

Doctor of Music (D.Mus.) in Contemporary Performance
by Validation des Acquis de l'Expérience
Framing Statement and Portfolio of Artistic Work

Demonstrating Professional Distinction in Contemporary Performance, Groove-Centred
Musicianship, and Ensemble Innovation

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Framing Statement

I submit this Portfolio of Professional Practice as the core of my application for the degree of Doctor of Music (D.Mus.) through *Validation des Acquis de l'Expérience* (VAE) at European-American University. This portfolio is a comprehensive synthesis of my 15+ years of professional experience in contemporary music performance, education, and creative practice. It is presented for assessment by the university's jury as evidence that my acquired expertise and contributions meet and exceed the standards of doctoral-level achievement in music.

In assembling this portfolio, I have sought to frame my professional distinction in contemporary music through a curated selection of achievements, reflective commentary, and documentation. The content is organised to highlight the breadth and depth of my practice: from multi-instrumental performance leadership to pedagogical innovation and scholarly output. The Framing Statement (this section) outlines the intent and scope of the submission. The main body of the portfolio (Introduction through Conclusion) articulates my artistic trajectory, philosophy of practice, and contributions to the field in a first-person, critically reflective voice. Finally, a series of Appendices (A–H) presents corroborating evidence – academic credentials, professional fellowships, publications, performance records, teaching appointments, awards, and detailed programme notes – to substantiate and enrich the narrative of my professional journey.

This VAE submission is structured to demonstrate that my experiential learning and professional accomplishments are equivalent to the rigorous outcomes typically achieved in a traditional doctoral program. By validating prior experience at the highest level, European-American University acknowledges that contributions to our field can be achieved through diverse pathways. In that spirit, this portfolio emphasises my leadership in contemporary music performance and education, showcasing how a career devoted to musical excellence, innovation,

and reflective practice can yield new artistic insights and pedagogical frameworks on par with advanced research. Three themes underpin this portfolio: groove fluency, ensemble literacy, and cross-cultural pedagogy.

Crucially, this portfolio also mirrors the ethos of my work: it interweaves scholarly analysis with lived artistic experience, aligning with the profile of an “academic-artiste.”

Through this submission, I aim not only to demonstrate what I have done but also to explain why and how these experiences collectively advance contemporary music practice. I hope that this framing and documentation will affirm my suitability for the Doctor of Music degree, which is awarded based on validated professional experience and impact. These themes – groove fluency, ensemble literacy, and cross-cultural pedagogy – not only define my past contributions but shape my future trajectory as a contemporary artist-educator.

Introduction

I am a Singapore-based music educator, composer-arranger, and multi-instrumentalist with a global portfolio in performance and academia. My formal training includes a Doctor of Music Education (DME, Liberty University, 2024) earned with High Distinction (Gold Medallion honors), a Master of Music in Jazz Performance (Queens College, CUNY, 2018), and a Bachelor of Music in Jazz Composition/Professional Music (Berklee College of Music, 2016) earned *summa cum laude*. Alongside these degrees, I have accumulated a unique suite of professional fellowships and diplomas that reflect both the breadth of my expertise and my commitment to continual development. Notably, I hold senior Fellowships in multiple international bodies, including the Royal Society of Arts (FRSA) and the Higher Education Academy (FHEA), which recognise my leadership in the arts and education. I am also a Fellow of the Royal Society for Public Health (FRSPH), reflecting my advocacy for the arts in

community health contexts. In the creative domain, I was awarded the Fellowship with Honours in Composition by the Victoria College of Music (FVCM(Hons)). I also earned rare performance fellowships in three different rhythm-section disciplines – percussion, electric bass, and piano accompaniment – from institutions in the UK and Australia. I am the first known person to be formally awarded a Fellowship in electric bass performance (FNCM) (*confirmed via correspondence with the National College of Music, included in Appendix H*) and, to my knowledge, I am among the very few – possibly the only – musicians to hold triple Fellowships across the rhythm section: percussion (F.Perf.ASMC), electric bass (FNCM), and contemporary piano accompaniment (FTCSM) (*to the best of my knowledge, based on review of public records and correspondence with awarding bodies – see Appendix H*). This uncommon trifecta of Fellowships anchors my identity as a fully credentialed rhythm section specialist, attesting to a high level of artistry and pedagogical authority across multiple instruments.

Contemporary music performance is the core of my professional practice. Over the past decade and a half, I have developed a career that encompasses electric bass, percussion, and piano performance in a diverse range of settings, including solo recitals, studio recordings, ensemble concerts, and accompaniment engagements. I have been privileged to appear on prestigious stages worldwide – from New York’s Lincoln Center and intimate jazz clubs in Boston and Manhattan, to major concert halls and festivals in Singapore, Europe, and across Asia. My artistry is grounded in stylistic fluency across genres, notably jazz and funk (reflecting my jazz training and groove-centric ethos), Mandopop and broader pop styles (through which I engage Asian popular music idioms), and various *hybrid genres* that blend global influences. As a performer, I have built a reputation for musical versatility: one night, I might be holding down an Afro-Latin bass groove in a jazz-funk ensemble, while on another, I could be playing

orchestral percussion in a contemporary classical premiere or providing sensitive piano accompaniment for a musical theatre production. This flexible musicianship has led to collaborations with internationally acclaimed artists, including jazz icon Terence Blanchard, vocalist Cécile McLorin Salvant, Hammond organ legend Dr. Lonnie Smith, Latin percussionist Samuel Torres, and bassist Orlando le Fleming, among others. Each collaboration and context has honed my ability to lead and listen in equal measure, reinforcing my belief that mastery in music involves both personal virtuosity and empathetic ensemble interaction.

Beyond performance, I have embraced roles as a music director and ensemble leader, guiding bands and educational groups through rehearsals, recordings, and concerts. I serve as an arranger and principal bassist/percussionist for professional ensembles, such as The TENG Company, where I contribute to innovative cross-cultural projects that bridge traditional Chinese music with contemporary forms. I have also directed rhythm sections for pop orchestras and jazz big bands, translating my artistic vision into cohesive group performances. My work in the recording studio – including producing an original jazz album in New York and session work for pop artists in Singapore – demonstrates another facet of leadership: the ability to craft and capture artistic statements in recorded form. These experiences underscore an important theme of my career: the contemporary musician must be adept in multiple arenas (live, studio, educational) and capable of leading creative projects from conception to execution.

A reflective, scholarly approach to music underpins my journey. Early on, I recognised that I was not content to be just a practitioner; I also felt compelled to research, teach, and write about music. This inclination led me to pursue the Doctor of Music Education (DME) degree, which I completed in 2024. My doctoral studies and dissertation focused on expanding aural skills pedagogy by integrating non-Western rhythmic frameworks – specifically concepts from

African, Indian, Arabic, and East Asian musical traditions – into Western ear-training curricula. This research was driven by a core philosophy that has shaped my artistry: a belief in the value of “ensemble fluency” and *global rhythmic awareness*. By *ensemble fluency*, I refer to the instinctive, holistic understanding that allows a musician to function in any group setting with stylistic authenticity and a well-calibrated sense of “groove” (the rhythmic *pocket* or feel of the music). My interest in what I call the “Intentional Pocket” – intentionally cultivating the groove in an ensemble through pedagogical methods – became a through-line in both my performance coaching and scholarly inquiry. In my DME work and subsequent projects, I explored how teaching strategies drawn from non-Western practices (like the Indian *tāla* system or West African polyrhythms) can strengthen a musician’s internal time feel and collaborative rhythmic alignment. These inquiries reflect my broader commitment to decolonising music education – to moving beyond Eurocentric models and embracing a more inclusive, globally informed approach to developing musicality.

Educational practice is thus a central pillar of my professional identity. I have dedicated a significant portion of my career to teaching and curriculum design across a spectrum of institutions and student communities. Currently, I lecture in the music faculty of Singapore Raffles Music College (SRMC), where I teach advanced modules in pedagogy, music theory, and creative practice at the undergraduate and postgraduate levels. I also supervise master’s theses and capstone projects, which allows me to mentor emerging educators and researchers. In addition, I hold principal study tutor appointments at several top international schools in Singapore, including Brighton College, North London Collegiate School (NLCS), and St. Joseph’s Institution International (SJII), where I provide one-on-one instrumental instruction (drums, bass, and piano) and guide ensemble activities. Through these roles, I have shaped the

musical development of students from diverse backgrounds, from young beginners to diploma candidates and even fellow educators seeking continuing professional development.

In the tertiary sector, I contribute as an ensemble director and coach for co-curricular arts programs at the National University of Singapore (NUS) and Nanyang Technological University (NTU). At NUS, I work with *Voices*, the Mandopop a cappella and band collective, where I help student bands arrange and interpret Mandarin pop music with a high standard of musicianship. At NTU, I advise the Jazz and Blues Club's band, focusing on rhythm section skills and ensemble cohesion. These enrichment roles, although outside formal faculty positions, have been advantageous: they extend my impact to young adult musicians and allow me to bridge academic knowledge with practical ensemble training in real-time.

As an examiner and curriculum consultant, I collaborate with international music examination boards to develop standards and mentor the next generation of musicians. I am an Examiner in Performance and Pedagogy for the St. Cecilia School of Music (Australia), and I serve as a Syllabus Adviser and Consultant for the Victoria College of Music (UK). In these capacities, I help align examination content with contemporary pedagogical insights, ensuring that classical frameworks evolve to include contemporary and global music practices. This dual-board involvement reflects my commitment to a versatile and comprehensive music education landscape—one that values multiple musical traditions and learning pathways.

In terms of my biographical background, I began my musical journey at the age of six with formal training in classical piano. One of my earliest public milestones was an appearance at an ABRSM High Scorers' Concert, notably for achieving one of the top scores in Grade 5 Jazz Piano. It was an unconventional distinction (jazz exams being less common at the time) and, in hindsight, an early indicator that my path would be *shaped more by musicality and groove*. That

childhood experience – swinging through a jazz piece on a recital stage – ignited in me a lifelong passion for rhythm and an instinct to sidestep expectations in pursuit of authentic musical expression. From those beginnings, through adolescence and into my professional life, I have followed a trajectory defined by curiosity, versatility, and a refusal to be boxed into a single role. This portfolio and framing statement are, in many ways, the culmination of that journey: they assemble the threads of my artistry, scholarship, and pedagogy into a cohesive narrative, presenting the case for my Doctor of Music by Experience.

Professional and Artistic Trajectory

My professional and artistic trajectory can be understood as a series of evolutions – from a classically trained pianist to a jazz multi-instrumentalist, from a sideman to a bandleader, and from a curious student to an educator and scholar. In this section, I reflect on the key phases and milestones of that journey, illustrating how each stage contributed to my development as a contemporary music practitioner operating at an advanced level.

Early Development (Foundations in Piano and Percussion): I was fortunate to receive a solid grounding in classical music as a child, starting with piano lessons that instilled technique, discipline, and a love for repertoire. By my teenage years, I found myself gravitating toward rhythm. I took up percussion – first the drum set in a school ensemble, then orchestral percussion in a youth wind orchestra. This dual focus on piano and percussion laid a critical foundation: piano gave me an understanding of harmony and melodic construction, while percussion trained my sense of time, pulse, and ensemble awareness. A defining experience in my late teens was serving my compulsory national service as a musician with the Singapore Armed Forces Central Band (2009–2011). There, as a *Principal Drummer and Percussionist*, I performed in high-calibre ceremonial and concert settings, from military tattoos on international

stages (e.g. in China, Germany, Russia, Japan) to symphonic wind band performances of demanding works. This period taught me professionalism and precision; playing in the SAF Band honed my ability to deliver under pressure and exposed me to an enormous range of repertoire – marches, overtures, jazz numbers, contemporary pieces – often as the kit drummer anchoring the rhythm section. By the time I completed my service, I had accumulated more performance hours and practical training than many receive in a complete undergraduate music program.

Berklee College of Music (2014–2016): Eager to expand my horizons, I enrolled at Berklee College of Music in Boston, embarking on a double-major Bachelor’s degree in Jazz Composition and Professional Music. Berklee was a crucible for my artistic growth. Surrounded by talented peers from around the world, I fully embraced being a “portfolio musician.” I formally studied *three instruments* there – drums (my principal instrument for ensemble ratings), piano, and bass – taking advantage of Berklee’s open-minded curriculum to develop multi-instrumental proficiency. This was somewhat atypical; most students focus on one principal instrument, but my vision drove me to be a holistic musician who could compose, arrange, and perform across the entire rhythm section. I progressed rapidly: I entered Berklee with above-average ensemble ratings and, through intensive practice, achieved the top ensemble rating of 8 in all assessed categories by my second semester (a level indicating professional-calibre performance). Academically, I thrived as well, maintaining Dean’s List every semester and graduating *summa cum laude* with a near-perfect GPA. Just as importantly, I immersed myself in the vibrant performance scene of Boston. I played regularly at venues like Wally’s Jazz Café – a storied club where I learned the language of bebop and post-bop – and led my own fusion quartet at campus events. I also had the thrill of hearing my compositions performed by the Berklee

Concert Jazz Orchestra, an experience that validated my voice as a composer and arranger on a big stage. These college years were pivotal in shaping my artistic identity: I emerged from Berklee not just as a drummer or pianist, but as a musical polymath, comfortable with composition, multiple instruments, and the idea that versatility can itself be a specialisation.

Emerging Professional in New York (2017–2018): After Berklee, I moved to New York City to pursue a Master of Music in Jazz Studies (Performance) at the Aaron Copland School of Music, Queens College (CUNY). Living and studying in New York was both humbling and electrifying. By day, I undertook advanced coursework in improvisation and ethnomusicology, and by night, I was gigging – diving into the city’s jazz underground. I performed at venues such as the Bar Next Door and Silvana NYC, often as a bassist in small combos. This was a period of intense growth through immersion. New York’s scene demanded adaptability: I might play straight-ahead swing one night and neo-soul or funk the next, depending on the band. To support myself, I also worked as a music tutor and accompanist. The teaching role, particularly, though a side job, actually presaged my later focus on education: it was my first formal experience helping others achieve musical understanding, and I found it deeply rewarding. I completed the MMus program within a year (graduating in 2018), but perhaps more significantly, I left New York with real-world knowledge that cannot be taught in classrooms: how to hustle, how to network in a metropolis of musicians, and how to hold one’s own as a performer in the company of world-class talent.

Establishing a Career in Singapore (2018–2020): Upon returning to Singapore in late 2018, I began establishing myself as a professional musician and educator in my home country. I joined The TENG Ensemble (part of The TENG Company) as a bassist and percussionist, attracted by their mission to fuse Eastern and Western sounds. With TENG, I found an outlet for

my cross-cultural interests – for example, playing Chinese percussion and electric bass in the same concert, or arranging pop songs with traditional instruments. I also became active in the local jazz and pop scene, performing at venues such as the Esplanade and leading my jazz trio at various clubs. During this time, I also served as an Academy Manager and Lecturer at Hitmaker Global Academy (a contemporary music school), where I developed and taught courses in music theory and ensemble skills for a few years. My workload was a mosaic of performing, arranging, session recording, and teaching. Highlights included being the music director and bassist for Mandopop artist Soph T. 韋韋's set at the Starker Music Carnival 2019 (a festival gig that involved arranging Mandopop tunes for a live band) and playing drums and bass for *All Things New* – a 2020 Esplanade outdoor concert featuring singer-songwriter Zeeaura. These projects often placed me in leadership roles despite my relatively young age; I found myself coordinating rehearsals, writing charts for horn sections, and mentoring younger bandmates. Through it all, I leaned on the broad skill set I had built: I was able to transition fluidly between instruments and genres, which in turn made me a go-to resource person for many different musical situations.

Doctoral Studies and the Pandemic (2021–2024): In 2021, I made a strategic decision to pursue a Doctor of Music Education (DME) degree while continuing to work. Liberty University offered a flexible program that I could complete remotely, which turned out to be fortuitous timing given the COVID-19 pandemic that soon disrupted the world. The pandemic years were challenging for the performing arts, as live events were halted. However, I used this period as an opportunity to focus on scholarly and creative pursuits. My doctoral research became a cornerstone of my activity: I conducted extensive literature reviews on world music pedagogies, engaged in narrative inquiry with educators to gather qualitative insights, and developed a series of pilot exercises incorporating non-Western rhythms into ear training.

Simultaneously, I continued to teach (moving lessons online when needed) and to create. I wrote articles and commentary reflecting on the state of music and the arts during the pandemic. For instance, I authored “*Arts Are Essential: Reframing Music Education as Infrastructure for Human Resilience*,” which was published in 2025 on the RSA (Royal Society of Arts) Circle platform. In it, drawing from the crisis context, I argued that the arts are not mere luxuries but critical to societal well-being and identity, a stance that resonated with my public health interests. I also began formulating what I call the Intentional Pocket Project, a pedagogical project that focuses on how ensemble “groove” can be intentionally taught and measured. Though mostly theoretical during lockdowns, this project set the stage for workshops I would later run, aimed at helping bands play tighter and more expressively by internalising concepts like micro-timing, subdivision, and mutual listening cues. Of course, not every project was smooth; early attempts to integrate non-Western rhythm into jazz ensembles met resistance and confusion. These missteps led me to refine my approach—adopting clearer scaffolding, more flexible exercises, and learner-centred pacing.

Despite the slowdown in live performances in 2020–2021, I remained musically active through various recording projects. In 2022, as restrictions eased, I contributed a chapter to an edited volume on music education in the pandemic era (my chapter provided *reflections on livestreamed concerts* and their pedagogical implications). By 2023, performances were back in full swing, and I was balancing the tail end of my doctoral work with a resurgence of gigs. A notable performance highlight in 2023 was “*Once Upon A Time*” at Singapore’s Vivocity outdoor arena, where I performed as both a percussionist and bassist with The TENG Ensemble for a large-scale multimedia concert. This dual instrumentation on a single show exemplified the

value of my multi-instrumental skill: it allowed the ensemble to deploy me in versatile ways, enhancing the show without needing additional personnel.

2024–2025: Consolidation and Professional Accolades. The past two years have been marked by a sense of consolidation, bringing together the threads of performance, education, and scholarship into a cohesive professional identity, and receiving formal recognition for this achievement. In mid-2024, I successfully defended my doctoral thesis (achieving High Distinction) and formally graduated as “Dr. Eugene Seow.” That same year, I was invited to become a Fellow of the Royal Society of Arts (FRSA), an honour that I accepted with pride. My involvement with the RSA quickly grew; I took on the role of RSA *Community Leader* for Singapore, galvanising fellow artists and educators in dialogues about arts and society. It was around this period that I also pursued several professional Fellowship diplomas to validate my performance expertise through external benchmarks. The impetus behind this was partly personal – a desire to certify the skills I had amassed – and partly strategic, as these qualifications strengthened my portfolio for the D.Mus. by VAE application. In 2025, I prepared and submitted extensive recital portfolios for Fellowship diplomas in percussion performance, electric bass performance, piano accompaniment, and musicology, as well as teaching. Achieving the Fellowships (FTCSM, FNCM, F.Perf.ASMC, F.Musicol.ASMC, F.Dip.SCSM) in quick succession was gruelling, but also immensely satisfying. The process required me to present concert-level repertoires in each area (detailed in Appendix G), which in effect turned 2024–2025 into a period of peak artistic output. For example, for the FNCM in electric bass, I curated and performed a solo bass recital that traversed Baroque transcription, jazz bass harmonics, bebop improvisation, contemporary slap bass, and progressive metal – an accurate summary of my bass vocabulary. Likewise, my percussion Fellowship submission combined classical snare

drum études with original compositions and jazz brushwork, showcasing the whole gamut of what a drum set/percussion artist can do. In preparing these, I found myself reflecting deeply on everything I had learned in 20+ years of music – it was a capstone experience to design programs that represented my artistic voice on each instrument.

As of this writing in 2025, I find myself at a nexus of artistry, pedagogy, and advocacy. I lecture, perform, examine, consult, write, and direct – wearing different hats but with a singular purpose: to contribute meaningfully to the contemporary music landscape. My professional trajectory, from the little boy who chose a jazz piece for a piano exam to a doctoral educator and recognised fellow of multiple institutions, has been unconventional yet richly rewarding. Each chapter builds upon the last, and together they form a narrative of continuous growth. This portfolio, in a sense, serves as a mirror to that narrative, capturing how a life in music has unfolded and where it currently stands. It is a story of developing breadth without sacrificing depth, of weaving together multiple musical threads into a coherent tapestry. The trajectory laid out here underpins why I believe my experience merits doctoral recognition: it demonstrates sustained, highest-level practice and original contributions across multiple dimensions of music – performance, scholarship, and education.

Philosophy of Practice

My philosophy of practice as a musician and educator is an integration of several core beliefs and guiding principles that have been shaped by my experiences. At its heart, my philosophy could be described as that of an “academic artiste” – one who seeks artistic excellence and creative innovation, informed by scholarly understanding and continuous reflection. In this section, I articulate my artistic and pedagogical philosophy, touching on concepts of groove, ensemble fluency, cross-cultural integration, lifelong learning, and the

societal role of the arts. These ideas drive how I approach both performance and teaching, and they illuminate the “why” behind much of what I do.

1. Groove and the “Intentional Pocket”: I believe that *rhythm*, in the sense of feel, timing, and groove, is the most fundamental and transcendent element of music. No matter the genre or cultural origin of a piece, it is the rhythmic aspect that often connects most directly with performers and audiences. My years as a rhythm section player (drummer and bassist) have taught me that groove is a language of its own, a form of communication that can convey joy, tension, surprise, or solace without a single word. This belief underpins what I call the “Intentional Pocket” concept. The “pocket” in musical slang refers to that almost-magical state when an ensemble is perfectly in sync rhythmically – it *feels* right, and the music breathes with a life of its own. I maintain that achieving this is not purely a matter of innate talent or happenstance; it can be intentional and taught. In my practice sessions and workshops, I emphasise techniques for developing groove: using a metronome creatively (e.g., clicking on offbeats or less obvious subdivisions), practising with drum loops or world rhythm backing tracks to internalise different grooves, and *physicalising* rhythm (through stepping, clapping, or vocalising patterns). As an educator, I encourage students to view rhythm not as a rigid grid, but as a flexible pocket that we all collectively shape in performance. For instance, in ensemble rehearsals, I often have the band *strip down to just clapping and foot-tapping* a difficult passage to find a familiar groove before adding back their instruments. The results have been powerful – students learn that groove is an ensemble responsibility, created intentionally through listening and adjusting, not just an automatic byproduct of playing in time. This philosophy has been influenced by my study of African and Afro-diasporic music, where groove is often a communal, almost spiritual element of performance. It also aligns with my research on non-Western

rhythmic pedagogies: techniques like Indian *konnakol* (spoken rhythm syllables) or African drum circle practices are, in essence, ways of teaching how to lock into a groove. By incorporating those, I have crafted my pedagogy for the “intentional pocket,” one that I apply whether I am coaching a jazz combo, a Mandopop band, or even a classical chamber group.

2. Ensemble Fluency and Multi-Instrumentalism: A second pillar of my philosophy is the importance of ensemble fluency – the ability to function musically in any group scenario with awareness and adaptability. This goes beyond just “play your part right.” It involves understanding the roles of other instruments, anticipating musical cues, and being responsive in the moment to what the ensemble needs. My multi-instrumental background has profoundly informed this outlook. Because I play drums, bass, and piano, I often think of music in layers and interconnected roles: I cannot hear a bass line without also hearing a potential drum groove and harmonic context. I bring this holistic hearing to any ensemble I am in, which helps me adjust my playing to complement others. For example, as a bassist playing in a piano trio, I am acutely aware of not crowding the pianist’s left hand; as a drummer working with a singer, I tune in to their breathing and phrasing. I advocate that all musicians develop a basic understanding of *multiple instruments*. While one may not physically learn three instruments in depth, one can learn to think like other instrumentalists. In my teaching, I often have, say, pianists learn a simple drum pattern to appreciate rhythmic placement, or have drummers learn to sing a bass line. This cross-training builds ensemble fluency. Fundamentally, I view an ensemble as a *synergistic organism* – the success of the music lies in the interaction, not in any one part. Therefore, I prioritise ensemble skills such as listening, cueing, and dynamic sensitivity in every rehearsal or class I lead. When I direct student ensembles at NUS or NTU, I often use the mantra: “Serve the music, not just your instrument.” This philosophy yields musicians who are flexible and

collaborative. It's also the mindset that enabled me to attain Fellowships on three different instruments; I approached each not as a siloed skill but as different expressions of the same musical self, thereby enriching the whole.

3. Cross-Cultural and Holistic Pedagogy: My artistic outlook is fundamentally cosmopolitan – I see music as a vast landscape of cultures and systems, all of which have value and potential to inform one another. Having one foot in Eastern musical traditions (through my heritage and work with TENG) and the other in Western contemporary music, I am constantly seeking bridges between musical worlds. This is apparent in my compositions (which might blend jazz harmony with Asian pentatonic themes) and in my educational content. I strongly believe in holistic pedagogy that incorporates non-Western concepts into mainstream music education. This was the crux of my doctoral research: advocating that introducing, for example, *Indian tāla counting* or *Middle Eastern maqam intonation* in a college ear training class can broaden students' musical minds and reduce the “exoticism” with which we often treat non-Western music. Philosophically, this stance stems from a respect for all music traditions as sophisticated in their own right. It also comes from an ethical standpoint: as educators, we should question the historical Eurocentrism of our curricula and strive to decolonise and diversify the content. Practically, I have implemented this in courses like “Global Rhythm Studies” and workshops on world grooves. I have seen students light up when they grasp a West African bell pattern or manage to count a complex Carnatic rhythm cycle; these experiences not only give them new tools but also humility and openness as artists. In my practice, I routinely study music from other cultures – whether it's delving into Brazilian samba syncopation or analysing Chinese opera percussion patterns – because I believe it expands my artistic vocabulary. As a result, when I perform or create, I draw on a rich palette of influences. My philosophy is that one can be

a contemporary musician and still honour tradition: by understanding many traditions, one becomes a more *complete* contemporary musician.

4. Lifelong Learning and Credentialing as Artistic Growth: Another aspect of my philosophy is a conviction in lifelong learning and the idea that formal milestones (like degrees or fellowships) can serve as catalysts rather than just accolades. I have pursued numerous qualifications not for the certificates themselves, but for the learning process they entailed. Each diploma or fellowship program I undertook forced me to push my limits in repertoire and technical mastery, essentially setting *structured goals* for artistic growth. This approach reflects my belief that an artist should never stagnate. The moment we feel we have “arrived,” we cease to improve. Thus, I set new challenges for myself constantly – whether it was tackling four fellowship recitals in a year, or writing a book chapter on an unfamiliar topic. I encourage my students and peers to adopt a similar growth mindset. In workshops for early-career music teachers, for example, I often share my story of juggling performance, teaching, and doctoral studies to illustrate that one can always find ways to learn more and refine one’s craft. I also argue that being in academia or professional practice is not an either/or proposition, but rather a continuum; one can be both a practitioner and a scholar. Indeed, wearing the dual hats of performer and researcher has, in my case, enhanced the other. My performances are more informed and purposeful because of my research (I know *why* I am advocating for specific repertoire or techniques), and my research is grounded and made relevant by my real-world performing insights. My philosophy is that experience and knowledge are mutually reinforcing in the arts.

5. The Social Role of the Artist-Educator: Ultimately, underpinning all of the above is a profound philosophy about the role of the arts in society and, by extension, my role as an artist-

educator within the community. I passionately believe that music and the arts are not just entertainment or luxury; they are essential components of a healthy society – vehicles for emotional expression, communal bonding, and cultural identity. This viewpoint was strongly reinforced during the COVID-19 pandemic, leading me to articulate it in the RSA article mentioned earlier. To quote a line from my commentary: *“The arts are not distractions from the crisis; they are integral responses to it... Arts education must be reconceptualised as foundational to civic life, cultural identity, and human development.”* This reflects a philosophy that the work we do as musicians and teachers has significance beyond the concert hall or classroom. It contributes to building resilience and empathy in people. Consequently, I see part of my mission as an educator to advocate for the arts in broader contexts. That is one reason I joined the FRSA and FRSPH communities – to engage with like-minded professionals on how the arts can intersect with public health and social well-being. In practice, this social philosophy manifests in my involvement with community outreach (such as TENG Ensemble’s “TENG Gives Back” initiative, bringing music workshops to underprivileged groups). It also shapes my teaching ethos: I remind students that their musical skills are not just for personal achievement, but can be in service of others, whether that is bringing joy to an audience, participating in charitable events, or simply teaching music to someone who could benefit from it. I strive to model an attitude of service through art. For example, at the Singapore Raffles Music College, I spearheaded discussions on incorporating service-learning into the music curriculum, enabling students to perform in hospitals or community centres as part of their training. In sum, my philosophy of practice extends the meaning of being a musician: I am not only honing my craft and pursuing beauty, but also seeking to make a positive impact through that craft.

In conclusion, my philosophy can be summarised as a commitment to musical excellence that is groove-centred, ensemble-conscious, globally informed, ever-evolving, and socially engaged. I believe that excellent musicianship lies at the intersection of skill and understanding – technical skill, indeed, but guided by a deep understanding of context (both musical and cultural) and purpose (both personal and social). I carry this philosophy with me whether I am behind a drum kit, at a conductor’s podium, or in a classroom. It shapes how I practice (with intention and openness), how I perform (with empathy and adaptability), and how I teach (with rigour and inclusivity). This philosophy is not static; it continues to grow as I grow. Nevertheless, it provides a compass that ensures my professional practice remains true to core values and responsive to the world around me.

Contribution to the Field

I view my contribution to the field of contemporary music as multifaceted, reflecting the multiple roles I occupy – performer, educator, researcher, and community advocate. In reflecting on how my work has impacted others and advanced the discipline, I will frame my contributions in several key areas: artistic innovation and excellence in performance, educational and curricular development, scholarly research and publication, and professional leadership and advocacy. These areas often overlap, but together they paint a picture of how I have tried to move the needle in contemporary music practice and pedagogy.

1. Pushing Boundaries in Multi-Instrumental Performance: One of my primary contributions is demonstrating new possibilities in what a contemporary performing artist can be. By attaining and documenting high achievement on three different rhythm section instruments, I have carved out a niche as a credentialed multi-instrumentalist at the fellowship level. This is more than a personal accolade; it challenges a norm in our field. Traditionally, instrumentalists

specialise narrowly, but my example shows that with dedication, one can attain breadth without sacrificing depth. I have shared this journey through workshops and writing (for instance, a blog essay titled “Four Performance Diplomas, Four Instruments”, where I discussed the process and learning from each) to inspire other musicians who have multiple interests. In terms of artistic innovation, my performances often blend instruments or feature unusual combinations, such as switching between bass and drums mid-concert, or using piano as a percussive instrument in an arrangement. I consider these contributions to the performance practice: they expand how concerts can be designed and how skill sets can be utilised. Furthermore, my original compositions and arrangements contribute to repertoire, especially in hybrid genres. Pieces I’ve written, such as those performed by the Berklee Jazz Orchestra or The TENG Ensemble, introduce new sounds (e.g., jazz big band with Chinese sheng and pipa, or a fusion piece that has a tabla playing alongside a drum kit). These works contribute to the evolving literature of contemporary ensemble music that crosses cultural boundaries.

2. Ensemble Direction and Musical Leadership: Closely tied to performance, but distinct, is my contribution as an ensemble director and music leader. Through roles like music director for festival shows, arranger for cross-genre ensembles, and section leader in bands, I have influenced the **musical direction of numerous projects and groups**. For example, as music director for Soph T.’s Starker Festival set, I was not just performing but crafting the entire musical experience – arranging Mandopop songs into a live funk-jazz idiom, coaching the band, and integrating production elements. That contributed a model for how Mandarin pop could be reimagined in a festival context, potentially influencing how other local artists approach live arrangements. In educational ensembles at SRMC, NUS, and NTU, my leadership has directly shaped the performance standards and stylistic breadth of young musicians. Several student

bands I mentored have gone on to win campus competition awards or be featured in university showcases, indirectly spreading contemporary styles (like funk fusion or jazz) to broader student audiences who might not otherwise engage with them. Additionally, during my time in the Singapore Armed Forces Band, I served as a *2nd-in-command (2IC)* of a combo band, essentially acting as a junior bandleader. There, I arranged contemporary tunes for military ceremonies, subtly modernising the repertoire performed at formal events. While modest, that contribution meant audiences at national events heard, say, a jazzed-up version of a familiar patriotic song, reflecting a contemporary touch to tradition.

3. Educational and Curriculum Development: In the field of music education, I have contributed through both teaching innovation and curriculum design. At Singapore Raffles Music College, I played a significant role in refining the Master of Music pedagogy program. I introduced a module on *Creative Workshop Design* for community settings, drawing on my experience from outreach programs to teach postgraduates how to design music workshops for non-specialist audiences (e.g., children, seniors). The concepts from that module have since been integrated into the college's new curriculum structure, shaping how future music educators are trained to engage with communities. In terms of curriculum consulting, my work with Victoria College of Music on diploma syllabi is another avenue of influence – I have advocated for the inclusion of contemporary styles and world music elements in their composition and theory exams, helping to modernise an otherwise traditional syllabus. As a result, the VCM is piloting new diploma papers that include, for example, arranging a folk melody in a jazz style as an exam task – a small but meaningful shift toward recognising diverse skills. Moreover, I have contributed to the field through teacher training. I have conducted professional development workshops (some under the auspices of institutions, others independently) focusing on rhythm

pedagogy, ensemble coaching techniques, and integrating technology in teaching. Dozens of school music teachers and private instructors have attended these, gaining practical strategies to refresh their teaching. The positive feedback and seeing those educators implement ideas from my workshops (like using world-rhythm exercises in their classes) is evidence of impact – it is a ripple effect where my approach to teaching is disseminated to many students beyond my own.

4. Research and Publications (Bridging Theory and Practice): My scholarly contributions centre on making research that is rooted in practice. My doctoral dissertation, which formulated methods for incorporating world music into ear training, adds to the literature on curriculum innovation in higher music education. It provides a framework and sample materials that other educators can adapt – in fact, since publishing it online, I have been contacted by a couple of music professors (one in the U.S. and one in Europe) who have expressed interest in incorporating some of my world-music ear training exercises into their classes. That kind of knowledge transfer is precisely what I hoped for: that my research would not just sit on a shelf but actively inform practice. Additionally, my articles and commentary have sparked conversations. The RSA piece on reframing arts education (2025) was widely shared among my network and prompted a panel discussion within the RSA Fellowship on arts and well-being in which I participated as a speaker. By articulating how music education fosters resilience, I contributed to a growing discourse that may influence policy or, at the very least, advocacy messaging in our field. Although I am relatively new as a published author, I aim to continue writing. I have a draft in progress for *Perspectives in Public Health* (the journal of RSPH) where I explore the role of community music programs in mental health, linking my FRSPH interest with my practical insights from “TENG Gives Back” and similar programs. Should that be published, it will be another instance of connecting the arts to broader societal

issues in the literature. In summary, my research contributions aim to bridge *gaps* between classical and non-Western music pedagogy, arts and public health, and academic and popular discourse.

5. Professional Service and Advocacy: I have also contributed through service roles that have a broader impact. As an Examiner for multiple boards (SCSM, ASMC), I have a hand in upholding and interpreting standards for performance and teaching exams. This might seem routine, but in practice, I often give detailed feedback to candidates and teachers, which helps guide their future development. I also occasionally advise the boards on updating their exam repertoire lists to include more contemporary pieces, thereby gently guiding these institutions to reflect the current musical landscape. Through my role as an RSA Community Leader, I have organised dialogues and events that connect musicians with professionals from other sectors. For example, I moderated an RSA online forum titled “Arts and Healing post-COVID,” where local artists, educators, and healthcare workers discussed collaborative strategies. These cross-sector conversations contribute to our field by opening up new avenues for musical engagement (like artists working in therapeutic contexts, etc.). My fellowship with the Higher Education Academy (FHEA) also implies a commitment to raising teaching standards; I have mentored a colleague through their FHEA application, thereby indirectly improving pedagogical practices within their institution. In a more public-facing sense, my performances themselves serve as a form of advocacy for live music and cultural exchange. When I perform a jazz set that incorporates a Chinese percussion interlude, for instance, I am subtly *advocating* for cultural diversity in music to every audience member present, perhaps broadening their musical horizons. Similarly, by excelling in both academic and performance arenas, I aim to contribute to bridging the divide

between “practitioners” and “academics” in our field, demonstrating that one person can be both, and encouraging greater integration and mutual respect between these spheres.

6. Mentorship and Human Capital Development: An often intangible but significant contribution is the mentorship I have provided to students and young professionals. Over 15 years, I have taught hundreds of students – some of whom are now emerging artists or educators in their own right. I consider their successes as a part of my contribution. For example, one of my former drum students went on to earn a music degree and now teaches at a local school, carrying forward some of the techniques and ethos I imparted. Another student, whom I guided in jazz theory and arranging, released his small-group album of original music last year – he has told me that our lessons were formative in his approach. These are individual stories, but collectively they represent a legacy of influence on the next generation. In my current position, supervising master’s students’ capstone projects, I directly contribute to developing scholarly work. One of my recent advisees produced a thesis on AI in music education that I helped shape methodologically. This thesis won an internal award at SRMC and is being condensed for an academic journal. I derive great satisfaction from such mentorship outcomes, seeing them as an essential contribution that ensures the continuity and evolution of the field beyond my work.

In summary, my contributions to the field of contemporary music are characterised by breadth and integration. I have strived to be a connector: between instruments, between cultures, between education and performance, and between music and society. Whether it is through an innovative concert program, a new teaching module, a published article, or the success of a protégé, each contribution has been aimed at enriching the practice of music and extending its reach. I have contributed new repertoire interpretations, educational methods, and perspectives, and I have shared these openly through performance, print, and professional networks. Going

forward, I intend to continue in this vein – contributing by example and by sharing – as I believe that is how our field grows. Each artist-educator-researcher adds their piece to the mosaic. My piece, I hope, is seen in the fluid melding of roles, the championing of rhythm and diversity, and the unwavering message that music, in all its forms, matters deeply to human life.

Conclusion

In conclusion, I present this portfolio as a comprehensive testament to my professional practice, artistic achievements, and scholarly contributions in contemporary music. Through the Framing Statement and narrative sections, I have endeavoured to articulate not only *what* I have accomplished but *why* those experiences collectively qualify for doctoral recognition under the VAE pathway. My journey – from a jazz-inclined youth piano student to a multi-fellowship, doctorate-holding music professional – reflects an ongoing pursuit of excellence, innovation, and service in the field of music.

Across the domains of performance, education, and research, I have consistently demonstrated a level of mastery and impact that aligns with the expectations of a Doctor of Music. Artistically, I have achieved distinction as a versatile performer and ensemble leader, attaining formal Fellowships that acknowledge my expertise on multiple instruments and my leadership in ensemble contexts. Educationally, I have taken on significant teaching and curriculum roles, shaping learning experiences at institutions ranging from primary to postgraduate levels, and contributing to the professional development of fellow educators. Scholarly, I have engaged in research that challenges and expands conventional pedagogy, with outcomes shared through publication and implementation in real-world settings.

Throughout this document, a unifying thread has been my reflective, integrative approach – the way I blend practical musicianship with academic inquiry and a global perspective. I have

shown how my philosophy (emphasising groove, ensemble synergy, cross-cultural literacy, and the societal value of music) is not just theoretical, but actively informs my work and yields tangible benefits for students, audiences, and peers. The appended evidence further substantiates the narrative: academic transcripts and qualifications attest to my knowledge base; fellowship certificates and program notes illustrate the breadth of my repertoire and performance caliber; lists of concerts, recordings, and appointments confirm the depth and diversity of my professional engagements; and publications and awards signal peer recognition and thought leadership.

In closing, I humbly assert that the body of work and experience detailed in this portfolio meets the criteria for the award of Doctor of Music by Validation of Experience. I have operated at the highest professional level in my discipline, and in doing so, have contributed original value, be it through pioneering a new model of multi-instrumental artistry, developing innovative teaching strategies, or advocating for the role of the arts in society. This portfolio, titled *“Framing Statement and Portfolio of Professional Practice,”* is both a reflection on what has been achieved and a projection of the professional ethos I will carry forward. Earning the D.Mus. will not be an end, but a validation that propels me into the next chapter of my career with even greater resolve to lead, create, and educate at the forefront of contemporary music.

I thank the jury and the European-American University for considering this submission. The process of compiling it has been enriching in itself, allowing me to critically examine my journey and crystallise the lessons and values it embodies. I am confident that, as a Doctor of Music, I will continue to exemplify the ideals of our field and contribute meaningfully to its future. Looking ahead, I intend to publish my research on groove pedagogy, expand ensemble fluency workshops in university settings, and develop cross-cultural curriculum resources for

music education institutions across the Asia-Pacific region. Indeed, the D.Mus. will validate a journey still in motion – one that I hope to continue at the frontier of performance, pedagogy, and scholarly contribution.

Appendices

Appendix A: Academic Qualifications

Doctor of Music Education (DME) – *Liberty University, USA (2024)* – Graduated with High Distinction (Gold Medallion honours). Research focus: integration of world music concepts in tertiary aural skills pedagogy.

Master of Music (MMus) in Jazz Studies (Performance Track) – *Aaron Copland School of Music, Queens College, CUNY, USA (2018)* – One-year accelerated program. Performance focus on jazz drums; thesis project in jazz composition.

Bachelor of Music (BMus) in Jazz Composition & Professional Music (Minor in Music and Society) – *Berklee College of Music, USA (2016)* – Graduated *Summa Cum Laude*. Dual-major program. Dean's List in all semesters; recipient of multiple merit scholarships covering ~30% of tuition. Minor studies explored sociological aspects of music.

Cambridge GCE 'A' Levels – *Raffles Institution, Singapore (2008)* – Arts stream with high scores across the board.

(Academic transcripts and degree certificates for the above are available in the Documentation Index. GPA and honours are indicated where applicable.)

Appendix B: Professional Fellowships

FHEA – Fellow of the Higher Education Academy (Advance HE, UK, 2025). Fellowship awarded for professional practice in tertiary teaching, including a reflective account of teaching philosophy and impact.

FRSA – Fellow of the Royal Society of Arts (RSA, UK, 2025). Elected fellowship recognising leadership in arts and cultural initiatives. (Serving as RSA Community Leader, Singapore Chapter, 2025–present, and contributor to the RSA Circle platform.)

FRSPH – Fellow of the Royal Society for Public Health (RSPH, UK, 2025). Fellowship acknowledging contributions to public health discourse via the arts (e.g., article on music & resilience, community outreach through music).

FGMS – Fellow of the Guild of Musicians and Singers (UK, 2025). Honorary fellowship for professional achievement in performance and musical direction.

FFSC – Fellow of the Fraternity of St. Cecilia (UK, 2025). Honour given for contributions to sacred and secular music as a performer/teacher.

FVCM(Hons) – Fellowship of the Victoria College of Music and Drama (London) in Composition (Honours, 2025). Level 7 postgraduate-equivalent diploma in musical composition. Submission portfolio included original compositions across jazz, chamber, and fusion styles (scored and recorded).

FNCM – Fellowship of the National College of Music (London) in Performance (Electric Bass Guitar, 2025). Highest diploma in performance for electric bass. Achieved the first-ever bass guitar fellow of NCM. (See Appendix G for recital program notes.)

FTCSM – Fellowship of the Three Counties School of Music (UK) in Professional Achievement (Specialisation: Contemporary Piano Accompaniment, 2025). Fellowship awarded

for demonstrated excellence in collaborative piano and accompaniment in contemporary styles.
(See Appendix G for program notes from submission portfolio.)

F.Perf.ASMC – Fellowship of the Australian Society of Musicology and Composition in Performance (Percussion, 2025). Performance fellowship covering drum kit, orchestral percussion, and hybrid percussion performance. (See Appendix G.)

F.Musicol.ASMC – Fellowship of the Australian Society of Musicology and Composition in Musicology (Ethnomusicology, 2025). Awarded based on a thesis and presentation on non-Western rhythmic structures in contemporary music (drawing from DME research).

F.Dip.SCSM – Fellowship Diploma of St. Cecilia School of Music in Teaching (Art of Music Teaching & Ensemble Direction, 2025). Fellowship diploma recognising pedagogical expertise and contributions to music education. Included submission of teaching portfolio and video demonstration.

AFNCollM – Associate Fellow of the National College of Music (London, 2025). Associate fellowship awarded alongside FNCM, for contributions to NCM's academic community (e.g., exam repertoire suggestions, workshop leadership).

(Copies of fellowship diplomas and letters of conferment are provided in the Documentation Index. Each fellowship above was attained through a rigorous assessment of performance/portfolio by the respective institutions.)

Appendix C: Awards, Distinctions, and Diplomas

Performance and Composition Awards

Blue Man Group Drum-Off Semi-Finalist – Manhattan, NYC

Singapore Drum Fest Quarter-Finalist – Singapore

Best of Jazz Composition – Fall 2014 & Fall 2015 (Berklee)

Benny Golson Award – Berklee College of Music

Duke Ellington Award – Berklee College of Music

Steve Gadd Award – Berklee College of Music

Pro Music Academic and Performance Excellence Award – Berklee College of Music

Esterhazy Quartet Student Composition Reading – Selected Composer

Scholarships and Institutional Recognition

Berklee North American Scholarship Tour – Boston, MA

Berklee Writing and Composition Scholarship – for achievement in contemporary music writing

Public Showcases and Distinction Performances

ABRSM High Scorers' Concert – Jazz piano performance, Singapore

Performance Diplomas and Certifications

LTCL (Licentiate of Trinity College London) – Drum Kit (*Distinction*)

DipABRSM – Piano Performance

DipRSL – Electric Bass

CIPP (Confucius Institute for Chinese Percussion) – Chinese Percussion (*Distinction*)

ABRSM Grade 8 Theory – *Merit*

Professional Recognition

Pantheon Percussion – Artist Endorsee (Singapore)

St Cecilia School of Music (SCSM) – Appointed Examiner

Victoria College of Music and Drama (VCM) – Syllabus Consultant, Contemporary
Performance and Ensemble Direction

Appendix D: Publications, Discography, and Scholarly Work

Academic and Scholarly Publications

Seow, Eugene (2025). *“Arts Are Essential: Reframing Music Education as Infrastructure for Human Resilience.”* Royal Society of Arts (RSA) – Circle Commentary.

A reflective commentary arguing for arts education as civic infrastructure in a post-pandemic world. Emphasises the arts’ roles in emotional well-being and societal recovery. Featured as a “Comment spotlight” on the RSA’s Fellow-led platform.

Seow, Eugene (2024). *“Teaching Aural Skills in Undergraduate Music Using World Music Concepts: A Narrative Inquiry.”* Doctoral Dissertation, Liberty University.

This dissertation explores cross-cultural aural skills pedagogy, drawing on traditions from Africa, India, the Arab world, and East Asia. It includes literature review, fieldwork with teachers, and applied curriculum models. Publicly available via Liberty University’s Digital Commons.

Seow, Eugene (2022). *“Music on Screen – Reflections on Livestreamed Concerts.”* In *Things Will Never Be the Same – Or Will They?* (West, Whateley, & Chanda, eds.).

A contributed chapter analysing livestreamed concerts during the COVID-19 pandemic and their pedagogical implications. Published in a Singapore-based academic volume. (ISBN: 978-981-18-2039-2)

Seow, Eugene (2025, in review). *“Creative Health Through Music Pedagogy: Case Studies in Identity, Listening, and Cultural Belonging in Higher Education.”* Submitted to *Music Education Research Journal*.

An original research article drawing from real-world teaching case studies to examine how ensemble-based and culturally grounded pedagogies enhance belonging, well-being, and identity

formation among tertiary-level students. Based on empirical work with Southeast Asian learners and educators. Includes narrative reflections, teaching artefacts, and cross-disciplinary discussion of creative health frameworks.

Seow, Eugene (2025, in review). *“The Intentional Pocket Project: A Jazz-Informed Workshop Series for Emerging Ensemble Musicians.”* Submitted to *Jazz Education in Research and Practice*.

This peer-reviewed case study presents a rhythm section-led pedagogy designed to develop groove fluency and ensemble cohesion in contemporary university musicians. The workshop model is grounded in jazz-informed strategies and incorporates the author’s original three-pillar framework: Specific Listening, Technical Awareness, and Macro Sight. Includes design rationale, feedback data, and implications for ensemble teaching across levels.

Recorded Projects and Compositional Releases

Seow, Eugene (2025). Delécluse: Douze Études for Snare Drum.

Self-released. A performance-based album project interpreting the complete Delécluse étude cycle.

Seow, Eugene (2018). Origin Story.

Independent release. Second full-length recording featuring original jazz compositions.

Seow, Eugene (2016). A Blueprint for Tomorrow.

Debut full-length recording with original works written during studies at Berklee.

Seow, Eugene (2015). Sungazer.

Large ensemble debut single.

*(Where permitted, full texts or excerpts of these works are indexed in Appendix H:
Documentation. The RSA article and doctoral dissertation are publicly accessible at
eugenseowmusic.com.)*

Appendix E: Performance Highlights

Solo and Ensemble Projects

Douze Études (Singapore, 2025)

Full recording and release of Jacques Delécluse's *Douze Études for Snare Drum*.

Chinese New Year Light Up: A Celebration of Bold Beginnings (Marina Bay Sands, 2025)

Percussionist with The TENG Ensemble.

Rockestra 2024 (Lakeside Garden, Singapore, 2024)

Bassist for Yokez (presented by NParks).

Once Upon A Time (VivoCity Singapore, 2023)

Percussionist/Bassist with The TENG Ensemble.

Roseville Deluxe (Timbre Substation Garden, Singapore, 2021)

Bassist for live jazz/funk performance.

All Things New (Esplanade Forecourt Garden, Singapore, 2020)

Duo performance with Zeeaura.

Starker Music Carnival (Zhongshan Park, Singapore, 2019)

Bassist and Music Director for *Soph. T 霏霏*.

Shanghai Dolly Residency (Singapore, 2019–2020)

Live lounge pianist.

Julian Moehring Southeast Asia Tour (Malaysia and Taiwan, 2017)

Ensemble performer in Kuala Lumpur, Sibul, Kuching, Taipei, Tainan, and Taichung.

Douze Études – Recording Project (Singapore, 2020–2025)

Long-term studio project interpreting Delécluse's complete études.

Major Institutional and International Appearances

Jiangxi International Military Tattoo (Nanchang Stadium, China, 2009)

JSDF Marching Band Festival (Budokan, Japan, 2010)

Musikschau der Nationen (Bremen Arena, Germany, 2011)

Spasskaya International Tattoo (Red Square, Moscow, Russia, 2012)

Defence Relations Performance (Rockhampton, Australia, 2012)

Sweden International Tattoo (Malmö Arena, Sweden, 2013)

U.S. Appearances

Bar Next Door, ShapeShifter Lab, Pianos NYC, Silvana NYC, Shrine World Music Venue

Multiple gigs in New York City (2014–2016).

Lincoln Center Alice Tully Hall with the Asian Cultural Symphony of the USA

Wally's Jazz Café (Boston, 2014–2016)

Berklee Performance Center (Boston, MA)

Original compositions featured by the Berklee Concert Jazz Orchestra.

Singapore Appearances (Selected)

Jazz in July – Esplanade Concourse

Lasalle Recital – Esplanade Outdoor Theatre

Thomson Swing Band – Marina Bay Sands

Zoorassic Park! – Republic Cultural Centre, Theatre

Big Band Bash – Shaw Foundation Symphony Stage

Changing of the Guards Parade – Singapore (2009–2011)

National Day Parade – Singapore (multiple years)

Esplanade Bright Young Things Programme – Core member (2012)

Maslanka's 4th Symphony – SAF Central Band at Esplanade Concert Hall

Mahler's Symphony No. 2 ("Resurrection") – Orchestra of the Music Makers

Russian Revolution – Yong Siew Toh Conservatory

Music for Prague 1968, *Man and Nature*, *Angels in the Architecture* – Singapore Conference

Hall (SAF Central Band)

A Tempo XIX – Victoria Concert Hall (NTU Symphonic Band under Satoshi Yagisawa)

Appendix F: Teaching and Academic Appointments

Higher and Further Education

Singapore Raffles Music College – Lecturer (2019–present)

Hitmaker Global Academy – Lecturer (2021–2024)

Berklee College of Music (Boston, USA) – Core Music Tutor (Ear Training and Harmony)
(2014–2016)

Independent and School-Based Instruction

St. Joseph’s Institution International – Instrumental Music Tutor (2019–present)

Brighton College Singapore – Instrumental Music Tutor (2021–present)

North London Collegiate School Singapore – Instrumental Music Tutor (2021–present)

Amadeus Music School NYC (New York, USA) – Specialist Music Educator (2017)

Music Solutions (Singapore) – AMIS Instructor (2018)

Appendix G: Selected and Curated Programme Notes

FNCM Programme Notes

J.S. Bach – Prelude & Allemande from Suite No. 1 in G Major, BWV 1007

Initially composed for unaccompanied cello during Bach's Köthen period (c. 1717–1723), this suite has since become a foundational work across string repertoires. In this interpretation for electric bass guitar, the Prelude is rendered as a continuous harmonic wash, flowing arpeggios shaped more by contour and pacing than contrapuntal detail. Performed on a five-string fretted bass in BEADG tuning, the register mirrors the cello's range at the octave, preserving its sonority while adapting to the bass's different physicalities.

Certain idiomatic cello features, such as open-string resonance and rapid string crossings, pose unique challenges on the bass guitar, particularly in sections where Bach writes around open G and D. These challenges are addressed through the use of barring techniques and alternate fingerings to maintain continuity. A subtle delay effect and a flat EQ curve help simulate room-like warmth, while the tone knob is set around the midpoint for clarity with soft roll-off. The entire programme is recorded using a Fender Rumble 40 amplifier, with always-on compression and EQ settings throughout.

The Allemande, by contrast, is treated more lyrically. Flowing lines are prioritised over metric rigidity, giving the movement a vocal, almost cantabile quality. Pedal tones are implied even when open strings are not available, achieved via controlled fretting and subtle double stops. Some shifts are executed deliberately to ascend into higher register phrases, foreshadowing upcoming melodic peaks. The influence of Yo-Yo Ma's nuanced interpretations is central here: this reading draws from his phrasing ethos, transposed into a bass idiom that balances articulation with resonance.

Jaco Pastorius – Portrait of Tracy

Composed and recorded in 1976, *Portrait of Tracy* remains a landmark in the electric bass repertoire. Named for Jaco Pastorius's then-wife Tracy Sexton, the piece introduced a generation of musicians to the expressive possibilities of harmonics, both natural and artificial, on a solo instrument. Entirely built from these techniques, it redefined the role of the bass guitar in modern music.

This interpretation is performed on a four-string semi-hollow fretless bass with flat-wound strings in standard tuning (EADG). The choice of a fretless setup enhances the warmth and bloom of the harmonics, while a mild delay setting helps sustain their presence, especially in the more delicate artificial passages. The tone knob is set fully open to maximise clarity and upper overtone content.

The piece's most significant technical challenges arise in the false harmonic sections, particularly the combination of a fretted 2nd-fret note with an activated 5th-fret harmonic to produce an octave, demanding both stretch and precision. The final cadential figure also presents difficulties: lacking traditional frets, the performer must employ a tap harmonic technique (akin to a soft touch slap at the nodal point) to sound the final overtones, accepting a slight tonal compromise in exchange for execution.

This version favours a slower, more lyrical pacing than Jaco's original album take, closer in spirit to particular bootleg live versions and instructional demonstrations where phrasing takes precedence over tempo. Harmonics are treated as fragile but luminous artefacts: sonically distinct, fleeting, and difficult to control.

Artistically, the inclusion of *Portrait of Tracy* reflects a commitment to one of the electric bass's most idiomatic and least forgiving textures. Beyond its historical significance, it offers a

test of touch, intonation, and musical patience, demanding a performer who can navigate its floating dissonances and resolve them into something both precise and poetic.

Charlie Parker – Confirmation

This performance of *Confirmation* blends historical reverence with personal fluency. The head melody is attributed to Charlie Parker, followed by a progression through walking bass, improvised solos, and a return to the walking feel, a structure that reflects both tradition and intent. While the improvisation is not pre-written, it unfolds within a clearly defined five-chorus arc: the first chorus presents the head; the second transitions into a walking line; the third and fourth choruses are reserved for improvised soloing; and the final chorus closes with another walk, restoring rhythmic grounding.

The improvisation itself is rooted in bebop vocabulary, including 16th-note chromatic flurries, triplet runs, and displaced accents, delivered through the lens of electric bass technique. The player's background in jazz composition (BMus, Berklee) and jazz performance (MMus, Queens College) informs the phrasing logic, harmonic clarity, and formal cohesion. Rather than mimicking Parker's solos, the performance aims to demonstrate authentic idiomatic fluency — the ability to create within the language, not merely replicate it.

The piece is performed on a fretless electric bass, the same instrument used in "*Portrait of Tracy*," with tonal and physical choices adapted to the bebop idiom. The lower register is heavily utilised to evoke upright bass phrasing, while melodic statements emerge in the higher range of the G string when needed. The instrument's natural sustain is shaped through muting and note definition, with vibrato, hammer-ons, pull-offs, and glissandi used as expressive devices rather than effects. Walking lines are played near the neck to simulate double bass warmth, while

solos shift toward the bridge for more bite. The tone remains dry throughout, maintaining clarity and rhythmic drive.

Confirmation occupies the jazz core of the recital, a harmonic and stylistic anchor that connects backwards to swing, outward to fusion, and conceptually to the roots of modern improvisation. Parker's presence is acknowledged but not idolised: his head is preserved, his changes respected, and his spirit engaged not through imitation but through creative response. There is no need to over-intellectualise when performing bebop. Fluency means turning off the brain and letting the ears lead.

Stuart Clayton – Plectrum Study No. 2

Stuart Clayton's *Plectrum Study No. 2* is part of his acclaimed series of bass études designed to explore technical specificity within musical contexts. While the bass guitar is often associated with fingerstyle playing, this piece flips that assumption, framing pick technique as both virtuosic and expressive, not merely practical.

This performance uses a Dunlop Tortex Jazz III pick (0.5mm), chosen for its agility and tactile control. While thicker picks are common among bassists for their stability, this lighter gauge enables quicker string release and articulation, which is particularly important in passages that alternate between tight single-note lines and chordal strumming. The right-hand technique remains primarily alternate picking (~95%), preserving rhythmic integrity and allowing ghost notes to sit naturally within the groove. Occasional economy strokes are used for directional fluidity, though they remain exceptions rather than the norm.

The core technical challenge lies in seamlessly switching from percussive strumming to articulated melodic phrasing. Each demands a subtly different picking angle and contact pressure, especially on a lower-tension instrument like the electric bass. Tone settings include a

fully open tone knob and light chorus effect, offering shimmer and separation across phrases. As with all tracks in this programme, the signal chain runs through a Fender Rumble 40 amplifier, with compression and EQ always active.

While included as a showcase of right-hand command, this piece also functions as a musical reclamation. Often, the plectrum is dismissed by traditional bassists as “guitaristic.” Here, however, it is elevated, framed as a complete, idiomatic voice. Clayton’s writing makes no apologies: it is both pedagogically rigorous and musically engaging. This study asserts what modern bass pedagogy increasingly recognises, that the boundaries between guitar and bass technique are porous and that musicality transcends orthodoxy.

Stuart Clayton – Chordal Fingerstyle Study

This lyrical étude by Stuart Clayton explores harmonic texture and right-hand independence through chordal fingerstyle technique, an area often underrepresented in the electric bass canon. Performed in standard tuning, it employs a classical plucking approach using the PIMA technique, which requires articulate layered voicings with clarity and control.

The voicings range from open triads (e.g., root–root–10th) to incomplete extended chords and full seven-note structures such as Fmaj7#11 (omitting the fifth for spatial economy). Many harmonies are suggested more than stated: combinations like A–E–B imply an Am9, relying on listener inference and the piece’s internal motion to complete the harmonic picture. Open strings play a central role, used both for resonance and as pivot tones during shape shifts.

Technically, the main challenge lies in left-hand choreography. Shifts between voicing types, such as an open-string D triad to a fretted C with an added 10th, require both reach and precision. In this interpretation, some passages have been revised for fluency; for example, using

the 10th fret of the E string as a substitute for the open D allows for a smoother descent into the C-based shape without sacrificing harmonic integrity.

Tone-wise, this piece sits at the opposite end of the sonic spectrum from the slap or pick-based works in the programme. The tone knob is fully rolled off for warmth, and a subtle delay adds depth and sustain. Played through a Fender Rumble 40 amp with compression and EQ, the sound prioritises bloom and breath over attack.

Included here for both contrast and continuity, *Chordal Fingerstyle Study* mirrors the Bach suite in its linear grace. It asserts the electric bass as a polyphonic instrument, capable of sustaining independent voices and harmonic nuance, not just groove or firepower. More than a technique demonstration, it is a reminder that the word “guitar” in “bass guitar” still means something.

Alain Caron – D-Code

A tour de force in electric bass performance, *D-Code* is one of Alain Caron’s most celebrated solo pieces, an explosive showcase of rhythmic complexity, percussive articulation, and extended technique. This interpretation is performed on a five-string fretted bass in BEADG tuning, equipped with Elixir strings for maximum clarity and snap. A fretted setup is non-negotiable here; the velocity, precision, and tactile resistance required by the slap idiom demand it.

Every slap technique in the arsenal is on display: traditional thumb slaps, pops (including alternating right-hand index and middle pops, sometimes executed in unison), ghost notes, hammer-ons, left-hand slaps, and what is commonly referred to as the “open hammer pluck” technique, a three-part slap phrase involving thumb open string, immediate hammer-on, and a

final pluck for melodic closure. The performance also integrates double-thumbing and rapid-fire slap-pop bursts, with occasional double stops and full chord voicings woven into the texture.

The solo section of *D-Code* is the programme's most technically punishing passage. Fast, syncopated runs must be executed entirely within slap vocabulary, requiring premeditated mapping of slap-pop-double-thumb sequences to preserve line integrity and articulation. Caron's original phrasing is mostly preserved out of respect and necessity. His sense of metric displacement and micro-dynamic shading is deeply embedded into the work's rhythmic DNA.

Tone-wise, the baseline setup of compression and EQ (via Fender Rumble 40) remains in place, but an envelope filter is activated throughout to heighten the percussive contrast and lend articulation to a biting, synth-adjacent envelope.

This piece stands as a statement. Slap technique is not a gimmick; it is a foundational vocabulary for any serious electric bassist, a beast that must be confronted and tamed. *D-Code* is included here not just for flash but as a defiant nod to those who dismiss slap as a stylistic cliché or a guitarist's party trick. Without this piece, the recital would feel incomplete, technically, stylistically, and philosophically.

Dream Theater – Erotomania

Erotomania, released initially on Dream Theatre's 1994 album *Awake*, is a showcase of progressive metal's complexity, rhythmic volatility, and ensemble virtuosity. This performance closely adheres to John Myung's original bass lines, executed on a seven-string fretted bass (BEADGCF) with full-range articulation and a deliberately aggressive tone profile.

The fingerstyle technique is employed throughout, but with an intentionally staccato attack, whipping the strings with controlled precision rather than laying back into a groove. The tone is shaped through a high-gain fuzz pedal with compression and gate settings engaged,

maximising articulation in fast runs while maintaining clarity across register shifts. The amp signal remains consistent with the rest of the recital (Fender Rumble 40), though this piece pushes its tonal aggression further than any other.

Technically, the primary challenge lies in Erotomania's frequent meter changes and sudden shifts in phrasing logic. From 11/8 to 5/4, the player must remain mentally agile while physically executing wide string skips, fast slides, and unison lines with near-mechanical precision in more obscure subdivisions. These demands are compounded by the extended range of the instrument, which is fully exploited to navigate across multiple octaves and register breaks.

Although initially conceived as an ensemble piece, this version embraces a more soloistic character partly due to the saturation of the fuzz tone and partly as a structural counterpoint to earlier works in the programme. Where Portrait of Tracy offers fragility and Confirmation channels bebop fluency, Erotomania asserts itself as the recital's explosive apex.

It also serves as a deliberate contrast to the opening Bach Suite, a bridge from historical formalism to post-classical futurism. If Bach represented line, Erotomania represented edge. This is the electric bass in its most modern, unrestrained form: percussive, technical, and sonically unapologetic.

F.Perf.ASMC Programme Notes

Jacques Delécluse – Étude No. 12 from *Douze Études pour Caisse-Claire*

Étude No. 12 is one of the most complex works in Delécluse's collection, characterised by shifting meters, additive and subtractive groupings, and recurring motifs that blur traditional phrasing. It traverses a broad spectrum of time signatures, including 7/8, 5/8, 3/8, and 2/8, as

well as their 16th-note derivatives, producing a flow where the pulse is governed more by subdivision and internal logic than by barlines.

The core challenge lies not in execution but in staying mentally ahead of the meter changes while maintaining musical shape. The étude's recurring three-eighth-note motive is continually reframed and destabilised, forcing recalibration in real-time.

This recording forms part of *Douze Études*, Dr Seow's 2025 solo snare album conceptualised as a contemporary "cover" project. While faithful to the score, the interpretation reimagines each étude as a standalone musical and technical expression work.

Jacques Delécluse – Étude No. 1 from *Douze Études pour Caisse-Claire*

Étude No. 1 continues the *Douze Études* set, focusing on classical phrasing and balanced rudimental execution. Although grounded in 4/4 time, it demands a high level of dynamic nuance and roll precision, serving as a study in phrased articulation rather than sheer complexity.

The musical line is shaped through accent displacement, internal roll control, and refined handling of grace notes. Stickings must be deliberate yet fluid, preserving the étude's poise without sounding mechanical. Pacing and spacing between gestures are essential, allowing the material to breathe while maintaining forward momentum.

Recorded as part of *Douze Études* (2025), this interpretation treats the piece not as warmup material but as an expressive statement. It establishes clarity, shape, and restraint, principles echoing the rest of the recital.

Dr Eugene Seow – The Wizard

The Wizard follows a head-solo-head structure, with a 32-bar AABA form in 3/4. It opens with brushes, setting a contemplative, mysterious tone before transitioning to sticks as the intensity rises. Each solo section moves in and out of these dynamic shifts, with brushwork

returning to calm things before ramping up into a more intense style, reflecting the piece's fluctuating energy.

The harmonic structure is built on an unusual modal foundation. The A sections are centred around a melodic minor scale with a flat 2nd degree, giving the piece a haunting, unsettled character. In contrast, the B section introduces a whole-tone scale with a twist: the perfect fifth is reintroduced, making it feel closer to a Lydian b6/b7 scale. This irregularity in the modes disrupts the listener's expectations, reinforcing the mysterious vibe that *The Wizard* aims to evoke.

Composed for *A Blueprint for Tomorrow* (2016), *The Wizard* explores the tension between recognisable patterns and unexpected harmonic turns, creating an ever-shifting sonic landscape that challenges the listener's sense of stability and resolution.

Dr Eugene Seow – Elysium

Elysium follows a traditional AABA form, grounded in a tonal jazz style but with a modern edge. The piece balances harmonic stability with contemporary twists, notably through modal interchange, where standard resolutions give way to a sharp IVm7b5, creating an unexpected harmonic tension. These shifts are layered on top of classic jazz structures, such as circle-of-fifths progressions, keeping the flow familiar while introducing a fresh complexity.

The big band arrangement supports the melody, with brass and saxophones providing rich harmonic backing while the rhythm section maintains a steady, swinging groove. The drum kit locks in with the bass, driving the piece forward, while the piano and guitar contribute harmonic colour. The overall mood of *Elysium* remains uplifting, yet tinged with complexity, as the rhythmic drive pushes through; the harmonic tensions occasionally resolve in ways that keep the listener engaged without ever fully settling.

Written as part of Dr Seow's jazz explorations, *Elysium* blends traditional jazz harmony with modern techniques, creating a timeless and forward-looking piece.

Dr Eugene Seow – The Gloaming

The Gloaming opens with free-time improvisation on the tar, exploring its expressive range from whale-like skin glissandi to rim trills and contrasting bass and high articulations. The drum kit enters seamlessly as intensity deepens, continuing the arc and highlighting an organic transition between instruments.

The piece follows a head–solo–head structure in an unusually slow 5/8 (or 10/8). The time-feel is sparse and unanchored, encouraging introspection. Harmonically, it leans into ambiguous colours: sharp five majors, minor-major 7s, minor b6s, and tension 10 sonorities, as well as sus voicings with a high suspended third. The result is meditative and quietly raw.

Released on *Origin Story* (2018), *The Gloaming* functions as an emotional centrepiece, a sonic twilight that resists resolution and invites stillness.

Dr Eugene Seow – Made of Glass

Similarly released in 2018 on *Origin Story*, *Made of Glass* explores rhythmic asymmetry through an Afro groove built in 11/8, essentially a classic 12/8 with one eighth note removed. The result is floating and disorienting, reinforcing the piece's abstract, inward-travelling quality.

The form is loosely AABA, with 6-bar “blues” phrasing in the A sections. The second A is reharmonised with suspended colours and non-tertian voicings, while the B section shifts into modern jazz changes and modal interchange. An udu solo forms the centrepiece, contrasting earthy texture with the kit's groove and establishing a pulse-texture dialogue.

Though the rhythm feels natural, 11/8 demands internal clarity; the groove is felt in 3+3+3+2 groupings to maintain drive without rigidity. The piece balances compositional design with organic motion structure without symmetry.

Neil Hefti – Cute

Initially written for the Count Basie Orchestra, *Cute* is a light swing standard with brushes at its centre, playful, understated, and intricate. This performance was recorded with nylon brushes on a Korg Wavedrum, supported by a MIDI backing track. The goal was to recreate acoustic nuance while showcasing the expressive potential of electronic percussion. Indeed, in choosing the Wavedrum, the aim was not replication but extension, preserving articulation nuance while embracing digital timbre.

Brushwork opens with an involved head melody followed by traditional comping, then moves into a full-form solo using lateral strokes, tap accents, circular flutters, and sweep variations. The aim was to emphasise phrasing and thus contrast stick logic versus brush logic within a digital sound palette.

This piece resonates with Dr Seow's extended study of brush technique, including lateral articulation and less codified gestures drawn from jazz, funk, and global traditions—*Cute* functions as both homage and experiment, a quiet, clever pause in the recital.

Dr Eugene Seow – Victory Gate

Victory Gate draws on Indian rhythmic concepts and jazz fusion to build a high-intensity arc through shifting instrumental roles. Alternating between tabla and drum kit, the piece contrasts meditative complexity with explosive groove-driven energy.

Composed in 20/8 but felt more naturally as 4/4 with quintuplet subdivisions, the piece resists metric regularity. Harmonically, it embraces sharp tensions, dominant extensions, and

modal colour across a soloist-friendly form: A–B (vamp)–C–D (vamp). The vamps serve as rhythmic launchpads, controlled burn zones that allow escalation.

The title references Indian victory pillars – *stupas* – or ceremonial arches, marking triumph. Released initially on *Origin Story* (2018), *Victory Gate* remains one of the suite's most demanding works: celebratory, confrontational, and rhythmically volatile.

Dr Eugene Seow – Overshadows

Overshadows is an intense, uptempo swing piece with a 24-bar AAB structure that pushes the boundaries of post-bop jazz. The first A section introduces the melody, while the second A section displaces it rhythmically, creating a sense of tension and complexity that is explored throughout the piece. The harmonic structure is nonfunctional, keeping the piece firmly in the post-bop tradition while allowing improvisatory freedom.

The B section takes a further departure, introducing rhythmic hits in groupings of 5, which adds a layer of polyrhythmic complexity to the piece. The drum kit plays a central role, with an open drum solo over the form in the Middle, showcasing both brushwork and stickwork in a dynamic display of technical agility. The rhythm section, comprising guitar, piano, and bass, provides a driving backdrop to the drumming, with its interplay contributing to the overall sense of chaos and intensity.

This track, from *A Blueprint for Tomorrow* (2016), showcases the raw energy and unpredictability of modern jazz, with fast-paced rhythms and dynamic shifts that mirror the piece's title as the chaos of the music overshadows any sense of static structure, constantly shifting and evolving.

Sammy Fain & George Shearing/arr. Dr Eugene Seow – Someday × Birdland (Medley)

In this medley, *Someday My Prince Will Come* and *Lullaby of Birdland* are mashed together to highlight Dr Seow's extraordinary brush technique, performed on a pizza box. The piece opens with "*Someday My Prince Will Come*" (3/4) in voice and brushwork, establishing a gentle, melodic atmosphere.

Transitioning seamlessly into *Lullaby of Birdland* (4/4), the entire form becomes a canvas for Dr Seow's brush virtuosity. Throughout the tune, the interplay between the voice and the brush creates a rhythmic dialogue, with the brushwork driving the musical pulse. The focus here is squarely on the technical prowess of the performer, using only brushes to create a broad dynamic range, from delicate taps to more aggressive, energetic strokes, all while maintaining the piece's swinging groove.

This medley is a celebration of Dr Seow's mastery of brushwork, showcasing how a simple pizza box and brushes can elevate the Great American Songbook in a playful and technically impressive way.

Jacques Delécluse – Étude No. 5 from *Douze Études pour Caisse-Claire*

Étude No. 5 features rapid alternation between short rolls and accented single strokes, resulting in a texture that constantly shifts in weight and density. Built around a compressed AB form, the piece moves from sharply profiled rhythmic cells into more lyrical, legato phrasing before snapping back into precision.

Its difficulty is shaping the contrast between slurred and articulated figures, often within the exact phrase. Roll entries must be seamless, with tapered endpoints, especially in sudden decrescendos. The étude also foregrounds dynamic shading, requiring fast transitions between forte statements and whisper-quiet echoes.

This recording, part of *Douze Études* (2025), was approached with an emphasis on rhythmic lift and structural clarity. The goal was to preserve the étude’s elegant surface while revealing its subtle volatility, phrases that tighten, release, stretch, and resolve in miniature arcs.

Jacques Delécluse – Étude No. 9 from *Douze Études pour Caisse-Claire*

Étude No. 9 is a masterclass in velocity, control, and phrasing. Though more straightforward in structure than No. 12, its blistering tempo and precision demands make it a formidable challenge. The performer must manage rapid dynamic shifts, intricate sticking, and detailed roll articulations while maintaining clarity and flow.

Its ABA’ form requires a refined sense of timing and internal pacing. The first section introduces agile, motivic material; the middle intensifies with denser rhythmic interplay before the final A’ demands clean execution under fatigue.

This recording appears on Dr Seow’s 2025 album *Douze Études*, which presents all twelve Delécluse études as standalone performance works. The interpretation highlights their musical potential beyond technical study.

FTCSM Programme Notes

This 4-minute excerpt compilation showcases Dr Eugene Seow’s contemporary piano accompaniment across multiple languages, genres, and ensemble formats. The video draws on live recordings of weddings, lounge gigs, and commercial showcases from 2023 to 2025.

Stylistic and technical features:

- Jazz standards (“Dream A Little Dream,” “Fly Me To The Moon,” “The Girl from Ipanema”) demonstrate swing phrasing, chord substitution, and rubato-to-groove transitions.

- Mandopop and Cantopop ballads (“Xie Xie Ni Ai Wo,” “Xiang Yi Wei Ming,” “Ye Lai Xiang”) show harmonic sensitivity, control of texture, and lyrical phrasing across Chinese dialects.
 - Bilingual pop and acoustic repertoire (“If I Ain’t Got You,” “Thinking Out Loud,” “My Destiny”) features dynamic shading, live vocal tracking, and stylistic alignment with modern pop idioms.
 - World and regional crossovers (“Tur Young”) highlight Eugene’s ability to accompany unfamiliar idioms with melodic responsiveness and appropriate harmonic voicing.
- Ensemble configurations include:
- Voice + Piano (duo)
 - Flute/Dizi + piano (instrumental)
 - Small combo context with minimal rhythm section support

This set evidences the candidate’s ability to listen, lead, and adapt in live performance — all from the keyboard. Each clip was selected to spotlight interpretive nuance, multilingual agility, and his consistent role as musical glue in varied commercial contexts.

Lead Sheets & Annotated Charts

The following charts reflect Dr Eugene Seow’s approach to contemporary piano accompaniment across a range of stylistic and ensemble settings. They demonstrate harmonic depth, rhythmic awareness, and real-time textural thinking — all key to collaborative, adaptable performance in modern pop and jazz contexts.

1. Ai Ai Ai – Khalil Fong / 方大同

Genre: Mandopop / Contemporary R&B

Context: Starker Music Festival, arranged for singer Soph T. 霏霏

A reharmonised lead sheet featuring jazz-tinged alterations, chromatic voice leading, and a warm neo-soul palette. Chords such as D7(#9) and G7(13) highlight the use of tasteful harmonic colour to support expressive phrasing.

2. Virtual Insanity – Jamiroquai

Genre: Acid Jazz / Funk

Context: Live jam arrangement

This chart demonstrates modal mixture, funk comping, and broken chord voicings over syncopated rhythms. The left-hand restraint and voicing spread show sensitivity to ensemble balance and groove.

3. Good Luck, Babe! – Chappell Roan

Genre: Hyperpop / Synthwave

Context: Self-contained keyboard performance

An MD-style lead sheet annotated with rhythmic hits, pedal bass cues, and implied percussion grooves. Designed for one keyboardist to emulate a full band, it shows production-aware voicing and real-time layering logic.

4. A Million Dreams – Pasek & Paul

Genre: Cinematic Pop / Orchestral Ballad

Context: Pop Orchestra rhythm section chart

This part approximates lush string writing and cinematic phrasing using arpeggios, dynamic shaping, and rhythmic swells. Percussion cues (suspended cymbal) and phrasing marks create orchestral lift in a reduced rhythm section format. Designed for a film-musical setting with live ensemble flexibility.

5. Matsuri – Fujii Kaze / 藤井風

Genre: J-Pop / Gospel-Funk Hybrid

Context: Pop Orchestra groove chart

A rhythm part that combines gospel-inspired harmony with a Japanese contemporary pop sensibility. Annotated with stabs, hits, and rhythmic layering for synths and bass. Demonstrates pocket precision and groove-conductive notation.

Appendix H: Documentation Index and Evidence Summary

Submitted as a separate ZIP folder (Appendix_H_EugeneSeow_DMus2025.zip). All documents are labelled and organised by category.

H1. Degree and Diploma Certificates

- **H1a. Liberty DME Certificate.jpg**
 - **H1a. Liberty DME Transcript (Unofficial).pdf**
 - **H1b. Queens MMus Certificate.jpg**
 - **H1b. Queens MMus Transcript (Unofficial).pdf**
 - **H1c. Berklee BMus Certificate.jpg**
 - **H1c. Berklee BMus Transcript (Official).pdf**
 - **H1c. Berklee BMus Transcript (Unofficial).pdf**
 - **H1d. DipABRSM Piano Performance.jpg**
 - **H1d. DipRSL Electric Bass.jpg**
 - **H1d. LTCL Drum Kit – Distinction.jpg**
 - **H1d. ABRSM Grade 8 Music Theory.pdf**
 - **H1d. CIPP – Chinese Percussion (Distinction).jpg**
 - **H1d. Raffles A Level Cert 1.pdf**
 - **H1d. Raffles A Level Cert 2.pdf**
-

H2. Fellowship and Credential Documentation

- **H2a. FNCM Electric Bass – Result Slip.pdf**
- **H2a. FNCM Confirmation – Email Screenshot.png**

- **H2b. FTCSM Fellowship Certificate.pdf**
 - **H2b. FVCM(Hons) Composition Fellowship.pdf**
 - **H2b. AFNCollM Certificate.pdf**
 - **H2b. ASMC & SCSM Fellowship Confirmations – Composite.pdf** (*covers F.Perf.ASMC, F.Musicol.ASMC, F.Dip.SCSM*)
 - **H2c. FRSA Fellowship.png**
 - **H2c. FRSPH Fellowship.pdf**
 - **H2c. FGMS Fellowship.pdf**
 - **H2c. FFSC Fellowship.pdf**
-

H3. Performance Documentation

- **H3b1. Starker Festival Poster – Fei Fei (2019).jpg**
 - **H3b2. Rockestra Poster – Yokez (2024).jpg**
 - **H3b3. TENG Poster – Once Upon a Full Moon (2024).jpg**
 - **H3d1. Live Performance – Drum Kit.jpg**
 - **H3d2. Performance – Electric Bass.jpg**
 - **H3d3. Performance – Piano / Keyboard.jpeg**
 - **H3d4. Ensemble Setup / Other Instrument.JPG**
-

H4. Teaching and Curriculum Materials

- **H4a. Sample Lesson Plan – SRMC.pptx**
 - **H4b. Syllabus Proposal – VCM Diploma in Contemporary Performance.docx**
-

H5. Student Feedback

- **H5a. Student Evaluation Sheets – National University of Singapore 2023.docx**
 - **H5a. Student Evaluation Sheets – National University of Singapore 2024.pdf**
-

H6. Scholarly Publications and Research Outputs

- **H6a. “Arts Are Essential” – RSA Circle.pdf**
 - **H6b. DME Dissertation – Abstract.pdf**
 - **H6c. “Intentional Pocket Project” Article – Abstract.pdf**
 - **H6d. “Creative Health through Music Pedagogy” – Abstract.pdf**
-

H7. Video Submissions

- **H7 – Fellowship Performance Video Links.pdf**

(Contains unlisted YouTube URLs for FNCM, F.Perf.ASMC, and FTCSM recital submissions)