatre* and editor of *Asian Theatre Journal* and her articles have appeared in *TDR*, *Modern Drama*, *Asian Theatre Journal*, *Puppetry International*, and other journals and various books.

**Sumarsam** is a University Professor of Music at Wesleyan University in Connecticut, USA. He teaches the history, theory, and practice of Indonesian music and theater, specializing on gamelan and *wayang*.

#### **Session 18**

General Business Meeting

#### **Session 19**

**Isabella Pek** teaches Solfeggio, Orchestration and Music for Dance at Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA) in Kuala Lumpur. During 1994-2008, she was

working as a piano player, music arranger / orchestrator and combo band leader in Orkestra Radio TV Malaysia, during which she has also served Orkestra Simfoni Kebangsaan in their popular music series. Recently, she has started working closely with Orkestra Tradisional Malaysia where the creative use of Malaysian instruments is the focus. She studied jazz at Berklee College of Music (1990-93) and she is due to complete her PhD at Middlesex University, UK.

**Gisa Jähnichen**, born in Halle (Saale), Germany, was doing research over more than 25 years in South East Asia. Magister (Bachelor & Master) in Musicology and Regional Studies on South East Asia from Charles University Prague (Czech Republic), PhD in Musicology / Ethnomusicology from Humboldt University Berlin (Germany); Professorial thesis (Habilitation) in Comparative Musicology from University Vienna (Austria). Extensive field researches lead her to Southeast Asia, East Africa, Southwest and Southeast Europe. Together with Laotian colleagues, she built up the Media Section of the National Library in Laos that was granted high recognition of the International Tai Chi Award for Traditional Music in 2014.

**Jotsna Prakash** is a Malaysian born composer who has won several Cameronian Arts awards for her compositions as well as artistic direction. Her most recent concert, *Ankur*, won her two Cameronian awards in 2014. Jyotsna has also composed for the Malaysian Philharmonic Orchestra when she was invited to be part of the Forum for Malaysian Composers in July 2008 as well as for the Malaysian Philharmonic Youth Orchestra in December 2008 for a collaborative production. Jyotsna currently teaches at the Temple of Fine Arts and has recently completed her Masters in Performing Arts at University Malaya.

## Session 20

**Carmencita Palermo** was born in Sicily (Italy), trained in Bali and based in Tasmania (Australia). She is a researcher and masked dance-theatre practitioner. Her PhD on Balinese mask dance-drama is from the University of Tasmania. Her performance and teaching practices explore the dynamics of interaction between body, masks, music, audience and environment in different cultural and performative contexts. By performing, teaching and organising events she has been facilitating encounters between artists, communities, teachers and students from different cultural backgrounds in Indonesia, Europe, Brazil and Australia. She is currently a post-doctoral researcher at “L'Orientale” University of Naples-Italy.

**Ako Mashino** graduated from Tokyo University of Arts (BA), and acquired MA from the same university, and the doctoral degree (Ph.D) from Ochanomizu University (Japan) in 2002 by the thesis on *arja*, a Balinese traditional musical theater. She currently lectures ethnomusicology and Asian traditional culture studies at several universities in Tokyo, including Tokyo University of Arts and Kunitachi College of Music. She has written several papers and articles on Balinese performing arts. She is now conducting a research project in Muslim Balinese communities. Other research topics are interactive relationship of voice, body and sound.

**Meghan Hynson** received her PhD from the University of California, Los Angeles (UCLA) in 2015 and is now working as a Visiting Assistant Professor of Ethnomusicology at Duquesne University. Her research focuses on the performing arts of Indonesia, in particular, music and ritual in Bali and the use of *angklung* in music education and cultural diplomacy in West Java. She is currently working on her first book, which presents a detailed collection of *gendér wayang* transcriptions and explores music and authority within the Balinese *wayang sapuh leger* ritual from Mas Village, Gianyar.

**Akiko Nozawa** began studying Balinese musical culture in 1994. She obtained a Ph.D. in Musicology from Osaka University of Arts in 2001, and a Ph.D. in Anthropology from Nagoya University in 2013. She currently works for Nagoya University as a post-doctoral researcher. In 2015 her book *'An Ethnography of the Sacred Iron Metallophone Ensemble of SELONDING: Life, Ritual, and Music in Tenganan Pegeringsingan Village, Bali'* (written in Japanese) was published by Shumpu-sha, Yokohama.

### **Session 21**

Balinese master drummer and composer **I Made Lasmawan** was born in the village of Bangah, in the Baturiti regency of Tabanan, Bali. Having received degrees from KOKAR in Denpasar, Bali and STSI in Surakarta, Central Java, he now resides in Colorado Springs, CO, teaching Balinese and Javanese gamelan and courses on Indonesian music along the Front Range. He has served as Artist-in-Residence with Gamelan Tunas Mekar in Denver, CO since 1993, and teaches at Colorado College, the University of Wyoming in Laramie, UCCS, and throughout the Rocky Mountains, and has helped found over 25 gamelans in the United States.

**Putu Tangkas Adi Hiranmayena** is an artist-scholar from Indonesia. His specialties include Balinese gamelan, free-improvisation, and metal musics through the lens of embodiment and cosmological theories. He has acted as ensemble director at the University of San Diego and the Museum School of San Diego, as well as presented academic work globally. Putu holds a B.A. in Visual and Performing Arts from the University of Colorado at Colorado Springs, M.A. in Integrative Studies from the University of California at San Diego, and has recently started a Ph. D. program in Ethnomusicology at the University of Illinois Urbana-Champaign.

A doctoral student in the UCLA Department of Ethnomusicology, **Tyler Yamin** has extensive experience teaching and performing gamelan music in both America and Indonesia. Tyler has been active as a gamelan instructor in all levels of education, and has organized gamelan performances at major North American events. An advocate for rare and neglected forms of Balinese music, Tyler built a gamelan ensemble in order to perform traditional repertoire unplayable on typical instruments. As director of Gamelan Pandan Arum, he has been able to teach and preserve these exceedingly rare pieces which have never before been attempted anywhere outside of Bali.

**Elizabeth McLean Macy** (Ph.D. in Ethnomusicology, UCLA; M.A. in Ethnomusicology, UC Riverside; B.A. in Music, Colorado College) is a Visiting Assistant Professor of Music at Skidmore College. Her research addresses the function of music tourism in post-disaster economies; in particular, it focuses on the function of music tourism in the recovery and rebuilding of post-Katrina New Orleans and in Bali after the 2002 and 2005 terrorist bombings. She is the founder and director of Skidmore College's Gamelan Banyu Wali and has previously taught courses at Colorado College, UCLA, Chapman University, and CalArts.

### **Session 22**

**Shanti Michael** has her Bachelors of Music from the Australian Catholic University and graduated with a Masters of Sacred Music from The University of Notre Dame (USA) in 2013. In 2014 she was hired as a resource personnel for the Archdiocesan Liturgical Commission in Kuala Lumpur, and was a consultant for several Catholic music ministries. She is also the founder of the local schola *LAUDIS!*, which specializes in sacred choral music. In addition to writing for Herald Malaysia about Sacred Music and Art, she is currently doing independent research on the liturgical music practices of the Malaysian Roman Catholic community.

**Jacqueline Pugh-Kitingan** (PhD, Uni. of Qld; BA Hons, Monash) is Professor of Ethnomusicology, and holds the Kadazandusun Chair at Universiti Malaysia Sabah. Her research interests include indigenous cultures and music of Sabah and Papua New Guinea. Winner of two PEREKA 2011 gold medals, she has authored many academic publications, including books, journal articles and book chapters. She is a Fellow of Borneo Research Council, and member of the ICTM Study Group on Southeast Asian Performing Arts, World Dance Alliance, Malaysian Social Sciences Association, and was Adjunct Research Fellow of Anthropology in the School of Political and Social Enquiry, Monash University, Australia (2009 to 2010).

**Felicidad A. Prudente** is a Filipino musicologist with broad experience in the study of Philippine Music. She has written articles and manuals on varied topics ranging from traditional Filipino music and musical instruments to Pinoy popular music. Prudente was music professor at the University of the Philippines until her retirement in December 2015. As an independent scholar, she continues to lecture, research and write on various aspects of Philippine music.

**Bryan Levina Viray** teaches at the Department of Speech Communication and Theater Arts in University of the Philippines Diliman. Through an Erasmus Mundus full scholarship (2013-2015), he earned an International MA in Dance Knowledge, Practice and Heritage - Choreomundus from the Norges teknisk-naturvitenskapelige universitet (Norwegian University of Science and Technology), Trondheim, Norway, coordinating institution; Université Blaise Pascal Clermont 2 (Blaise Pascal University), Clermont-Ferrand, France; Szegedi Tudományegyetem (Scientific University of Szeged), Szeged, Hungary; University of Roehampton, London, United Kingdom. His research on *Tubong/Putong* was presented at the local and international conferences: Nordic Forum for Dance Research (NOFOD), May 2015 and Archaeological Studies Program (ASP) at the UP Diliman, August 2015.

### **Session 23**

**Raja Iskandar Bin Raja Halid**, PhD, is Senior Lecturer in the Department of Heritage at Universiti Malaysia Kelantan where he has been a faculty member since 2009. He holds a Bachelor in Music degree from the National Academy of Arts, Culture and Heritage (ASWARA), Masters of Arts (Ethnomusicology) from Universiti Malaysia Sarawak (UNIMAS) and PhD in Ethnomusicology from King's College London. His research interests lie in the areas of Malay court music, identity, colonialism, Islam and popular culture.

**Connie Lim Keh Nie** graduated with Master of Arts (Ethnomusicology) from Universiti Malaysia Sarawak in year 2007, with her research entitled "Music, Its Styles and Functions in the Lun Bawang Ethnic Group of Lawas District, Limbang Division, Sarawak Malaysia". Currently, she is a lecturer in the Music Program, Department of Performing Arts and Production Technology, Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak. As an activist in arts, she is an active researcher in preserving the arts and cultural of local traditional music. Now, she is a Phd candidate in Universiti Putra Malaysia (UPM), Serdang Selangor.

**Chinthaka Prageeth Meddegoda**, PhD, lecturer on North Indian music at the University of Visual and Performing Arts in Colombo, completed his PhD at Universiti Putra Malaysia supervised by Gisa Jähnichen on popular and traditional music in Malaysia as well as on general issues of human society, philosophy and cultural studies. His expertise in Hindustani vocal music was acquired at Bhathkhande Music College and Banaras Hindu University in India. Also, he has gained his knowledge on North Indian music from great gurus residing in Lucknow and Banaras. He is member of ICTM since 2013 and editorial board member of a study group book series.

**Elizabeth Clendinning** is Assistant Professor of Music at Wake Forest University specializing in ethnomusicology, where she also directs the university's Balinese gamelan, Gamelan Giri Murti. A graduate of Florida State University (Ph.D. 2013, M.M. 2009) and The University of Chicago (B.A. 2007), she has also previously taught at Emory University (2013-2014). Elizabeth's research addresses concepts of space, time, cultural representation, and pedagogy within transnational Balinese gamelan communities and within film and television music. Her current book project focuses on gamelan, world music performance, and the historiography of American ethnomusicology.

American-born Chinese **Alex Dea** trained in Western music, received Ethnomusicology Ph.D specializing in Javanese gamelan music, and studied composition with the "Bad Boys" of avant-garde minimalism La Monte Young, Terry Riley, and Robert Ashley. As ethnographer-performer in Central Java documenting the last remaining masters of classical music, dance, and theatre with over 1,000 hours of video, he had permission to record in Yogyakarta Palace, and is the only non-Javanese to sing regularly in Surakarta Palace with title K.R.T Candradiningrat. He makes new works with Asia's Didik Nini Thowok, the late Ben Suharto, Ramli Ibrahim, and others. In 2014, Maya Dance Theatre reworked and expanded his *Angst Angel: Returns*. He intertwines old classical and new avant-garde imagined histories and futures from the lush flower-bed of harmonic overtones. He writes on dance activity both traditional and modern.

#### **Session 24**

**Suflan Faizal bin Arshad** has been teaching accordion playing, the Music of Bangsawan and Melayu Asli Ensemble in ASWARA Malaysia since 2006. Armed with a Bachelor Degree from ASWARA in 1994, he has worked in Pak Ngah Production Studio as a composer/arranger and producer in national and international events. Earlier in his career, he has worked at the Cultural Centre at Universiti Malaya and at Kompleks Budaya Negara, the national culture centre. He has completed his Masters Of Creative Arts Degree at Kursi P. Ramlee ASWARA in 2015, with a research interest in the music of Melayu Asli.

**Mohd Kamrulbahri bin Hussin** has been the Distinguished Creative Scholar at the Faculty of Music, University of Technology MARA (UiTM) since 2012. He is a Malay traditional music practitioner, contemporary music improviser and traditional music advocator and educator, constantly working on exploring the potential of Malay drumming in Malaysia. Kamrul has been awarded "*Anugerah Penggiat Seni Kampus-UKM 2004*", Fellowship program (Appex 2006) UCLA, Los Angeles, USA, The World Master in Arts and Culture 2007 and 2010 - Seoul Korea, Anugerah Bakat Muda Seni Muzik 2009 (Music Director) for 8th National Arts Award and Selangor Young Talent Award 2011 – Performing Arts. He has completed Masters of Arts degree at Universiti Kebangsaan Malaysia on Performing Arts Management in 2015.

**Nur Liyana Bt Che Mohammad** is the first female *rebab* player in Malaysia, and she is working on a Masters of Creative Arts Degree at Kursi P. Ramlee ASWARA. She teaches Mak Yong vocal at ASWARA, having started her role as Pakyung in 'Makyong Sindong' in 2010. In 2013, she was the Mak Yong trainer in the 1<sup>st</sup> ASEAN Youth Cultural Forum at Universiti Malaya, and the Mak Yong resident artist at La Salle College in Singapore. Her music direction credits in past Mak Yong productions include '*Hikayat Rawana*' in ASWARA (2010), '*Hikayat Rawana*' in *Ramayana Festival Singapore* (2011) and playing in the *wayang kulit* production in ASEAN Puppetry Festival in Singapore (2012), and SEA Performing Arts, Bangkok (2013). She was nominated for 'Best Music & Sound Design' in the 12<sup>th</sup> BOH Cameronian Arts Awards.

