

PASEA 2024

SYMPOSIUM PROGRAMME
AND SCHEDULE



THE 7TH SYMPOSIUM OF THE ICTMD STUDY GROUP
ON THE PERFORMING ARTS OF SOUTHEAST ASIA

JUNE 20-26, 2024
ILOILO CITY, PHILIPPINES



The ICTMD Study Group on
The Performing Arts of Southeast Asia
(PASEA)

SCHEDULE & PROGRAMME

7th SYMPOSIUM • 20 – 26 June 2024
Iloilo City, Republic of the Philippines

Symposium Themes

Alternative Modernities and Evolving Identities
Beyond Analog: Navigating the Digital Landscape
New Research

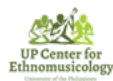


TABLE OF CONTENTS

MESSAGES	3
COMMITTEES	10
INDEX OF ATTENDEES	11
ARTIST PROFILES	12
PROGRAM SCHEDULE	14
ACKNOWLEDGEMENTS	24
ILOILO CITY OF GASTRONOMY	25
SYMPOSIUM VENUE	26
ABOUT ICTMD-PASEA	27

THE COVER. The cover design draws upon the richness of Ilonggo culture and its indefatigable spirit steeped in spectacular celebration, deep-seated religiosity, and signature foodways. Our cover communicates the Ilonggo spirit through its graphic style and presents images representing different festivals in Iloilo (*from left to right*) celebrating our profound relationship with our community including festivals anchored to life by the sea, such as the *Panagat Festival* of Estancia and the *Bayluhay Festival* of San Joaquin, iconic festivities like the *Dinagyang Festival* of Iloilo, and different harvest festivals in the province like the *Saludan Festival* of Tigbauan. Also present in the design are the signature dishes of Iloilo: *pansit molo* dumpling soup with crispy garlic flakes (*left*), and the famous Ilonggo comfort food *La Paz batchoy* egg noodle soup with liver (*right*). Born on the island of Panay and raised by the sea of Estancia in the northern part of the province, the designer works with elements that celebrate the vibrancy of life. Cover design by Yan Esquivel.



Message

My warmest greetings to all the participants of the 7th Symposium of the ICTMD Study Group on the Performing Arts of Southeast Asia (PASEA) which is being held here in Iloilo City.

I salute the University of the Philippines' Center for West Visayan Studies (UPV) and Center for Ethnomusicology (UPD) for hosting this significant event which gathers advocates and scholars of culture and the arts.



Culture and the arts are the tapestry of human expression, woven through time and across societies. They encompass the vast array of human activities and symbolic structures that give meaning to our lives and shape our collective identity. Together, culture and the arts are fundamental to our development as individuals and as a species. They foster creativity, encourage empathy, and build bridges of understanding. They remind us of our past, define our present, and imagine our future. In a world that's constantly changing, culture and the arts stand as a testament to our enduring spirit and our endless capacity for innovation and connection.

It is my ardent wish that your activity will be fruitful and successful. I also hope that you will enjoy your stay here in Iloilo as you explore the rich culture and heritage of this place.


ARTHUR R. DEFENSOR, JR.
Governor



Message

Warm greetings to the International Council for Traditions of Music and Dance (ICTMD) Study Group of Performing Arts of Southeast Asia (PASEA).

The presence of PASEA underscores that the metro has become a popular choice for conventions in the country. Likewise, I commend the University of the Philippines' Center for West Visayas Studies and Ethnomusicology for hosting their symposium in the metro.

As the mayor, I am delighted that the city has been chosen as a venue for such distinguished assembly of professionals and scholars from different parts of the world. Iloilo City takes pride in its reputation as a cultural and artistic hub.



One strong testament is the Dinagyang Festival, a religious spectacle featuring dancers in intricate costumes and headdresses, accompanied by the resounding beats of drums that attracts local and foreign tourists.

The city is also regarded as a culinary paradise, having been named UNESCO's Creative City of Gastronomy. The cuisine culture of Ilonggos represents the city's diverse legacy, ranging from local dishes to new, delectable culinary fusions. The metro's progress is not only confined to its historical and cultural attractions.

It includes contemporary spaces as a product of sustainable development. The Iloilo River Esplanade, a scenic park along the Iloilo River, exemplifies the city's commitment to providing venues for recreation and relaxation.

The Jaro and Molo Church showcases the city's deeply ingrained religious traditions; while heritage structures bears witness to Iloilo's heritage.

As Iloilo City continues to advance, it remains deeply rooted in its cultural heritage, never losing sight of its rich history. This commitment ensures visitors an unforgettable cultural and artistic experience. The Iloilo City Government is honored to support the ICTMD Study Group. Once again, welcome to Iloilo City, the City of Love!

Mayor Jerry P. Treñas
Mayor, Iloilo City



University of the Philippines
OFFICE OF THE PRESIDENT

MESSAGE FROM THE PRESIDENT

It is with great pleasure that I welcome you all to the University of the Philippines for the 7th Symposium of the International Council for Traditions of Music and Dance (ICTMD) Study Group on the Performing Arts of Southeast Asia (PASEA).

For well over a decade since this ICTMD Study Group began organizational meetings in 2008 in Kuala Lumpur, Malaysia, and was formally established under the rules of the ICTMD in 2009, the ICTMD-PASEA has provided a vital platform for scholars worldwide dedicated to the study and research of music, dance, and performing arts from Southeast Asia and beyond. Since 2010, ICTMD-PASEA Symposia have facilitated discourse and fostered collaboration among scholars who have dedicated themselves to the study and research on music, dance and theatre of Southeast Asia. I commend the Study Group members, especially those serving on the Executive Committee, for your passion for nurturing and sharing new ideas and research, and for your commitment to maintaining and strengthening exchanges among scholars of the performing arts of Southeast Asia.

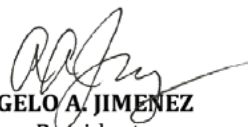


Because of this, I am especially proud that the 7th Symposium is co-hosted by the University of the Philippines Visayas and the UP College of Music's Center for Ethnomusicology, in collaboration with the various constituent universities of the UP System: UP Diliman, UP Baguio, and UP Los Baños. This event—a worthy follow-up to the success of the 6th and first online Symposium hosted by the Tainan National University of the Arts, Taiwan—offers an exceptional opportunity for esteemed scholars to engage with one another and contribute to the advancement of knowledge in Southeast Asian performing arts.

My gratitude to our partners for their collaborative efforts in hosting this significant event, and my warmest congratulations to all the scholars who will be presenting papers on the themes of “Alternative Modernities and Evolving Identities in the Performing Arts of Southeast Asia,” “Beyond Analog: Navigating the Digital Landscape of Ethnomusicology, Ethnochoreology and Technology,” and “New Research.”

Through this 7th Symposium, let us celebrate scholarship, exchange ideas, and foster collaboration as we embark on this journey of exploration in the realm of Southeast Asian performing arts.

Thank you very much.


ANGELO A. JIMENEZ
President



**UNIVERSITY OF THE PHILIPPINES VISAYAS
OFFICE OF THE CHANCELLOR**



MESSAGE

Dear esteemed colleagues and distinguished guests:

It is my distinct honor to extend a warm welcome to all the participants to the 7th Symposium of the International Council for Traditions of Music and Dance (ICTMD) Study Group on the Performing Arts of Southeast Asia (PASEA), hosted by the University of the Philippines.

This symposium promises to be an intellectually stimulating event, bringing together scholars from around the world to explore the rich tapestry of Southeast Asian performing arts. I am confident that, by fostering scholarly engagement, the symposium will deepen both our understanding and appreciation of this vibrant heritage.



I trust that you will make the most of this opportunity to engage with colleagues, exchange ideas, and contribute to the advancement of knowledge in this field. Additionally, I take this opportunity to invite all of you to immerse yourselves in the rich cultural offerings of Iloilo City, and experience the beauty and history of this community.

I extend my gratitude to our partners for their support and collaborative efforts in making this event possible. Together, let us celebrate scholarship, embrace our diversity, and cultivate meaningful connections that will resonate far beyond the symposium.

Thank you, madamu nga salamat, and welcome once again.


CLEMENT C. CAMPOSANO, Ph.D.
Chancellor, UP Visayas

New Administration Building, UPV Campus, Miagao, Iloilo
Telefax: (033) 315-9378 Trunklines: (033) 315-9631 to 32; 508-4164 to 65 - Local 102 & 103
Email: oc.upvisayas@up.edu.ph



Message from the Dean

Warmest greetings!

On behalf of the University of the Philippines College of Music, I welcome you all to the 7th Symposium of the ICTMD Study Group on the Performing Arts of Southeast Asia. The UP CMu recognizes the important role it fulfills as institutional partner along with the University of the Philippines Diliman, the UP Center for Ethnomusicology, the University of the Philippines Visayas, and the Center for West Visayan Studies. Under the Executive Committee led by Made Mantle Hood, it acknowledges the vigorous support of its local partner hosts as well, without whom the challenging logistics of holding the Symposium outside of Manila would not have been adequately addressed.



Our second time to co-host this Symposium promises to be a thrilling engagement with the diverse presentations on music and dance that wait to unfold beneath the three themes encompassing alternative modernities and evolving identities, technological horizons, and new research in Southeast Asian performing arts. A geographical shift in venue, from Manila in 2012 to Iloilo in 2024, marks a decentering shift as well to bring the varied discourses on music out from the capital city in Luzon to the bustling overseas Province of Iloilo, the “Heart of the Philippines” in the archipelago’s mid-section of the Visayas.

May this Symposium continue successfully in its mission to further and build new knowledge on SEAsian performance expressions through the spirit of friendship, collaboration, communication and sharing.

Mabuhay ang ICTMD PASEA!

A handwritten signature in black ink, appearing to be "P. Silvestre", written over a faint, larger version of the same signature.

Ma. Patricia Brillantes Silvestre, PhD
Dean
UP College of Music

UP College of Music, Ylanan Street, University of the Philippines, Diliman, Quezon City
Website: www.music.upd.edu.ph
Trunkline 981-8500 Loc 2629; Tel No: 926-0026

LETTER OF GREETINGS

The International Council for Traditions of Music and Dance has all good reasons to be proud of its two pillars: the World Network consisting of the record number of national and regional representatives, heading towards 140 in 2024, and as many as twenty-seven either geographically or thematically defined Study Groups with three more potential new candidates. The Study Group on the Performing Arts of Southeast Asia, widely known by the acronym PASEA, is one of the most active ones and in several respects can serve as a model for others. Benefitting communication and interaction among the scholars with interest in Southeast Asia from all over the world, it is one of the two only ICTMD Study Groups that utilize the broad concept of performing arts in the name, encompassing music, dance, and theater. PASEA holds its symposia in regular two-year intervals in different parts of the vast and diverse region (so far in Singapore, Manila, Denpasar, Penang, Kota Kinabalu, and Tainan – postponed due to the pandemic) and has an excellent record of publications. Hundreds of members of this Study Group, which also has Sub-study groups for focussed attention on specific research topics, testify to a vibrant, inspiring, collegial, and supportive scholarly experience.

On behalf of the ICTMD Executive Board, I express congratulations and gratitude to the past and present Executives of PASEA as well as to the Programme and Local Arrangements Committees and feel deeply privileged to participate in its 7th Symposium in Iloilo.

With warm greetings and best wishes for a successful event,


Prof. Svanibor Pettan
ICTMD President



11 May 2024

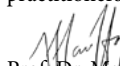
Dear Participants of the 7th ICTMD-PASEA Symposium,

In my capacity as Chair of the International Council for Traditions of Music and Dance's Study Group on the Performing Arts of Southeast Asia (ICTMD-PASEA), it is my great pleasure to welcome you to our 7th Symposium in Iloilo City, Philippines!

This year is significant because it marks PASEA's return to the Philippines after holding our 2nd symposium in Manila in 2012. But more importantly our location in Iloilo City this year marks a return to face-to-face meetings after a lengthy six years since our last symposium in Sabah. For this reason, Iloilo City hosts not only an academic meeting but also a long overdue celebration reuniting old friends, making new ones and reinstating the value and importance of building social connections and community through the 'in-person' experience.

I would like to take this opportunity to express my appreciation to the Executive Committee of ICTMD-PASEA for selecting the University of the Philippines Visayas in Iloilo City, UP Diliman, the UP College of Music, the UP Center for Ethnomusicology, and the Center for West Visayan Studies as co-hosts for our symposium. Our gratitude goes to the Local Arrangements Committee who has worked closely with the Program Committee in order to ensure the success of the 7th Symposium.

I hope this symposium will generate stimulating and highly engaging conversations between scholars, practitioners, and students to further academic and scholarly research on the Performing Arts of Southeast Asia.


Prof. Dr. Made Mantle Hood
Chair, ICTMD PASEA
Chairperson, Graduate Institute of Ethnomusicology
Tainan National University of the Arts, TAIWAN
made.hood@gmail.com

MESSAGE FROM THE PROGRAMME COMMITTEE

Aloha!

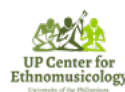
The Programme Committee is pleased to offer this schedule of presentations arranged for PASEA 2024. The two major themes, “Alternative Modernities and Evolving Identities” and “Beyond Analog: Navigating the Digital Landscape,” are reflected by the majority of presentations. The programme format includes a rich selection of organized panels, organized roundtables, individual papers and film, reflecting a diversity of subjects and approaches to the study of music & dance in Southeast Asia and in its diaspora. We received 127 applications for participation, from which we selected 108. Due to cancellations (including a natural disaster in Indonesia), the programme at press time consists of 74 presentations with presenters representing 13 countries or territories worldwide and speaking on genres from nine countries or territories within Southeast Asia. The Committee began its work on 23 October 2023 and was able to inform successful applicants by 4 December 2023, which enabled colleagues sufficient time to arrange personal schedules and secure funding. Five presenters were successful in receiving support from the ICTMD executive board. Three are supported by the Young Scholars Fund and two, by the Maude Karpeles Fund. In addition, 5 participants have received competitive travel grants from the Nusantara Performing Arts Research Center (NusPARC) of Malaysia.

The Programme Committee members are Noramin Farid (University of Arts, Singapore), Ako Mashino (Tokyo University of Arts), Patricia Matusky (NusPARC), and Arwin Tan (UP Diliman). The committee extends best wishes to all participants and looks forward to much productive interaction during our days together in Iloilo. Mabuhay!


Ric Trimillos, Chair
Programme Committee

MESSAGE FROM THE LOCAL ARRANGEMENTS COMMITTEE

Greetings!



On behalf of our respective centers and departments, we collectively welcome you to the 7th Symposium of the ICTMD Study Group on the Performing Arts of Southeast Asia (PASEA) from June 20 to 26, 2024 in Iloilo City. As this is the second time that the Philippines is hosting PASEA'S biennial symposium, we at the University of the Philippines—UP Diliman, UP Visayas, UP College of Music, UP Center for Ethnomusicology, and Center for West Visayan Studies—opted to hold it in the historic city of Iloilo, which is also a newly-minted City of Gastronomy by the UNESCO Creative Cities Network (UCCN) in 2023.

PASEA scholars from all over the world can experience the history, hospitality and culture of the Ilonggos through the colonial churches, museums, and architectures, as well as the dishes that represent their regional identity. The weeklong symposium sets the right pace and venue for tasting special dishes such as Pancit Molo, Chicken Inasal, La Paz Batchoy, and the famous KBL—Kadyos (pigeon pea), Baboy (pork), and Langka (jackfruit)—serving as delightful requisites for the fruitful follow-up discussion of ideas, special topics, and issues that will emanate from the conference sessions. In addition, Iloilo's environment-friendly public spaces also offer serene and secure places for leisurely strolls and deep contemplations.

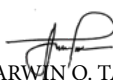
We hope that all of you will have a great time in Iloilo. May your time in this special city be perfect moments for reconnecting with friends and colleagues, fostering new relations enhanced by stimulating erudite exchanges, and establishing strong networks of scholars of culture and the arts.


LAVERNE C. DE LA PEÑA

Director – UP Center for Ethnomusicology

Co-Chair - PASEA 2024 LAC


FRANCES ANTHEA R. REDISON
Director – Center for West Visayan Studies
Co-Project Leader (Iloilo) – PASEA 2024 LAC


ARWIN Q. TAN
Chairman - UPCM Department of Musicology
Co-Chair - PASEA 2024 LAC
Co-Project Leader (Diliman) PASEA 2024 LAC

PASEA 2024 COMMITTEES

Program Committee

Chair: Ricardo Trimillos
Noramin Farid
Ako Mashino
Patricia Matusky
Arwin Tan

University of the Philippines Diliman Local Arrangements Committee

Steering Committee

Arwin Q. Tan
LaVerne David C. de la Peña
Clement B. Acevedo

Finance and Administration

Sol Maris Trinidad
Lisa Decentececo
Michael Dayon
Jayvie Andaya
Rossana Rosales
Ricardo Balledos
Jose Alfonso Ignacio Mirabueno

Artistic Director

Mary Katherine Trangco-Cabral

Liaison Officers

Roan May Opiso
Jon-Philip Noveras
James Dan Gazmin
Benedic Justin Velasco

Information and Communications

Janine Josephine Arianne Liao

Layout and Print Designer

Edmund Nerval

Documentation

David Dino Guadalupe
Grace Ann Buenaventura

Stage Management Team

Ching Danseco, Stage Manager
Aimee Reyes
JR Martin
Mico Gregorio

University of the Philippines Visayas Iloilo Local Arrangements Committee

Steering Committee

Chair: Prof. Frances Anthea Redison
Co-chair: Ms. Almera Facto
Members: All Committee Chairs

Secretariat and Registration

Chair: Mr. Francis Ed Villanueva
Co-chair: Ms. Ophelia Balogo
Members: Ms. Michelle Magallanes
Ms. Rich Girl Muyco

Program, Invitation, and Scientific

Chair: Ms. Precious Maecah Ratay
Co-chair: Prof. Hanny John Mediodia
Members: Ms. Geraldine Camandillo
Mr. Fermar Novilla
Prof. Donne Jone Sodusta

Books of Abstracts

Chair: Mr. Theodore Ricardo Bautista
Co-chair: Mr. Sashah Dioso
Members: Mr. Czar Ian Angel Esquivel
Mr. Anthony Dale Chua
Ms. Mary Jane Castromayor

Concerts

Chair: Prof. Jose Taton
Co-chair: Prof. Teresita Potugalete
Members: Mr. Arnel Aquidado
Mr. Hercules Basilio
Ms. Maricar Gebucion
Ms. Rich Girl Muyco
Ms. Anna Razel Ramirez
Mr. Ronald Tabor

Finance

Chair: Ms. Grace Olla-Cañon
Co-chair: Ms. Faith Saraza
Members: Mr. Jarem Espinosa
Ms. Ma. Nelce Taleon

Food

Chair: Ms. Anna Razel Ramirez
Co-chair: Ms. Leilanie Geduspan
Member: Ms. Ophelia Balogo

Usher

Chair: Mr. Kyle Philip Ravena
Co-chair: Dr. Rey Carlo Gonzales
Members: Mr. Carlson Alelis
Ms. Geraldine Camandillo
Ms. Maricar Gebucion
Ms. Analiza Linaugo
Mr. Fermar Novilla

Tours

Chair: Mr. Elgin Glenn Salomon
Co-chair: Ms. Elna Mariel Nanta
Member: Ms. Melany Calcaben

Documentation

Chair: Prof. Julie Prescott
Co-chair: Ms. Analiza Linaugo
Members: Mr. Carison Alelis
Mr. Gian Niño Genoveza
Mr. Alven Polido
Mr. Ruperto Quitag

Transportation

Chair: Ms. Melany Calcaben
Co-chair: Mr. Sashah Dioso
Members: Mr. Jarem Espinosa
Mr. Hercules Basilio
Mr. Ronald Tabor

Technical

Chair: Prof. Francis Dimzon
Co-chair: Mr. Wilfredo Paleta, Jr.
Members: Mr. Arnel Aquidado
Mr. Anthony Dale Chua
Mr. Czar Ian Angel Esquivel

Medical

Chair: Dr. Chona Parreño
Co-chair: Ms. Ma. Cecilia Balleza

Logistics and Venue Committee

Chair: Ms. Almera Facto
Members: Ms. Geraldine Camandillo
Ms. Maricar Gebucion

INDEX OF ATTENDEES

- Abelardo, Regina Starr B. <rsb.abelardo@gmail.com> [4.3]
 Acevedo, Clement, B. <cbacevedo@up.edu.ph> [4.4]
 Adler, Christopher <christopheradlerdotcom@gmail.com>
 Adler, Supeena Insee <supeena@schoolofmusic.ucla.edu> [OP 2.5]
 chair [OP 2.5], moderator [3.2]
 Akkapram, Pachaya <pakkapram@gmail.com> [1.4]
 Alcedo, Patrick, P. <patrickalcedo@gmail.com> [5.4], moderator
 [1.1]
 Aziz, Mohd. Hafzal Bin <hafuzaru@gmail.com> [3.1]
 Batapa, Girlie D. <gdbatapa@usm.edu.ph> [1.2]
 Cartagena, Hermie, F. <hfcartagena@up.edu.ph> [1.6]
 Cayabyab, Krina <cmpcayabyab@gmail.com> [3.2]
 Chan, Clare Suet Ching <clarechan23@gmail.com> [3.3],
 moderator [1.5]
 Chang, Yu-Jen <yujenchang369@gmail.com> [OP 2.1]
 Chun-Bin Chen <chunchen60615@yahoo.com> [1.5]
 Clendinning, Elizabeth Anne <clendiea@wfu.edu> [1.6]
 Cosme, Paul Gabriel L. <pcosme@hawaii.edu> [1.2]
 Davis, Danielle <danieledoesmusicology@gmail.com> [OP 2.2]
 de la Peña, LaVerne David C. <lcdelapena@up.edu.ph>
 moderator [4.1]
 Decentecio, Lisa <lddecentecio1@up.edu.ph> [4.3]
 Delgado, Robert M. <robertdelgadophd@gmail.com> [1.2]
 Demerdzhiev Nikolay Tomov <nikolay.demerdzhev@gmail.com>
 [3.3]
 Dino, Nelson <nelsondino@msutawi-tawi.edu.ph> [RT 4.2]
 Dujunco, Mercedes Maria <hmmercedu@ust.hk> [1.5],
 moderator [1.2]
 Ellorin, Bernard <bernard@samahanarts.org> [OP 2.2], chair [OP
 2.2]
 Farid, Noramin <soultari.amin@gmail.com> [OP 2.3]
 Fuenzalida, Leonardo Garcia <leogarciamusic@yahoo.com> [3.2]
 Hamza, Hafzan Zannie <hafzan@fmsp.upsi.edu.my> [4.3],
 moderator [3.5]
 Hardwick, Patricia Ann <hardwick.patricia@gmail.com> [OP
 2.4], chair [OP 2.4]
 Hood, Made Mantle <made.hood@gmail.com> [OP 2.1], chair
 [OP 2.1]
 Huynh, Viet-Hai <vhuy054@ucr.edu> [4.5]
 Ijau Lanyun, Zainadance Zidane <zainadance@icloud.com>
 Inoue, Sayuri <inosan.sayuri@gmail.com> [4.4]
 Ishiguro, Maho, A. <maho.amy.ishiguro@emory.edu> [3.1]
 Iskandar, Raja <rajaiskandar@umk.edu.my> [OP 2.4]
 Jafar, Norsafini <norsafini@aswara.edu.my> [3.5]
 Jahuran, Omarjan <omarjan44@gmail.com> [RT 4.2]
 Jamalludin, Nur Izzati <nur.izzati.jamalludin@uitm.edu.my> [OP
 2.4]
 Jamu, Andrew Igai <andrewigaijumu@ymail.com> [4.5],
 moderator [3.4]
 Kajimaru, Gaku <gakukazi@gmail.com> [1.3]
 Kang, Ching-Jie <cj.artecent.k@gmail.com> [1.3]
 Kanteewong, Thitipol <thitipolminpaku@gmail.com> [3.4]
 Kartawan, I Made <kartawan2012@gmail.com> [2.6]
 Khamprasert, Pokpong <pkpbru@gmail.com> [OP 2.5]
 Kishi, Misaki <2xylophone765@gmail.com> [1.4]
 Lahpan, Neneng Yanti Khozanatu <neneng.lahpan@gmail.
 com> [1.1]
 Lekakul, Great <g.lekakul@gmail.com> [4.1]
 Liao, Janine Josephine Arianne <jaliao@up.edu.ph> [4.1]
 Lu, Yuhui <lu.2065371@studenti.uniroma1.it> [1.1]
 Maclachlan, Heather <hmaclachlan1@udayton.edu> [1.2]
 Marzanna Poplawska <mpoplawska@wesleyan.edu> [4.3]
 Mashino, Ako <akomas@sky.email.ne.jp> [OP 2.3], chair [OP
 2.3]
 Matusky, Patricia [1.4]
 Miranda, Isidora, K <isidora.miranda@vanderbilt.edu> [4.4],
 moderator [4.5]
 Nagai, Hiroko <hnagai@up.edu.ph> [4.1]
 Narkkong, Anant <annkannk@gmail.com> [OP 2.5]
 Nozawa, Akiko <akiko593@hotmail.com> [3.3]
 Pettan, Svanibor <svanibor.pettan@gmail.com> moderator
 [3.1]
 Phoasavadi, Pornprapit <rosphoasavadi@gmail.com>
 Pugh-Kitingan, Jacqueline <jacquie@ums.edu.my> [1.6]
 Quintero, Desiree <daquintero@gmail.com> [RT 4.2]
 Quintero, Wayland <wayland.quintero@gmail.com> [RT 4.2],
 chair [RT 4.2]
 Rivera, Michael, Perez <mikeprivera@gmail.com>
 Sadguna, I Gde Made Indra And Made Ayu Desiari
 <indrasadguna@isi-dps.ac.id> [2.6]
 Santaella, Mayco, A. <santaellamayco@gmail.com> [RT 4.2],
 moderator [1.6]
 Santamaria, Matthew Constancio M. <mmsantamaria@up.edu.
 ph> [3.1]
 Schatz, Kurt, Rudolf <schatzkurt@gmail.com> [1.3]
 Shishikura, Masaya <shishikuramasaya@me.com> moderator
 [1.3], moderator [5.4]
 Sidjabat, Yedija Remalya <yedijaremalaya@isi-dps.ac.id> [3.2]
 Silapabanleng, Manarada <silapabanlengm@gmail.com> [OP
 2.5]
 Silvestre, Ma. Patricia B. <mbsilvestre1@up.edu.ph> moderator
 [4.3]
 Skelchy, Russell P. <rskelchy@rilm.org> [3.5]
 Smith, Oscar Murray <oscar.smith@ubc.ca> [2.6]
 Sutton, R. Anderson <rasutton@hawaii.edu> [1.3], moderator
 [2.6]
 Takemura, Yoshiaki <yoshiakitakemura@gmail.com> [OP 2.3]
 Talusan, Mary <mtalusan@gmail.com> [OP 2.2], moderator
 [1.4]
 Tan, Arwin Quiñones <aqtan@up.edu.ph> [4.5]
 Tan, Shzr Ee <shzree.tan@rhul.ac.uk> [4.1]
 Tan, Sooi Beng <sbtan2@gmail.com> moderator [3.3]
 Taton, Jose Jr, Rabara <jrtaton@up.edu.ph> [1.1]
 Trimillos, Ricardo <rtrimil@hawaii.edu> [RT 4.2]
 Trinidad, Sol Maris Torrefranca <sttrinidad@up.edu.ph> [3.5]
 Tung, Yuan-Hsin <tungyh@hawaii.edu> [OP 2.1]
 Wisuttiap, Nattapol <nwisutti@tu.ac.th> [3.3], moderator [4.4]
 Yamaguchi, Howard A
 Yamprai, Jittapim <jittapimnan@gmail.com> [1.5]
 Yoneno-Reyes, Michiyo <michiyoreyes@hotmail.com> [OP 2.3]
 Yoshida, Yukako <yoshidayu@aa.tufs.ac.jp> [3.4]

ARTIST PROFILES

PALATUCURAN SA PAGHIDAET BANGOTBANWA ESTRELLA

The Palatucuran sa Paghidaet Bangotbanwa Estrella is a spiritual society and revivalist movement established in 1961 in the province of Antique. The name of the group translates as “Estrella, the Refuge of the Town, the Foundation of Peace.” It is eponymously known as the Bangotbanwa faith formed as a homage to the matriarch Estrella Bangotbanwa, a prominent practice of native Visayan and indigenous babaylan (spirit medium) among agricultural communities. As an organization, the PPBE aims to perpetuate and continue the Bangotbanwa faith and Visayan traditional spiritual practice as a means to emancipate the community and the world from social strains such as hunger, sickness, and war that resulted from the neglect of tradition. The community, in turn, follows the doctrines, beliefs, and spiritual practices of Estrella Bangotbanwa particularly on the veneration of ancestral and environmental spirits that are thought to protect the universe. With this, the group annually celebrates various rituals associated with the agricultural cycle like the panaet (thanksgiving and peace rite) and the dancing of the samba (thanksgiving rite). These devotional practices are performed as supplication for rain for a better farm yield and as thanksgiving to the ancestor spirits for the bountiful harvest, for the nourishment and sustenance of the health of the family, and for the restoration of peace and order in the world.

UP DEPARTMENT OF MUSICOLOGY KULINTANG ENSEMBLE

The University of the Philippines (UP) Musicology Department continues the legacy of Jose Maceda in establishing studies in indigenous music culture. The Maguindanaon kulintang program is taught by the cultural masters and the seasoned pedagogue-practitioners of the department. Maguindanaon Kulintang Master, Kanapia Kalanduyan teaches individual and ensemble playing and is joined by his son, Norodin Kalanduyan. They are also joined by faculty from the UP College of Music, Lilymae Franco-Montano, Malou Matute, and Tusa Montes. Dr. Franco-Montano teaches Philippine Music literature, gamelan, and kulintang and also teaches Ethnomusicology at the Philippine Women's University (PWU), and is the artistic director of

the PWU Indayog Gong Ensemble. Ms. Matute teaches Cordillera music traditions and is a member of three different performing groups namely MusiKalinangan Gong and Bamboo Ensemble, Joey Ayala at ang Bagong Lumad, and Brigada, a contemporary Afro-Brazilian percussion group. Ms. Montes also teaches Philippine Music literature, Afro-Brazilian drumming, and Musicology, while regularly performing as a kulintang artist in collaboration with local and international musicians.

HERBERT ALVAREZ

Herbert is a master trainer, teacher-in-dance, choreographer, director, writer and curator. Together with his wife, prominent choreographer and teacher, Ma. Elena Laniog-Alvarez lead BalayBugay Dance Studio as its artistic director and founder. He hails from Iloilo City and started his training in dance with the Dagyaw Theater and Dance Company under its founder/director Edwin Duero. Herbert, from Iloilo City, trained in dance with Dagyaw Theater and Dance Company before excelling at UP College of Music Dance Program. He led UP Dance Company through collaborations, festivals, and grants. As a teacher and choreographer, he premiered works in Luzon and curated festivals in Visayas. Herbert has won prizes, premiered works internationally, and collaborated with artists in Indonesia and Taiwan. He also worked with Filipino American Folkloric Groups, School for the Arts in Singapore, and won awards for choreography. In 2020, together with Ma Elena Laniog-Alvarez, they founded Soup of Grace, a project-initiative founded to redefine the process of creation amidst the pandemic. The project has achieved the coming together of people in a collaborative effort to sustain dance and its practitioners creating a sense of community; these engagements were captured in four films premiered in social media platforms.

MA.ELENA LANIOG-ALVAREZ

Ma. Elena Laniog-Alvarez is a choreographer, master trainer, teacher-in-dance and director. She finished her Diploma in Creative and Performing Musical Arts from the College of Music, University of the Philippines in 2004 in Diliman. She was lecturer at the dance program and served as UP Dance Company's resident choreographer and artistic director from 2016-2023. Teacher Elena is a prolific choreographer, distinctive of her particular and peculiar style. She has premiered works for numerous dance

companies, choreographic residencies and platforms, and dance festivals, here and abroad. She is a yearly visiting artist at the School of the Arts-Singapore (SOTA). Twice she was featured at the Neo Filipino Choreographer's Series at the Cultural Center of the Philippines. She is the recipient of the 2017 Asian Cultural Council grant for an intensive observation of contemporary dance in New York and choreographer in residence at the American Dance Festival. She trained successful dancers for ballet competitions and co-founded Soup of Grace with her husband Herbert Alvarez to support dancers during the pandemic through collaborative projects and films. Her outreach work in the regions focuses on advancing street dance festival choreography through collaboration with emerging choreographers. She currently leads Balay-Bugay Dance Studio in Iloilo City alongside founder and artistic director Herbert Alvarez.

BALAY-BUGAY CREATIONS

Balay Bugay Creations is the performing arm of Balay-Bugay Dance Studio; a recent, found space in Iloilo City for all imaginings in dance and its collaborations. Balay-Bugay is founded by directors, choreographers, master teachers, coach and trainers, Herbert Alvarez and Ma. Elena Laniog-Alvarez both migrated from UP College of Music in Diliman as former artistic directors of UP Dance Company. Months after its investiture, Balay Bugay has engaged with more than 500 students/dancers and individuals with its performances, master classes, outreach partnership projects in developmental festival management in various municipalities and cities in the country. Balay-Bugay envisions to provide a space and platform that nurtures and enrich the human soul for creativity and wellness through dance education and the other arts. We exist and seek to engage, share and enrich initiatives fostering collaboration to produce innovative and ground breaking works representative of Ilonggo and Filipino sensibility as a whole.

THE EDWIN C. DUERO DANCE COMPANY OF THE PHILIPPINES

The ECD Dance Company of the Philippines was founded in August of 2000 by its founder and renowned artistic director, the late, Mr. Edwin C. Duero. Its members are students and licensed professional teachers committed to continuing Mr. Duero's legacy of excellence in the arts. The company has staged numerous productions in Iloilo City and the Visayas for more

than two decades highlighting Ilonggo and nationally published dances of the National Artist in Dance, Mr. Ramon Obusan. In 2015 and 2018, the group from Iloilo City and the Philippines participated in the CIOFF Pyesta Kolon D'tal International Festival in South Cotabato. They later toured the US, performing folk and contemporary dances in several states. Mr. Duero and his dance masters also conducted teaching tours in the US and Canada, leading to major productions. In 1999, Mr. Duero was granted Honorary Citizenship by San Antonio, Texas, for his contributions to the arts. Months after his passing in 2018, the Dinagyang Foundation of Iloilo City recognized his major contribution in revolutionizing the festival's aesthetics, staging and production methods magnifying its evolution by producing many choreographers who continually shape Dinagyang Festival's success both national and abroad.

ILOILO CITY NATIONAL HIGH SCHOOL HIMIG KWERDAS RONDALLA ENSEMBLE

The Himig Kwerdas Rondalla of the Iloilo City National High School started in 2016 under the tutelage of music specialists, Teodolfo G. Cordero Jr. and Ma. Carmela G. Cordero, with a core group of 20 members and a total of 50 learners who are considered members. In 2017, the group joined the prestigious National Music Competitions for Young Artists (NAMCYA) Youth Rondalla Contest and was qualified as Semifinalist in the regional cluster held at Silliman University, Dumaguete City, Negros Oriental. In 2019, the group qualified as a Semifinalist in the regional cluster, which was held in Tacloban City, Leyte. In 2023, the group was proclaimed a National Qualifier in the NAMCYA Junior Rondalla Category and clinched the distinction of Honorable Mention. As a performing group, the Himig Kwerdas is a staple in city-wide events lending service to the Department of Education, in the division, regional, or national events, and other school functions. The group also graces events organized by various local government units as well as other private individuals and institutions that promote the culture and heritage of Iloilo and Western Visayas in general. The Himig Kwerdas is versatile in its repertoire that is tailored and set for audiences to hear and appreciate. The repertoire includes folksongs of the Philippines to Western Classical music and Original Pinoy Music (OPM) to Western popular music.

ENGR. ROIJIN GALAURAN SUAREZ

Engr. Roijin Galauran Suarez joined the UPLB Choral Ensemble in 2009, contributing to the group's successful ventures and competitions. Over time, he assumed vital roles within the ensemble, such as business manager, tenor section head, and assistant conductor. In 2017, he conducted the UP Los Baños Choral Ensemble to success in various international choral competitions. He received accolades for his conducting skills and won prizes in prestigious events. In 2019, the ensemble achieved victories in Europe and Asia, showcasing their talent across different countries. Additionally, he received the "Gawad Gintong Kabataan" award in 2019 and participated in an International Masterclass for Choral Conducting in Germany in 2022. Having graduated with a Bachelor of Science in Electrical Engineering, Major in Power Engineering from UP Los Baños in 2017, he is currently pursuing a Bachelor of Music in Choral Conducting at the UP College of Music in Diliman, Quezon City, supported by a scholarship from the Andrea O. Veneracion Sing Philippines Foundation.

THE UNIVERSITY OF THE PHILIPPINES LOS BAÑOS CHORAL ENSEMBLE

The University of the Philippines Los Baños Choral Ensemble (UPLBCE) serves as the official choral group of the University of the Philippines Los Baños. Founded in 1991, this ensemble consists of current students and alumni from the university, with a mission to enhance artistic appreciation through choral music within a scientific environment. Their performances cover a wide range of music genres, from classical pieces to modern masterpieces, as well as popular and folk tunes from around the globe. UPLBCE has embarked on successful tours across Asia, Australia, and Europe, participating in various festivals and clinching awards in competitions in China, Indonesia, Japan, Singapore, Switzerland, The Netherlands, and Germany. At home, the ensemble regularly performs at university functions and is also part of the Madz et al, a network of choirs organized by the Philippine Madrigal Singers. The group also organizes festivals, choral workshops, and goodwill concert tours around the country to promote appreciation of choral music in local communities.

THE PANAY BUKIDNON AND THE ATI

The Panay Bukidnon and the Ati are two indigenous cultural communities on the island of Panay. Recognized as one of the early inhabitants of the Western Visayas region, the Ati, also known as Ata or Ete, is a group of kin-related coastal and mountain dwellers across the provinces of Aklan, Antique, Capiz, Iloilo, Negros, and Guimaras in Western Visayas. Living in small bands, the Ati practice periodic nomadic lifestyles and subsist through hunting and foraging for food using complex tools. They also possess a wide knowledge of the ethnomedicinal properties of local flora utilized in traditional health modalities. Today, they continue to practice a rich repertoire of social customs and traditions which include pandang-pandang (courtship dance) and balinasayaw (dance of the swiftlets), as well as localized forms of harana (serenade) and komposo (ballads) which are accompanied by singing and/or instrumental and drum music. The Panay Bukidnon, meanwhile, is a collective term for communities living along the headwaters of major rivers in the central mountain ranges of Panay. As a cultural community, it is known for its secluded women locally known as binukot, a practice where, women, at a very young age, are kept inside their houses and attain a certain prestige status in the community. The community is also known for its intricate pieces of needlework with their embroidery tradition called panubok with designs inspired by the environment. More importantly, it is known for its collection of oral epics and other forms of oral literature. In the performing arts, the community possesses a range of vocal repertoire as well as courtship dances called binanog. A dance that imitates the flight of the banog (hawk-eagle).

TRIBU PAGHIDAET OF DINAGYANG FESTIVAL

Tribu Paghidaet of La Paz National High School is a highly acclaimed and wellknown competing group in the Dinagyang Festival. The group has won championships in the festival in the years 2002, 2003, 2008, 2009, and 2010. In 2020, they have bagged special awards which include Best in Choreography, Best in Music, Best in Performance, and Best in Production Design. During the Dinagyang Digital 2022, Tribu Paghidaet took the crown as Festival Champion and bemedaled with other special awards and citations. In 2023, the group was hailed as Festival Champion and awarded Best in Music. In the recently concluded 2024 Dinagyang Festival, the group was hailed as the First Runner Up.

DAY 1 20 JUNE 2024, THURSDAY**Registration | 7:30 - 8:30 AM****Opening Session | 8:30 - 9:00 AM****Session 1.1 | 9:00 - 10:30 AM****Contests and Festivals: Unity, Identity***Moderator: Patrick Alcedo, York University (Canada)***Jose R. Taton Jr.**, University of the Philippines Visayas (Philippines)

The Dinagyang "Beat": Rhizomic Trajectories in the Music of the Dinagyang Festival of Iloilo City, Philippines

Neneng Yanti Khozanatu Lahpan, Institut Seni Budaya Indonesia Bandung (Indonesia)

Festival Rampak Genteng: Music, Soil, and Reconstructing Identity for Inclusive Public Space in Indonesia

Yuhui Lu, University of Malaya (Malaysia)

Chinese Ethnicity, Festivals, and Folklore Memories: The Sino Soundscape of the Johor Bahru Deity Procession

Coffee Break | 10:30 - 10:45 AM**Session 2.1 | 10:45 - 12:15 PM****Panel: Contested Ontologies Among Indigenous, Modern, and Ritual Identities in Southeast Asian Music Festivals***Chair: Made Mantle Hood, Tainan National University of the Arts (Taiwan)***Chang, Yu-Jen**, Tainan National University of the Arts (Taiwan)

Performing Religious Socialization and Taoist Worldviews in Taiwan and Singapore

Yuan-Hsin Tung, University of Hawai'i at Mānoa (United States of America)

Bringing Indonesia to the International Stage: The Interconnectedness of Wayang Potehi and Modernity

Made Mantle Hood, Tainan National University of the Arts (Taiwan)

Indigenous Ontologies of Heritage in Philippine and Indonesian Music Festivals

Lunch Break | 12:15 - 1:30 PM** All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.*

Session 3.1 | 1:30 - 3:00 PM

Improvisation and Creativity in Dance Traditions*Moderator: Svanibor Pettan, University of Ljubljana (Slovenia)*

Matthew Constancio Maglana Santamaria, University of the Philippines Diliman (Philippines)
 Pansak Agiring Si Kiram maka Si Radzmina: A Case Study of Conventions and Contraventions
 in a Sama Bangingi Paired Dance

Maho Ishiguro, Emory University (United States of America)
 Seudati: Gender, Aesthetics and Issues of Improvisation in Aceh's Standing Dance

Mohd. Hafzal bin Aziz, National Academy of Arts, Culture and Heritage of Malaysia ASWARA
 (Malaysia)
 The Revitalized Zapin Sebat by Majlis Seni Sarawak: An Alternative Representation of the Melayu
 Sarawak in Sarawak

Coffee Break | 3:00 - 3:15 PM

Session 4.1 | 3:15 - 5:15 PM

Shaping Identities*Moderator: LaVerne David C. de la Peña, University of the Philippines Diliman (Philippines)*

Great Lekakul, Chiang Mai University (Thailand)
 The YouTube Effect on Prachan and Musical Identity in Thai Culture

Janine Josephine Arianne Liao, University of the Philippines Diliman (Philippines)
 Nicanor Abelardo's *Panoramas* (1932); The Filipino Identity in Colonial and Diasporic
 Encounters

Shzr Ee Tan, Royal Holloway University of London (United Kingdom) in collaboration with
Jorallyn Fallera (Philippines)
 Sound Diarizing Singapore with Filipina Ears: A Collaborative Ethnography Project

Hiroko Nagai, Ateneo de Manila University and the University of the Philippines Diliman
 (Philippines)
 Yakapin ang Kulay: Identity Politics in Original Pinoy Music in the 21st Century Philippines

Welcome Dinner with Special Messages and Performances | 6:00 PM

DAY 2 21 JUNE 2024, FRIDAY

Registration | 8:00 to 8:30 AM

Session 1.2 | 8:30 to 10:30 AM

Singing in Societies

Moderator: Mercedes M. Dujunco, Hong Kong University of Science and Technology (Hong Kong)

Heather MacLachlan, University of Dayton (United States of America)
An Evolving, Un-named Tradition: Burmese Courtship Singing

Girlie D. Batapa, University of Southern Mindanao (Philippines)
Harmony in Song: Exploring the Performative Contexts of Tëduray Vocal Music in Upi, Maguindanao, BARMM

Robert Delgado, University of the Philippines Diliman (Philippines)
Revisiting the Transformational Impact of Choral Singing in Philippine Societal Fabric in the 20th Century and its Ascendancy on the World Choral Stage

Paul Gabriel L. Cosme, University of Hawai'i at Mānoa (United States of America)
“Gurlz not Aging”: (De)acting Modernity through the Filipina Popular Singing Voice and Body in the 21st Century

Coffee Break | 10:30 - 10:45 PM

Session 2.2 | 10:45 - 12:15 PM

Panel: American Kulintang: Cultural Transmission and Innovation in Performance for Over 50 Years

Chair: Bernard Ellorin, Miramar College (United States of America)

Mary Talusan, California State University Dominguez Hills (United States of America)
Looking at the Past towards the Future: Building on the Canon of Kulintang Music Research

Bernard Ellorin, Miramar College (United States of America)
Pedagogy of the Master Artists: A Filipino American Approach to the Aural Transmission of Southern Philippine Kulintang Music

Danielle Davis, Florida State University (United States of America)
Syncopating Histories: Orchestrating Afro-Filipino Futures in The Neptune's Record Production

Lunch Break | 12:15 - 1:30 PM

* All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.

Session 3.2 | 1:30 - 3:30 PM

Soundscapes: Popular Music*Moderator: Supeena Adler, University of California, Los Angeles (United States of America)***Yedija Remalya Sidjabat**, Institut Seni Indonesia Denpasar (Indonesia)
Weird Genius: Embracing Multiple Modernities in Global and Local Harmonies**Leonardo García Fuenzalida**, Pôle Supérieur Paris Boulogne-Billancourt (France)
Global Sonic Landscapes: The Case of Indian-Fusion in Singapore**Krina Cayabyab**, University of Edinburgh (United Kingdom) and University of the Philippines Diliman (Philippines)
Authentications and Exploring the Scene of Jazz in the Philippines**Coffee Break | 3:30 - 3:15 PM**

Session 4.2 | 3:15 - 4:30 PM

Roundtable: Navigating Cultural Practices of the Sulu Zone: Music, Dance, and Performance Aesthetics*Chair: Wayland Quintero, Independent Scholar and Artist (United States of America)***Mayco A. Santaella**, Sunway University (Malaysia)
Aesthetic Currents: Music and Dance Traditions of the Sulu Zone in the 21st Century**Nelson Dino**, Mindanao State University Tawi-Tawi (Philippines)
Suluk Kissa in Rerooting and Redefining Lineage and National Belongingness**Ricardo D. Trimillos**, University of Hawai'i at Mānoa (United States of America)
Lawiswis Kawayan: Sounds of Bamboo in the Sulu Zone**Omarjan Jahuran**, Local Council on Culture and Arts of South Ubian (Philippines)
“Igal Tabawan” and “Titik Tabawan”: Reclaiming Sama Cultural Identity Through Traditional Dance and Music**Desiree A. Quintero**, Leeward Community College (United States of America)
Linkages and Nodes in Movement Practices of Sulu Peoples**DAY 3 22 JUNE 2024, SATURDAY****Excursions**

PASEA 2024 partners with the local government tourism office through the representatives of the Department of Tourism. They have prepared tour packages from which PASEA participants may choose from. Their booths will be available on the first two days of the symposium onsite.

PASEA Concert 1 | National Museum of the Philippines Iloilo | 6:00 - 8:00 PM

DAY 4 23 JUNE 2024, SUNDAY

Registration | 8:00 to 8:30 AM

Session 1.3 | 8:30 to 10:30 AM

Technologies: Global and Local

Moderator: Masaya Shishikura, Huizhou University (China)

R. Anderson Sutton, University of Hawai'i at Mānoa (United States of America)
Javanese Gamelan Online: Thoughts on Meaning and Access, Locally, and Globally

Kurt R. Schatz, University of Music and Performing Arts Graz (Austria)
Rhythmic Sentences in Balinese Kendang Tunggal: A Collaborative Computational Analysis

Ching-Jie Kang, National Cheng Kung University (Taiwan)
A Digital Fabrication Approach in Replicating the Gamelan Model Artifact

Gaku Kajimaru, Kyoto University (Japan)
Making Khaen Chet: Local Manufacturing Practices for Making Local Sound

Coffee Break | 10:30 - 10:45 AM

Session 2.3 | 10:45 - 12:15 PM

Panel: Sustaining and Evolving Tradition in Performing Arts Pedagogy

Chair: Ako Mashino, Tokyo University of Arts (Japan)

Ako Mashino, Tokyo University of Arts (Japan)
Learning and Teaching as Personal and Social Experience: Modernization of Pedagogy in Balinese Performing Art

Yoshiaki Takemura, National Museum of Ethnology (Japan)
Transformation of Transmission Methods and Relationships with Gurus: Case Studies of Indian Dance Learning in India, Singapore, and Japan

Michiyo Yoneno-Reyes, University of Tokyo (Japan)
The Key Local Players in the Transmission of Traditional Music in the Northern Philippine Highlands: Efforts and Adjustments at the Contact Zone

Noramin Farid, University of Arts (Singapore)
Millennials Teaching Traditional Malay Dance in Singapore

Lunch Break | 12:15 - 1:30 PM

* All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.

Session 3.3 | 1:30 - 3:30 PM

Education: Emerging Trends

Moderator: Tan Sooi Beng, Universiti Sains Malaysia (Malaysia)

Akiko Nozawa, Nagoya University, Nanzan University (Japan)

How to Recite the Sri Tanjung Manuscript of Bali: Interweaving Colonial Texts and Physical Knowledge

Clare Suet Ching Chan, Universiti Putra Malaysia (Malaysia)

Navigating the Culturally Responsive Methodology in Developing Future Required Skills through Musical Heritage Transmission among the Mah Meri of Malaysia

Nikolay Demerdzhiev, The Education University of Hong Kong (Hong Kong)

Gifted Music Education in Malaysia – Two Case Studies

Nattapol Wisuttiapat, Thammasat University (Thailand)

My Teacher, My Diva: Performative Femininity and the Social Organization of Queer Male Thai Classical Musicians

Coffee Break | 3:30 - 3:45 PM

Session 4.3 | 3:45 - 5:45 PM

Advocacy and Revitalization in Performing Arts

Moderator: Ma. Patricia B. Silvestre, University of the Philippines Diliman (Philippines)

Regina Starr B. Abelardo, The University of Sydney (Australia)

Resonating Resilience: Bamboo Music as a Tool to Reclaim Identity and the Case of the Talaandig Community

Marzanna Poplawska, University of Warsaw (Poland)

Intangible Cultural Heritage and Culture Preservation in Indonesia

Hafzan Zannie Hamza, Universiti Pendidikan Sultan Idris (Malaysia)

Cultural Revival: The Role of Muar Johor Zapin Association (PERZIM) in Re-creating Permainan Zapin

Lisa Decenteceo, University of the Philippines Diliman (Philippines)

Sonic Frictions in Silent Affirmations of Igorot Political Activism

DAY 5 24 JUNE 2024, MONDAY

Registration | 8:30 to 9:00 AM

Session 1.4 | 9:00 to 10:30 AM

Evolving Theater Traditions

Moderator: Mary Talusan, California State University Dominguez Hills (United States of America)

Pachaya Akkapram, Chulalongkorn University (Thailand)

Performing an Integrated Performance Practice between Modern Theatre and Folk Theatre into a New Contemporary Performance in Northeastern Thailand

Patricia Matusky, National Academy of Arts, Culture and Heritage of Malaysia ASWARA (Malaysia)

Malaysian Shadow Puppet Theatre: Visual Enactment, Sound, and Global Perspectives

Kishi Misaki, The Graduate University for Advanced Studies (Japan)

The Process of Non-Japanese Women Becoming Dalang in Wayang Kulit and Recent Trends in Wayang Kulit: The Case Study of Ni Elisha Orcarus Allasso

Coffee Break | 10:30 - 10:45 AM

Session 2.4 | 10:45 - 12:15 PM

Panel: Performing Across Borders: Issues in Sustainability, Adaptation, and Religious Authoritarianism in Malaysia, Southern Thailand, and the Riau Archipelago of Indonesia

Chair: Patricia Ann Hardwick, Sunway University (Malaysia)

Patricia Ann Hardwick, Sunway University (Malaysia)

Intercultural Exchange and Sustainability: Transcultural Performative Flows and the Shared Heritage of 'Nura, Mak Yong and Wayang Kulit Siam in Malaysia, Southern Thailand, and Indonesia

Nur Izzati Jamalludin, Universiti Teknologi MARA (Malaysia)

Rebranding the Mek Mulung: The Evolution, Revival, and Creation of its Imagined Identities

Raja Iskandar, Universiti Malaysia Kelantan (Malaysia)

Battle for the High Ground: Religious Contestations, Authoritarianism, and the Performing Arts in Malaysia

Lunch Break | 12:15 - 1:30 PM

* All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.

Session 2.4 | 1:30 – 2:30 PM

Wellness, Wellbeing, and Restoration*Moderator: Andrew Igai Jamu, Universiti Malaya (Malaysia)***Thitipol Kanteewong**, Chiang Mai University (Thailand)

Drum Ensembles: Socio-Cultural Dimensions in Buddhism of the Upper Suvarnabhumi

Yukako Yoshida, Tokyo University of Foreign Studies (Japan)

Impact of the COVID-19 Pandemic on the Balinese Masked Dance Theater Topeng: A Study on Experiences of Performers and Mask Makers

Coffee Break | 2:30 - 2:45 PM

Session 4.4 | 2:45 - 4:15 PM

Historical Performance and Preservation*Moderator: Nattapol Wisuttipat, Thammasat University (Thailand)***Sayuri Inoue**, Osaka University (Japan)

The Role of Notation in the Transmission of Myanmar Classical Songs

Clement Acevedo, University of the Philippines Diliman (Philippines)

Interpretive Considerations in Nicanor Abelardo's Nocturne and Fantasia Impromptu

Isidora Miranda, Vanderbilt University (United States of America)*La Mascotte's* Travels: Innocence and Empire on the Lilliputian Stages of Manila

Session 5.4 | 4:30 - 6:30 PM

FILM*Moderator: Masaya Shishikura, Huizhou University (China)***Patrick Alcedo**, York University (Canada)*A Will To Dream*

DAY 6 25 JUNE 2024, TUESDAY

Registration | 8:30 to 9:00 AM

Session 1.5 | 9:00 to 10:30 AM

Ritual: Sound and Body

Moderator: Clare Suet Ching Chan, Universiti Putra Malaysia (Malaysia)

Chun-bin Chen, Taipei National University of the Arts (Taiwan)

Wind Chant: An Austronesian Ritual Chant in Taiwan

Jittapim Yamprai, Northern Illinois University (United States of America)

The Disruption of Buddhist Syncretism in the Catholic Traditions in Thailand

Mercedes M. Dujunco, Hong Kong University of Science and Technology (Hong Kong)

The Enactment of Two Kinds of Subrituals Within the Gongde Ritual of Merit in China and Three Southeast Asian Countries

Coffee Break | 10:30 - 10:45 AM

Session 2.5 | 10:45 - 12:15 PM

Panel: From Personal Archive to Digitized Media: The Khaung Wong in Thai Traditional Music

Chair: Supeena Insee Adler, University of California, Los Angeles (United States of America)

Pokpong Khamprasert, Phetchaburii Rajabhat University (Thailand)

From Musical Memory on Analog Gongs to a Digital Music Learning Content Platform: Tamnonglak Pleng Thai

Manarada Silapabanleng, Rajamangala University of Technology Rattanakosin (Thailand)

The Restoration of Luang Pradithphairoh's Original Khongwong Handwriting to a Digital Music Archive and a New Thai Music-Learning Media

Anant Narkkong, Silpakorn University (Thailand)

Perspectives on the Fluid Power of the Khongwong in Thai Music Society

Lunch Break | 12:15 - 1:30 PM

* All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.

Session 3.5 | 1:30 - 3:30 PM

Archive and Modernities

Moderator: Hafzan Zannie Hamza, Universiti Pendidikan Sultan Idris (Malaysia)

Russell Skelchy, Répertoire International de Littérature Musicale (United States of America)
Locating the Ethnomusicological Field through Digital National Research Repository Systems

Norsafini Jafar, National Academy of Arts, Culture and Heritage of Malaysia, ASWARA (Malaysia)
From Manuscripts to Movement: Tracing the Archival Evolution of Joget Gamelan

Sol Maris Trinidad, University of the Philippines Diliman (Philippines)
From Archive to Film: The Himig Himbing Lullaby Project of the Cultural Center of the Philippines

Coffee Break | 3:30 - 3:45 PM

Session 4.5 | 3:45 - 5:15 PM

Alternative Modernities

Moderator: Isidora Miranda, Vanderbilt University (United States of America)

Arwin Q. Tan, University of the Philippines Diliman (Philippines)
Alternative Modernities in the Marginal Theaters of Late 19th Century Colonial Manila

Andrew Igai Jamu, Universiti Malaya (Malaysia)
Alter'Natives': Performing Indigeneity in Sarawak Cultural Village, Malaysia

Viet-Hai Huynh, University of California, Riverside (United States of America)
Eternally in the Background: Viet Kieu Identity Construction Through "Paris by Night"

DAY 7 26 JUNE 2024, WEDNESDAY

Registration | 8:30 to 9:00 AM

Session 1.6 | 9:00 to 10:30 AM

Organology: Bamboo and Drums

Moderator: Mayco Santaella, Sunway University (Malaysia)

Elizabeth A. Clendinning, Wake Forest University (United States of America)
Bamboo Souls: Exploring the Life Cycle of the Balinese Suling

Jacqueline Pugh-Kitingan, Universiti Malaysia Sabah (Malaysia)
The Babangu, a Rare Bamboo Idiophone from the Kadazan Dusun Culture of Tambunan District, Sabah, Malaysia

Hermie F. Cartagena, University of the Philippines Visayas (Philippines)
The Lanug of the Tultog: Search for the Singing Bamboo

Coffee Break | 10:30 - 10:45 AM

Session 2.6 | 10:45 - 12:15 PM

Digital Music-making and Beyond

Moderator: R. Anderson Sutton, University of Hawai'i at Mānoa (United States of America)

I Gde Made Indra Sadguna, Institut Seni Indonesia Denpasar (Indonesia) in collaboration with
Ricky Irawan, Institut Seni Indonesia Denpasar (Indonesia), and
Putu Tiodore Adi Bawa, Institut Seni Indonesia Denpasar (Indonesia)
Re-singing the Dead: Sounding the Past in Contemporary Bali

I Made Kartawan, Institut Seni Indonesia Denpasar (Indonesia)
Patutan in Balinese Gamelan Semar Pagulingan Saih Pitu: Its Conception and Tuning Analysis

Oscar Smith, University of British Columbia (Canada)
Using Open Computer Vision (OpenCV) to Analyse Entrainment in Balinese Gamelan Ensembles

Lunch Break | 12:15 - 1:30 PM

PASEA Business Meeting | Ruby 1 & 2, 3rd Floor, Grand Xing Imperial Hotel
1:30 – 3:00 PM

Dinner | 6pm

PASEA Concert 2 and Closing Ceremony | 7:00 - 8:00 PM

Acknowledgements

Angelo A. Jimenez, President, University of the Philippines,
Iloilo City Tourism Office, City of Iloilo, Province of Iloilo, National Museum

* All sessions and concerts will be at the Jade C & D, Grand Xing Imperial Hotel, unless otherwise indicated.



Molo



⌚ The travel time is approximately 20–30 minutes by jeepney and 20–25 minutes by taxi/car.

Pancit Molo is a soup-based dish of meat-filled dumplings, shredded chicken, some diced spring onions, a bit of oily broth, and fried garlic essences. It is a spicy soup that is said to have originated from the town of Molo.



AREVALO



Their specialty is the "daraag" or native "lecho manok," a barbecued chicken dish that is prepared by marinating the meat in vinegar and calamansi, then stuffed with lemongrass and sampalok leaves.

Tatoy's Manokan and Seafood known for their seafood, and patrons have the option to have seafood like crabs and fishes cooked according to their preference.

⌚ The travel time is approximately 30-45 minutes by jeepney.
The travel time is approximately 25-30 minutes by taxi.



AREVALO



good food . great ideas . they meet

⌚ The travel time is approximately 30-45 minutes by jeepney.
The travel time is approximately 30 minutes by taxi

known for their live seafood and patrons have the option to have live seafood like crabs and fishes cooked according to what they want. This was a treat from my friend so she was the one who ordered for us. While waiting for our food, I decided to check out the place.



GASTRONOMY OF ILOILO CITY



 Ker & Co. Building Iloilo City Hall
Complex Ortiz St., Iloilo City

 www.fb.com/iloilocitytourism

 iloilocitytourism@gmail.com

 0910 450 6817



Iloilo City Proper



⌚ The travel time is approximately 20 minutes by jeepney and 15-20 minutes via taxi/car.

Roberto's has been known as the Filipino-Chinese snack—siopao because of its tasty and heavy delicious filling tucked in a firm steamed bun. Since 1978, Roberto's has been dubbed as the oldest, famous, largest, and best tasting siopao in Iloilo. Aside from siopao, they also have bihon, sotanghon, canton, meatballs, camaron relleno, morcon, and lumpiang shanghai.



La Paz

🕒 The travel time is approximately 20-30 minutes by jeepney and 20-25 minutes by taxi/car.



A trip to the "City of Love" is not complete without having a taste of its signature and heartwarming noodle soup, best known as La Paz Batchoy.

La Paz Batchoy also referred to as batchoy or batsoy, is a famous noodle soup from La Paz, Iloilo City, made with pork offal, crushed chicharon, meat stock, and fresh egg noodles.



Original Biscocho Haus began in 1975 as a cottage industry of specialty food products in the Jaro, Iloilo City. Biscocho has been the Ilonggos' favorite pasalubong and it was the store's specialty. They offer variety of delicious delicacies like biscocho, playa, barquillos, butterscotch, merengue, toasted mamon and many more.

⌚ The travel time is approximately 25 minutes by jeepney and 15-20 minutes by taxi/car.



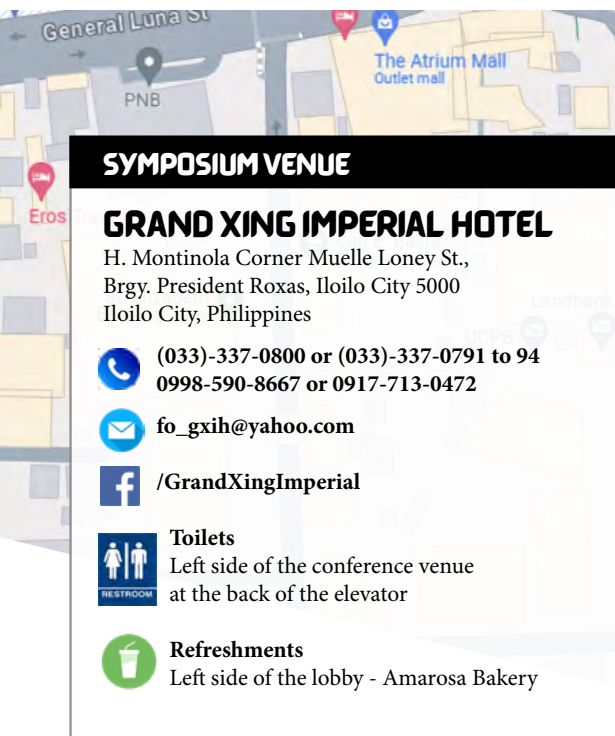
Mandurriao



A must-visit spot located in the Boardwalk/Esplanade area in Iloilo. Known for their array of restaurants with Filipino cuisine, especially the local dishes. It has the perfect ambiance to dine in. Imagine sipping classic brewed coffee whilst looking at the Ilonggo skyline or witnessing a breathtaking sunset.

 The travel time is approximately 20 minutes by jeepney and 15-20 minutes via taxi/car.





SYMPOSIUM VENUE

GRAND XING IMPERIAL HOTEL

H. Montinola Corner Muelle Loney St.,
Brgy. President Roxas, Iloilo City 5000
Iloilo City, Philippines

 (033)-337-0800 or (033)-337-0791 to 94
0998-590-8667 or 0917-713-0472

 fo_gxih@yahoo.com

 /GrandXingImperial

 **Toilets**
Left side of the conference venue
at the back of the elevator

 **Refreshments**
Left side of the lobby - Amarosa Bakery



CONCERT VENUE NATIONAL MUSEUM OF THE PHILIPPINES-ILOILO

National Museum of the Philippines, Old Prison of Iloilo, Capitol Grounds,
Bonifacio Drive, Iloilo City

The National Museum of the Philippines – Iloilo (NMP – Iloilo) is the former Prison of Iloilo/Iloilo Provincial Jail/Iloilo Rehabilitation Center. This 1911 built-heritage is an Important Cultural Property for its exceptional architectural and historical value.

 033-327-3782

 <https://www.nationalmuseum.gov.ph/>

 <https://www.facebook.com/nationalmuseum.iloilo>

Inside the NMP Iloilo

- **Gallery 1-** Geology and Paleontology
- **Gallery 2-** Ang Tamung nga Bulawan: The Oton Gold Death Mask, A National Cultural Treasure
- **Gallery 4-** Habol Panay: Woven Artistry of Panay
- **Gallery 5-** Activity Area
- Hallway (right side from the entrance)- Iglesia: Heritage Churches of Iloilo
- Second Floor- Book Nook (Reading Corner)



Schedule

- Every Tuesday to Sunday except during religious holidays, 9:00 am to 4:30 pm



Cafeteria/Refreshments

- Near National Museum of the Philippines-Iloilo:
- Canteen of Provincial Capitol
- Atrium Mall



Toilet Location

- Left side of the venue at the back of the elevator.

ILOILO CITY Logistics Information:



Emergency phone numbers

Link: <https://visitiloilocity.com/emergency-hotlines/>



Transportation:

Info about taking jeepneys

- View the full interactive guide of detailed route structures at: <https://bit.ly/iloilocityjeeproutes>
- Jeepney route guides for download and offline use are available as well.
- GrabCar services are available in Iloilo.



Things to Do in Iloilo

During Free Time:

Attractions

- <https://bit.ly/iloilo-attractions>
- <https://iloilocity.gov.ph/main/things-to-do/>



ICTMD Study Group on the Performing Arts of Southeast Asia

The ICTMD Study Group on the Performing Arts of Southeast Asia (PASEA) began organizational meetings in 2008 in Kuala Lumpur, Malaysia, and was formally established under the rules of the International Council for Traditional Music (ICTM) in 2009. From discussions that began in 2007-2008 among scholars on music and dance of Southeast Asia, it was clear that better communication and interaction was needed among all scholars, and that emerging scholars in the field needed greater encouragement and more opportunities.

This Study Group is open to all ICTMD members who are involved in research and documentation on the performing arts (including music, dance and theatre) of Southeast Asia. Current members have initiated three sub-study groups, i.e. Sub-Study Group on Performing Arts of Muslim Communities in Southeast Asia; Sub-Study Group on Performing Arts in Royal Contexts; and Sub-Study Group on Popular Performing Arts Industries of Southeast Asia.

The ICTMD Study Group on PASEA holds a symposium every two years at different locations in Southeast Asia. In 2010, the 1st Symposium was held and hosted by the Republic Polytechnic in Singapore; In 2012, the 2nd Symposium was held at the National Commission for Culture and Arts at Intramuros, Manila, The Philippines; In 2014, the 3rd Symposium was held at the Indonesian Institute of the Arts Denpasar, Bali, Indonesia; In 2016, the 4th Symposium was held and hosted by the Universiti Sains Malaysia in Penang, Malaysia; and in 2018, the 5th Symposium was held at the Sabah Museum in Kota Kinabalu, Sabah, Malaysia, the 6th Symposium was held online at the Tainan National University of the Arts, Taiwan, and the 7th Symposium (2024) is being held at the University of the Philippines Visayas in Iloilo City, Philippines. The detailed reports of the symposia programs, the participants/presenters and the Study Group business meetings held during these symposia are available upon request from the Study Group's current secretary.

The ICTMD Study Group-PASEA currently holds a membership email list of over 385 members, with approximately 120 active members from around the world. Membership may be obtained by sending a request to the current Study Group Chairperson.

Mission Statement

The ICTMD Performing Arts of Southeast Asia Study Group is dedicated to the study and research on music, dance and theatre as found throughout Southeast Asia, and also includes Southeast Asian performing arts elsewhere around the world. The Study Group intends to provide a forum for the exchange of ideas, new approaches and current research among established as well as young ICTMD scholars around the world. The Study Group also strives to increase communications and interaction among scholars working in Southeast Asian performing arts, and to promote future research initiatives in areas of Southeast Asia where there has been little or no research.



The ICTMD Study Group on
the Performing Arts of Southeast Asia