

## Ways of Knowing, Performing, Connecting, and Sustaining: Music and Dance Research in South-East Asia and Beyond

### Jul 2, 2026 - [CMU Convention Center](#)

Time slot	Activity	Title	Participants	Location
8:00-8:30	Registration and Coffee		All delegates	Reception area
8:30-9:30	Welcome by representatives of ICTMD, universities, hosts and other partners	Opening ceremony	University officials, ICTMD President Tan Sooi Beng, LAC Chair Made Hood, PC Chair Huib Schippers	Main Hall
9:30-10:30	Keynote #1:	tba	Prof Vilawan Svetsreni	Main Hall
10:30-11:00	Tea break			Reception area
11:00-12:30	Keynote #2	tba	Professor Deborah Wong.	Main Hall
12:30-14:00	Lunch			Dining area
14:00-15:30	Plenary panel session #1	<b>Ethnomusicology, Communities and Cultural Sustainability</b>	<p>Connie Lim Keh Nie (University Malaya Sarawak). <i>Reimagining the Sape: Heritage, Agency, and Transformation in Contemporary Sarawak</i></p> <p>Huyuki Doi (Tenri University). <i>Indigenous Sovereignty on Safeguarding ICH: Community Participation vs. Māori Self-determination</i></p>	Main Hall

			Meilun Huang (Central Conservatory of Music, Beijing, China) <i>Tiao San Gu as a Musical Ecosystem: Heritage, Labour, and Cultural Sustainability</i>	
15:30-16:00	Tea break			
16:00-17:30	Plenary panel session #2	<b><i>The Meeting of Knowledges Movement: Changes and Challenges in its Expansion</i></b>	José Jorge de Carvalho (University of Brasília) Hande Sağlam (University of Music and Performing Arts Vienna) Yuh-Fen Tseng (National Chiayi University, Taiwan)	Main Hall
17:30-18:30	Workshops/AV presentations	<b><i>Nggayuh Indhang</i></b>	Daniele Zappatore (Wenner Gren Foundation)	Small Theatre
18:30-19:30	Welcome Concert and Light Meal			Dining area

## July 3, EXCURSION DAY

10:00-18:00	Program to be confirmed.			
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## Jul 4, 2026 - [CMU STeP](#)

Time slot	Activity	Title	Presenters	Location
8:30-9:30	Special Session	In Memoriam Wim van Zanten	Tba	Main Hall
9:30-11:00	Plenary panel session #3	Ethnomusicology and Social Change	<p>Benjamin Pongtep Cefkin / Elizabeth McLean Macy (Metropolitan State University of Denver) <i>Pasar Southeast: Activating Community Through Southeast Asian Arts</i></p> <p>Anthea Skinner (University of Melbourne) <i>Yidaki and Gendang Drums: Cultural Connections in Makassar and Yolŋu Music</i></p> <p>Mirwais Hakimi, Marko Kölbl, Emran Mahmood (University of Music and Performing Arts Vienna) <i>Afghan Music Education in Exile: Towards Activist Pedagogies of Ethnomusicology.</i></p>	Main Hall
11:00-11:30	Tea break			Reception Area
11:30-13:00	Plenary roundtable #1	Music interventions in times of trouble: Similarities and differences between working in sudden-onset and gradual-onset crises and disasters	<p>Samuel Araujo Brian Diettrich Rebecca Hope Dirksen Gillian Howell Olcay Muslu Patricia Opondo Marcia Ostashewski Svanibor Pettan Tan Sooi Beng Anthony Seeger Huib Schippers (chair)</p>	Main Hall
13:00-14:00	Lunch	Lunchtime performances + interactive workshops		tba

14:00-15:30	Session 1a	<p>Organized Panel:  <b>"Music and New Generations of Spirit Encounters: Resilience, Technologies, Remediation."</b></p>	<p>Songkran Somchandra (Chiang Mai Rajbhat University). <i>Fon Phi (Spirit Dance) and the Restoration of Lanna Music: Teenager Mediums and Musicians in Contemporary Thailand</i></p> <p>Lorenzo Chiarofonte (University of Bologna) <i>Processes of Mediation and Remediation in the Music of the Burmese Nat Cult</i></p> <p>Ilaria Meloni (Sapienza University of Rome) <i>Rampokan, Spirits of Resistance: Jaranan Narratives, Violent Memory and Sonic Decolonisation in 'Raja Kirik' music project</i></p>	Main Hall
	Paper session 1b	<p><b>Ethnomusicology in Post-Crisis and Environments</b></p>	<p>Olcay Muslu (Zhaoqing University International Centre for Cultural Sustainability). <i>Agency, Synthesis, and Renewal: Cross-Disciplinary Teaching in Post-Disaster Music Projects</i></p> <p>Yahan Pang (Communication University of China). <i>Sounding the Slow Disaster: Listening, Youth Engagement, and Transnational Ecological Music Practices in Contemporary China</i></p> <p>Nantida Chandransu (Mahidol University) and Patricia Shehan Campbell (University of Washington). <i>World Music Pedagogy as Learning Pathway for a New Generation</i></p>	Breakout 1

	Paper session 1c	<b>Diaspora, Dispersion, Displacement</b>	<p>Shahman Moishan (University of Dhaka) <i>Displacement as Performance: A Triadic Relationship between Lyrics, Kinetics and Trauma in Rohingya Refugee Cultural Practices</i></p> <p>Yuan-Hsin Tung (Independent Scholar) <i>Reframing the epistemology of diasporic performing arts: Fujian glove puppetry in the 2025 Penang Puppet Festival</i></p> <p>Mercedes Dujunco (Independent Scholar) <i>Heirs to a Filipino Music Legacy in Hong Kong, Malaysia and Singapore</i></p>	Breakout 2
	Paper session 1d	<b>Power Negotiation &amp; Surviving Strategy</b>	<p>Mio Yachita (National Ainu Museum) <i>Traditional Ainu Dance: Current State of Revival and Challenges</i></p> <p>Xinjie Chen (Wuhan Conservatory of Music), Klisala Harrison (Aarhus University) <i>Sámi CD Productions as Promoting Intangible Cultural Heritage: Soft Power of Rooted, Cosmopolitan Indigeneity in the Music Industry.</i></p> <p>Ripan Kumar Das (University of Music and Performing Arts Vienna, Artistic Research Center). <i>Navigating Global Trends and Local Crises: The Struggle of Young Khasi Musicians in Bangladesh</i></p>	Breakout 3
15:30-16:00	Tea break			
16:00-17:30	Session 2a	Roundtable Discussion:	Zhang Boyu (The Chinese University of Hong Kong, Shenzhen); Wu Jie (Shanghai	Main Hall

		<b>What Can Ethnomusicologists Do after Disasters: Reflections from Five Cases</b>	Conservatory of Music, China); Mia Song (The Chinese University of Hong Kong, Shenzhen, China); Wang Shang (Central Conservatory of Music, China); Zhang Yijing (The Chinese University of Hong Kong, Shenzhen, China)	
	Session 2b	<b>Contentious Sustainability</b>	<p>Hafzan Zannie Hamza (Universiti Pendidikan Sultan Idris). <i>When Choreography Travels Back: Cultural Legitimacy in Practice and Community Acceptance of a Newly Composed Zapin Repertoire in Johor</i></p> <p>Songpon Loedkobbkune (Chiang Mai Rajbhat University). <i>Thap Yao: The Development and Transformation of the Southern Thai Local Glong Yao Drum Procession Tradition</i></p> <p>Rungnapa Sathittham, Nantida Chandransu (Shinawatra University, Mahidol University) <i>Re-articulating Tradition within Old Traces: Strategic Creativity of the Asli Mala Rong Ngeng Group</i></p>	Breakout 1
	Session 2c	<b>Audile Devotional Practices</b>	<p>Pariyakorn Kaiyanan (Thammasat University) <i>Digital Devotional Hearing: Bhakti Learning Practices in ISKCON Thailand</i></p> <p>Jarun Kanchanapradit (Khon Kaen University) <i>Sounding Dhamma: The Acoustemology of Phom Sem and Pali Vocalization in Mon Palm-Leaf Manuscript</i></p> <p>Jaruwan Duangkhamchan (Thammasat University) <i>Contentious Ethnic Diversity in Music Worship of Phi Fah Phi Thaen</i></p>	Breakout 2

	Session 2d	<b>Negotiation Between Social Reality and Indigenous Practices</b>	<p>Zhaoli Chen (Central Conservatory of Music) <i>Research on Musical Cultural Resilience and Modern Transformation of the East African Maasai Community</i></p> <p>Todd Wayne Saurman, Mary Elizabeth Saurman (Mahidol University). <i>Cultivating Indigenous Mediators: Integrating Language, Music, and Arts in Higher Education</i></p> <p>Xueyang Zhang (University Technology of Mara) <i>"Han Sound, Miao Soul": A Study on the Musical Characteristics, Historical Evolution, and Ethnic Identity of the "Nuo Yan" tone in Xiangxi Autonomous Prefecture, Hunan Province, China</i></p>	Breakout 3
	AV/Performances/ Workshops	<p>Performances: <b><i>Artistic freedom and responsibility that come with it: The contemporary percussion solo „Jawara“ by Slamet Abdul Sjukur</i></b></p> <p><b><i>Revival as Method: Translating Archival Manuscripts into Choreographic Practice in Tari Gamelan Melayu</i></b></p>	<p>Max Riefer (Independent Scholar)</p> <p>Norsafini Jafar (Akademi Seni Budaya Dan Warisan Kebangsaan)</p>	Breakout 4

## Jul 5, 2026 - [CMU STeP](#)

Time slot	Activity	Title	Presenters	Location
8:30-9:30	Keynote #3	<i>Dance and Music as Heritage: Tools of the Strong and Weapons of the Weak</i>	Professor Ricardo D. Trimillos, University of Hawai'i at Mānoa. Chair: Made Mantle Hood	Main Hall

9:30-10:30	Session 3a	<b>Roundtable: Beyond Ethnomusicology: Rethinking Relationship across the Lives and Legacies of Terry E. Miller and Jarernchai Chonpairot" instead of "In memory of Terry Miller</b>	Patricia Shehan Campbell (University of Washington); Anant Narkkong (Silpakorn University); Panya Rungrueang (Bangkok Thonburi University); Jittapim Yamprai (Northern Illinois University)	Main Hall
	Session 3b	<b>Ethnomusicology in action: From War to Fairs</b>	Dexuan Yang (Central Conservatory of Music, China). <i>The Construction and Transmission of Wartime Emotions: An Applied Ethnomusicological Study of Zhu Jian'er's Early Art Songs (1940-1944)</i>  Aishik Bandyopadhyay (Independent Researcher). <i>Sustaining beyond safeguarding: Understanding Relations between Mela and 'Folk Music' in West Bengal, India</i>	Breakout 1
	Session 3c	<b>Applied Ethnomusicology and Music Pedagogy</b>	Clare Chan Suet Ching (Universiti Putra Malaysia) <i>Rhizomatic Pedagogy in Music-Heritage Transmission: Shared Agency among Researcher, Mah Meri Culture Bearers, and Children</i>  Zhang Xiaoyu (Central Conservatory of Music, Beijing, China) <i>Applied Ethnomusicology in Training Future Chinese Music Educators: A World Music Course at the Central Conservatory of Music</i>	Breakout 2
	Session 3d	<b>Historical and Material Echoes</b>	Supeena Insee Adler (University of California, Los Angeles) <i>Echoes of a Lost Voice from Siam's Earliest Musical Envoys</i>	Breakout 3

			Yuttanant Boonyongmaneerat (Chulalongkorn University) <i>The Science and Art of Gong Sound: Decoding Metallurgy to Preserve the Ideal Resonance</i>	
10:30-11:00	Tea break	Reception Area		
11:00-12:30	Plenary roundtable #2	<b>The Past, Present, and Futures of Thai Music Research: A Conversation</b>	Deborah Wong (University of California, Riverside); Pornprapit Phoasavadi (Chulalongkorn University); Thitipol Kanteewong (Chiang Mai University) Nattapol Wisuttiapat (Thammasat University) Rory Fewer (University of California, Riverside); Benjamin Tausig (Stony Brook University)	Main Hall
12:30-14:00	Lunch	Lunchtime performances + interactive workshops		Dining area
14:00-15:30	Session 4a	<b>(Un-)ethical? Artistic and Educational Reuses of a Naga Sound Archive</b>	Christian Poske (University of Music and Performing Arts Vienna), Rebekka Sutter (University of Zurich), Thomas Schröder (Musician), Akumtong Imchen (The Highland Institute) <ul style="list-style-type: none"> <li>1. <i>Origins and Aims of the Naga Archive</i> (Rebekka Sutter)</li> <li>2. <i>Contemporary Electronic Music sourcing the Naga Archive</i> (Thomas Schröder)</li> <li>3. <i>Educational Uses of the Naga Mixtape and the Issue of Retrospective Consent</i> (Akumtong Imchen and Christian Poske)</li> </ul>	Main Hall

	Session 4b	Panel: <b>Resounding Gongs: (Re)visiting Technical Aspects and Cultural Implications of Gong Chime Traditions in Maritime Southeast Asia</b>	Mayco A. Santaella (Sunway University); Oscar Murakami-Smith (University of British Columbia); Paul Gabriel L. Cosme (University of Hawai'i at Mānoa)	Breakout 1
	Session 4c	Panel: <b>Staging, Community Building, and Canonization: Dimensions of Agency in the Performance Practice of Intangible Cultural Heritage Music</b>	Zhou Jie, Zhuo Jinxing, and Chai Yuqing (Macau University of Science and Technology)	Breakout 2
	Session 4d	<b>Music and Movement</b>	Mieke Johanna Doezema (University of Hawaii at Mānoa). <i>Musical Embodiment in Combat: Globalized Approaches to Muay Thai</i>  Qiuyan Qiu (Harbin Conservatory of Music) <i>Ethnic Performance, National Culture and Transnational Heritage: A Study on the Cross Cultural Trajectory of Lion Dance in Malaysia</i>  Giulia Sala (University of Bologna) <i>The Balinese Barong dance in the era of cultural tourism</i>	Breakout 3
15:30-16:00	Tea break			
16:00-17:30	Session 5a	<b>Transmission beyond text</b>	Weerinphat Booranasakawee (Maejo University). <i>The Role of New Generations in Transmitting Central Thai Folk Music: Storytelling Theatre, Blended Learning, and Performative Practice in the 21st Century</i>  Mohd. Hafzal Aziz (National Academy of Arts, Culture and Heritage) [Aswara], Malaysia). <i>Ngusaika Turai: Moving the Unwritten and Choreographic Engagements with Iban Knowledge Systems</i>	Main Hall

			Nadia Hazirah Binti Nazren (Universiti Malaya). <i>Embodying the Tree of Life: Choreographing Ranyai from Fieldwork to Performance</i>	
Session 5b	<b>Panel: Philippine Kulintang's Dissemination across multiple pathways from the academe, stage, and social media</b>		Mary Talusan (California State University, Dominguez Hills); José S. Buenconsejo (University of the Philippines at Diliman); Bernard Ellorin (Miramar College and MiraCosta College)	Breakout 1
Session 5c	<b>Musical Transformations</b>		Pusit Suwanmanee (Chulalongkorn University). <i>Approaching Nora as Intangible Cultural Heritage: Rhythmic Innovation in Contemporary Music</i>  Chamni Sripraram (Northern Illinois University). <i>Breathing Life into Tradition: Protecting the Khaen and Its Endangered Bamboo</i>	Breakout 2
Session 5d	<b>Cultural Transformation</b>		Naiqi Pan (University of Manchester). <i>The Genealogical Evolution of the Didgeridoo: A Three-Stage Study of Australian Aboriginal Music</i>  Manyu Xiong (Wuhan Conservatory of Music). <i>Internal Forces of Sound: Indigenous Aesthetics and Instrument Reform among Ethnic Minorities in China</i>  Zongmin Yang (Yunnan Normal University). <i>A Transboundary Voice: A Study of "A Shu Se" and Multi-Ethnic Identity in the China-Myanmar Borderland</i>	Breakout 3

	AV/Performances/ Workshops	AV output #1 <i>Digital Dialogues of Nang Yai Wat Khanon</i>  AV output #2 <i>Guna Pering: The Use of Bamboo</i>	Pornrak Chowvanayotin (Chulalongkorn University) & Ivan Zavada (University of Sydney)  Elizabeth A. Clendinning (Wake Forest University) & I Gde Made Indra Sadguna (ISI Denpasar)	Breakout 4
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## Jul 6, 2026 - [CMU STeP](#)

Time slot	Activity	Title	Presenters	Location
8:30-9:00	Coffee and tea	Welcome day 4		Reception area
9:00-10:30	Session 6a	<b>Politics and Policy</b>	Zhu, Tianshuo (Universiti Putra Malaysia) <i>From Theater to Scenic Spot: A Dialogue between the Glocalization of Liuqinxi and Cultural Reconstruction Mechanisms</i>  Mengfan Jiang (China Conservatory of Music) <i>County-level Practices in the Protection of Musical Intangible Cultural Heritage: Case Study Based on Cultural Center of Wufeng County, Hubei Province</i>  Mengwei Zhang (Zhaoqing University, China) <i>Forbidden Melodies: Sonic Control, Covert Circulation, and the Fissures of Colonial Power</i>	Main Hall
	Session 6b	<b>Indigenous Identity, Transmission, and Memory</b>	Yaoreipam Makang (University of Delhi, India) <i>From Fields to Auditorium: Performing 'Haolaa' and 'Pheichak' Among the Tangkhul Naga Migrants in the Urban Spaces of India</i>  Xiaochang Huang (Central Conservatory of Music)	Breakout 1

			<p><i>Singing Tradition Anew: Mele, Kuini, and the Sustainable Development of Hawaiian Indigenous Music</i></p> <p>Ka-Chun Lin: <i>Idol Culture as Intangible Cultural Heritage: A Case Study of Hong Kong Fans of BNK48 and CGM48 in the Context of Thai Cultural Tourism</i></p>	
	Session 6c	<b>Ethnomusicology and the Spirit-scape</b>	<p>Made Mantle Hood (Tainan National University of the Arts). <i>Ontologies of Religious Soundscapes in Thai, Philippine and Balinese Contexts</i></p> <p>Sumarsam (Wesleyan University). <i>Negotiating Environmental, Global, and Spiritual Forces In a Javanese Village Festival</i></p> <p>Yu-Jen Chang (Tainan National University of the Arts). <i>Negotiating Soundscapes: Fo Guang Shan's Buddhist Music in Thailand's Theravāda Context</i></p>	Breakout 2
	Session 6d	<b>Negotiated Affects through Music and Dance</b>	<p>Hou Liqun (Universiti Putra Malaysia) <i>Constructing Malaysian Chinese Identity through Selective Musical Repertoire Choices of the Lee Rubber Chinese Orchestra (LRCO)</i></p> <p>Andrew Igai Jamu (Universiti Malaya). <i>Staging Nostalgia: Performing the Iban Regional Ajat Pupu Menua</i></p> <p>Albert Sigan Anak Saliman (Sultan Idris Education University). <i>Intergenerational Enculturation in Ajat Iban</i></p>	Breakout 3
10:30-11:00	Tea break			Reception Area

11:00-12:30	Session 7a	<b>Ethnomusicology, Communities and Cultural Sustainability</b>	<p>Tahsin Kuo (University of Vienna). <i>Heritage in Action: Youth Agency, Everyday Practice, and Cultura Fish's Revitalization of Hát Bội.</i></p> <p>Chia-Yin Hung (Royal Holloway, University of London). <i>Maternal Identity, Queer Alliances, and Heritage Negotiation in Contemporary Amis Musicking</i></p> <p>Ramles Radin anak Suradi (Universiti Pendidikan Sultan Idris). <i>Dancing Between Ritual and Performance in Ajat Laki Iban of Sarawak</i></p>	Main Hall
	Session 7b	<b>Panel: Musical Instruments and Sonic Identities: Designs, Techniques, and Aesthetics in Three Cases</b>	<p>Fuenzalida, Leonardo García (Pôle supérieur d'enseignement artistique de Paris - Boulogne Billancourt). <i>New musical instruments and resignifications in Javanese Gambus</i></p> <p>Sanjay Liou (National Taiwan University) <i>Desterritorialized musical instruments: Chinese Dizi and Balinese Suling in Malaysia and Taiwan</i></p> <p>Gene Lai (Nanyang Technological University) <i>Sounding Power: Drum Modification in Urumi Mēlam</i></p>	Breakout 1

	Session 7c	<b>Placedness, Problematized</b>	<p>Yang Yining (Universiti Putra Malaysia) <i>Reframing Locality through the Musical Choices of Malaysian Gen-Z Bendi Chuangzuo (Local Compositions) Undergraduate Composers within Digital Platform Ecosystems</i></p> <p>Cai Shuzhou (Central Conservatory of Music) <i>Imagining the Chinese Diaspora in Luk Thung: Suraphon Sombatjaroen's Sae Si Ai Lue Jek Nung and Its Paired Phleng Kae</i></p> <p>Liqing Xie (Hanshan Normal University). <i>The dissemination of Chaozhou Xianshi Music in an oceanic manner in Singapore</i></p>	Breakout 2
12:30-14:00	Lunch	Lunchtime performances + interactive workshops		Dining area
		<b>IMD BUSINESS MEETING</b>		Breakout 1
14:00-15:30	Session 8a	<b>Music, Identity, and Transmission</b>	<p>Alexander Dea (Independent composer/performer/ethnographer) <i>The Dream of Microtones</i></p> <p>Nahida Yasmin Sumaiya (West University of Timișoara). <i>Voices of Faith: Religious Songs and Community Identity among the Hajong People</i></p> <p>Yanran Chen: <i>Transcultural Transmission of Chinese Art Song: A Refined IPA-Based Pedagogy as a Living Vocal Tradition</i></p>	Main Hall
	Session 8b	<b>Diaspora, Transcultural Practices</b>	<p>Yan-Jie Micah Huang (Harvard University) <i>Chasing Shadows: resurrecting YingXi shadow play at the Los Angeles Hungry Ghost Festival (audiovisual contribution)</i></p> <p>ManQi Ding (Xinghai Conservatory of Music, China)</p>	Breakout 1

			<p><i>Traditional Adaptation and Transformation: A Study of Musical Culture in Melaka Chinese Hometown Associations within the Context of Heritage Tourism</i></p> <p>Annabelle Bulag (Independent Researcher, Saejowi Initiative for National Integration). <i>Have You Eaten Yet?: Music, Transcultural Harmonisation, and Social Belonging in the London Korean Diaspora</i></p>	
	Session 8c	<b>Panel: Hampang (Play) In Action: A Demonstration-Workshop on The Panay Bukidnon Binanog (Hawk-Eagle) Tradition Instrumental Repertoire</b>	<p>Jose R. Taton Jr (University of the Philippines Visayas);  Rennel Lavilla (University of the Philippines–Open University);  JM Blor (Capiz State University–Tapaz)</p>	Breakout 2
	Session 8d	<b>Panel: Cultural Revitalization and Digital Repatriation in Malaysian Performing Arts: Negotiating Intangible Heritage in the Digital Age</b>	<p>Patricia Ann Hardwick (Sunway University)  Samuel Tan (Sunway University)  Nur Izzati Jamalludin (Universiti Teknologi MARA)</p>	Breakout 3
15:30-16:00	Tea break			
16:00-17:30	Session 9a	<b>Rethinking Folk Songs</b>	<p>Yuji Baba (Kyoto University). <i>Transforming Khap Lue Across China, Thailand, and Laos: Tradition, Change, and Cultural Identity among the Tai Lue</i></p> <p>Sayuri Inoue (Osaka University). <i>Institutional and Individual Approaches to the Heritagization of Myanmar Classical Songs: From Myoma Nyein to U Myint Maung</i></p> <p>Feiyang Xu (Xinghai Conservatory of Music) <i>Temples, Associations, and Performing Arts: Mechanisms of Chinese Cultural Ecology in Semarang's Chinatown</i></p>	Main Hall

	Session 9b	Panel: <b>Sounding the Legends: Thai Music and the Performance of Intangible Cultural Heritage</b>	Chair: Francis Nuntasukon (Silpakorn University)  Panelists: Pokpong Khamprasert (Phetchaburi Rajabhat University); Supapipat Posuwan (Chulalongkorn University); Sutinan Sopapark (Chulalongkorn University)	Breakout 1
	Session 9c	<b>Health, Wellbeing, and Cultural Belonging</b>	Piyadigamage Janali Thathsarani Piyadigama (University of Kelaniya). <i>Applied Ethnomusicological Perspectives on Music and the Well-being of Cancer Patients in Hospice Care</i>  Song Qiwen (Sultan Idris Education University) <i>Nurturing Multiple Dimensions of Well-Being through Community Choir Singing of Culturally Resonant Songs Among Older Chinese Adults in Malaysia</i>	Breakout 2
	Session 9d	<b>Cultural Tourism and Commercialization</b>	Bisakha Goswami (Rabindra Bharati University) <i>Toto Performing Arts: Commercialisation of a Disappearing Minority Music Culture</i>  Jannatul Ferdous (University of Chittagong, Bangladesh). <i>From Ritual to Display: The Recontextualisation of Sangrai in Bangladesh</i>  Lixuan Zhang (Central Conservatory of Music) <i>Gaze Space: The Tourism Music Culture in Naha and The Popularization of Okinawa</i>	Breakout 3
	AV/Performances/ Workshops	Workshop: <b><i>Heritage Revival through Multimodal Pathways: The Transformation of Jiangnan Sizhu Instruments and the Socio-Cultural Dynamics of Sound</i></b>	Xiao Mei, Shen Zhengguo, Xing Yuan, Cheng Qiaoqiao Zhiyi (Shanghai Conservatory of Music, China / University College of Cork, Ireland)	Breakout 4I

## Jul 7, 2026 - [CMU STeP](#)

Time slot	Activity	Title	Presenters	Location
8:30-9:00	Coffee and tea			Reception area
9:00-10:30	Plenary panel session #4	<b>Alliances, Resilience, and Public Policy</b>	<p>Victoria Vorreiter (Cultural Crossroads Asia) <i>Co-designing Satellite Alliances to Protect Music Traditions in the Golden Triangle</i></p> <p>Kailah Franchesca C. Gulla (De La Salle University, Manila). <i>UNESCO Safeguarding and Indigenous Dance: Effects on Japan's Ainu Tribe in Hokkaido and the Applicability to the Philippines' Ubo Community in Lake Sebu, South Cotabato</i></p> <p>Regina Starr B. Abelardo (University of Sydney) <i>Sonic Resurgence: Resonating Talaandig Lumad Resilience through Bamboo Music</i></p>	Main Hall
10:30-11:00	Tea break			Reception Area
11:00-12:30	Plenary panel session #5	<b>Agency / Ownership / Intellectual Property</b>	<p>Francesco De Bellis (University of Bologna Alma Mater) <i>"We keep spending most of our lives livin' in the Gongster's Paradise" the re-appropriation and re-contextualization of Filipino diaspora through kulintang.</i></p> <p>Tai Chun-Chia (Independent Scholar) <i>Liminal Blackness and Pacific Indigeneities: Pacific Islander Hip-Hop in Southern California</i></p> <p>Sayeem Rana (University of Dhaka). <i>Ethnographic Account of Rohingya Refugee Music: Tonal Hybridity in Creative Method</i></p>	Main Hall

12:30-14:00	Lunchtime Concert!		Sirisan Sobhanasiri (University of Otago) <i>Musical Collaborations: Capturing the Spirit of Isan Music with Classical Guitar</i>	tba
		<b>AE BUSINESS MEETING</b>		Breakout 1
14:00-15:30	Session 10a	<b>Performance, Creativity, and Identity</b>	Bernhard Bleibinger (Institución Milà i Fontanals de Investigació en Humanitats—IMF-CSIC, Barcelona) <i>“A neie Kirch (A new church)” - a community opera project developed on the basis of intangible cultural heritage to reconcile people in a Bavarian village and its unforeseen side effects.</i>  Dolhathai Intawong (Rangsit University) <i>Fostering Global Inclusion: Thai Diction and Performance Practices in Multicultural Choral Settings</i>  Haozhe Zhang (Central Conservatory of Music, China) <i>Imagining Siberia: Otyken’s Fusion Practices and Siberian Indigenous Musical Identity</i>	Main Hall
	Paper session 10b	<b>Sounding/ed Migration and Labor</b>	Yung-Hsin Wang (Tainan National University of the Arts) <i>Gandrung Migrant Dance as a Symbol of Struggle for Indonesian Workers in Taiwan</i>  Shzr Ee Tan (Royal Holloway University of London) <i>Kitchen Soundscapes: Precarious Listening as a 21st-Century Migrant Domestic Worker</i>  Nikolay Demerdzhiev (Johann Sebastian Bach Music Academy [Hong Kong]). <i>Sonic Migrations: Exploring Musical Identities in a Hong Kong School Community</i>	Breakout 1
	Paper session 10c	<b>Panel: Resonant Interventions: Performing Social Change Through Musical Activism</b>	Rachel Ong Shu Ying (Kunstuniversität Graz) Sarah Weiss (University of Music and Performing Arts Graz); Jarrod Sim (Independent Scholar)	Breakout 2

	Paper session 10d	Roundtable discussion <b>Voicing Indigenous activist-research from Taiwan: Responding to Entangled Music Histories and Reflecting on Paths of Resurgence in the New Generation</b>	Pei-ling Huang (National Taiwan University), Taruh Payu (National Taiwan University), Tabiliah Baliyah (Zhi-Wen Lin) (Taipei National University of the Arts), Vava Isingkaunan (Taipei Medical University & NTUST) Madal Arik (Chen Chi-hung) (National Taiwan University)	Breakout 3
15:30-16:00	Tea break			
16:00-17:30	Session 11a	<b>Contested Traditions with State Presence</b>	Guobin Liu (Universiti Putra Malaysia), Kang Jiao (Dianchi College) <i>From Courtship Ritual to Tourist Experience: An Experiencescape Study of the Sanxian Dance of the Sani People</i>  Yunke Li (Universiti Pendidikan Sultan Idris) <i>Nuanced Indigeneity and Matriarchy: Contested Future of Sinicized Dong Pipa Songs</i>  Xin-Yi Wei (Taipei National University of the Arts) <i>Fissures in Music: Historical Turning Points of Thau Dance and Music under Land Dispossession and State Intervention</i>	Main Hall
	Session 11b	Roundtable Discussion: <b>Music, Performance, and Identity in Malaysia and Singapore</b>	Lee Ming-yen; Cheong Ying Ning; Lim Sze Jing; Ng Jing Han; Tan You Wei; (Nanyang Academic of Fine Arts)	Breakout 1

	Session 11c	<b>Intangible Cultural Heritage in China</b>	<p>Tan Xiao (Central Conservatory of Music, China) <i>The Contemporary Inheritance and Commercial Construction of Intangible Cultural Heritage: A Case Study of Liu Jiaying, an Inheritor of Wutai Eight Suites in Shanxi</i></p> <p>Tianyi Zhang (Shanghai Conservatory of Music, China) <i>Qingpu Field Songs: From Historical Inheritance to Protection in the Modern Era</i></p> <p>Li, Junlin (Capital Normal University &amp; Central Conservatory of Music, Beijing, China). <i>Rediscovering Qing-Era Pipa Notation as Intangible Heritage: Digital Mediation and Cross-Cultural Transmission of Xian Di Pipa Pu and Rong De Tang Pipa Pu</i></p>	Breakout 2
	Session 11d	<b>Intercultural Encounters</b>	<p>Ziyunfei Li (Xinghai Conservatory of Music) From Chinese-Indonesian Soundscape to Betawi Symbol: The Cultural Politics of Gambang Kromong</p> <p>John Garzoli (Adelaide University/Khon Kaen University) <i>Intercultural Musical Hybridity: Theoretical Nether Region or Site of Colonial Projection</i></p> <p>Aaron Singer (Université Paris 1 Panthéon Sorbonne) <i>Cosmopolitan Oases: Jakarta's Megamalls, Indonesian Modernity, and Japanese Performance</i></p>	Breakout 3
	AV/Performances/ Workshops	Workshop: <b><i>Workshop on Research Techniques in the field of Southeast Asian Musicology</i></b>	Russel Skelchy [RILM]	Breakout 4

## Jul 8, 2026 - [CMU STeP](#)

Time slot	Activity	Title		Location
8:30-9:00	Coffee and tea			Reception area
9:00-10:30	Plenary panel session #6a	<b>Developments in Technology and AI #1</b>	<p>Kurt R. Schatz (Sunway University) <i>Sonic Echoes of the Mask: Rasa as a Shaping Force in Balinese Solo Drumming</i></p> <p>Noramin Farid (Universiti Malaya) <i>Choreocurating Tradition Technologically: A Retrospective on Digitally Mediated Malay Performance (2014–2024) in Singapore</i></p> <p>Kamani Samarasinghe (University of the Visual &amp; Performing Arts) <i>From Safeguarding to Application: Virtual Reality and Community-Centered Approaches to Sustaining Traditional Music in Sri Lanka</i></p>	Main Hall
	Plenary Panel Session #6b	<b>Developments in Technology and AI #2</b>	<p>Yingjie Chen (Bangor University) <i>Artificial Intelligence as a Cultural Participant? On Ethical and Heritage Pitfalls in AI-Generated Traditional Music</i></p> <p>Tingting Tang (University College Cork) <i>Multimedia Pathways to Heritage Sustainability: Insights from the ECura Audio Corpus Project</i></p> <p>Zhang Yu and Mao Yue (Universiti Putra Malaysia) <i>Technology-Assisted Introductory Guzheng Learning: AI, Accessibility, and New Generational Engagement</i></p>	Breakout 1
10:30-11:00	Tea break	Reception Area		

11:00-12:30	Plenary roundtable #3	<b>PASEA, AE, and IMD: Synergies and differences in focus and approaches</b>	Made Mantle Hood (PASEA) Pornprapit Ros Phoasavadi (LAC) Huib Schippers (AE) Yuh-Fen Tseng (Indigenous Music and Dance) A representative of the University of Chiang Mai Svanibor Pettan (chair)	Main Hall
12:30-13:30	Lunch	Lunchtime performances + interactive workshops		tba
		<b>PASEA BUSINESS MEETING</b>		Breakout 1
13:30-15:00	Session 12a	<b>Digital / AI Disruption</b>	Danlan Tang (Suan Sunandha Rajabhat University) <i>Innovative Applications and Limitations of AI-Generated Music in Dance Education</i>  Elynn Tan (Tunku Abdul Rahman University of Management and Technology), Sergio Camacho Fernandez (Universities of Granada) <i>Synchronising Tradition: Delocalising Cantonese Opera performance in the Digital Age</i>	Main Hall
	Session 12b	Session: <b>Indonesian Composition</b>	Linbo Zhao (Nanchang Normal University). <i>A Study on the Musical Ethnoculture and Soundscape Identity of the Sasak Tribe in Lombok Indonesia</i>  Tyler Yamin (Bucknell University) <i>"My Mouth is the Musician; My Loopstation is the Instrument": Tradition and Technology in I Made Agus Wardana's Gamelan Gamut</i>  R. Anderson Sutton (University of Hawaii at Mānoa) <i>Creative Processes and Musical Output: Two Master Javanese Gamelan Musician-Composers</i>	Breakout 1

	Session 12c	<b>Indigenous Studies</b>	<p>Gisa Jähnichen (Shanghai Conservatory of Music, China) <i>Being on the Other Side: Going to Catch Indigenous Knowledge</i></p> <p>Chiao-Wen Chiang (University of Hawai'i at Mānoa) and Wei-Ya Lin (University of Music and Performing Arts Vienna). <i>The Last Songs of the Tao People: Interpretation and Categorization of Songs in Tao Archaic Language</i></p> <p>Xin Zhang (Universiti Putra Malaysia) <i>Navigating the Multi-ethnic Dynamics in Community Engagement: Orang Orang Drum Theatre in Malaysia</i></p>	Breakout 2
	Session 12d	<b>Panel: Musical Memory and its Modalities among Taiwanese Indigenous People—Archives, Land, and Corporeal Liveness</b>	<p>Shura Taylor (National Taiwan University) DJ W. Hatfield (National Taiwan University) Ying-fen Wang (National Taiwan University)</p>	Breakout 3
15:00-15:30	Tea break			
15:30-17:00	Paper session 13a	<b>Continuity and Innovation</b>	<p>Janflor Mc.Louie S. Ullero (National University, Philippines). <i>From Village to Viral: Indigenous Music and Dance Traditions in the Hands of Filipino Youth</i></p> <p>Shuo Niki Yang (Central Conservatory of Music) <i>Reararticulating Traditions: New Generations' Ethnic Minority Music Making in 21st Century Yunnan</i></p> <p>Yinyi Lu (University College Cork). <i>Disability, Ethnicity, and Market Strategy in Rural Yunnan: A Case Study of a Hani Blind Musician</i></p>	Main Hall

	Paper session 13b	<b>Developing Methodology</b>	<p>Gavin Douglas (University of North Carolina at Greensboro) <i>Mapping Frontiers: Visualizing Musical Networks Across Northern Southeast Asia</i></p> <p>Roza Amanova (ICTMD) <i>Rukh Sanat World Festival as a Model of Applied Ethnomusicology and a Platform for Tradition Bearers</i></p> <p>Mohd Zhafir Muzani bin Mohamad (Taylor's University) <i>What Shall We Do with This Space?: A Preliminary Research on Embodying Social Interstice through Audience-Participatory Choreography.</i></p>	Breakout 1
	Paper session 13c	<b>Cultural Sustainability</b>	<p>Emma Bell (Northern Illinois University) <i>Sustaining the Phin Pia: Interdisciplinary Insights into Material Knowledge and Sustainable Practices in Instrument Making</i></p> <p>Pattra Pongsangsuriya (Chulalongkorn University) <i>Safeguarding Cultural Heritage of Thai Poetic Chanting: Khun Chang Khun Phaen for Narrator and Chamber Orchestra</i></p> <p>Julija Novosel (University of Music and Performing Arts Graz). <i>Sculptures in Time: Acting within the contemporary gamelan scene in Java</i></p>	Breakout 2

	Session 13d	<b>Activating Cultural Heritages</b>	<p>Hwee San Tan (Goldsmiths / SOAS, University of London). <i>The Transboundary Flow and Contemporary Life of Xiaoshi Jingang Keyi Ritual from China to Southeast Asia</i></p> <p>Great Lekakul (Chiang Mai University) <i>From Vanishing Sound to Living Heritage: The Transmission and Revitalization of the Lanna Phin Pia</i></p> <p>Zainadance Zidane Ijau Anak Lanyun (Nusantara Performing Arts Research Center) <i>Movement and Iban Oral Literature as Texts in Contemporary Dance Creation: "Quatrains of Hope"</i></p>	Breakout 3
	AV/Performances/ Workshops	Performances: <b><i>House of Gongs</i></b>	Lydia Querian (House of Gongs)	Breakout 4
17:00-17:30	Closing Session			Main Hall