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Editorial

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The Malaysian Music Journal Volume 7 presents twelve articles involving issues on music education, composition, musicology, music therapy and interdisciplinary studies involving urban soundscapes. The first seven articles present current trajectories on music education in Taiwan, Philippines, Thailand, Australia, United States and Malaysia.

In 'Exploring young children's communication development through the soundbeam trigger modes in the holistic music educational approach for young children' programme', Liza Lee and Ho enlighten us on a music education programme in Taiwan known as the 'Holistic Music Educational Approach for Young Children Programme' (HMEAYC). This programme capitalises on the language of music to communicate knowledge and instructions. One of the activities in this programme utilises the soundbeam technology to enhance communication development among children including those with special needs. This technology aids special needs students in expressing their thoughts through musical sounds triggered from their limbs. Through qualitative and quantitative research, Lee and Ho showed that both mainstream and special needs children demonstrate achieved positive communication development through the use of the soundbeam technology. This research affirms the efficacy of therapy through music education.

'Poiesis' is a programme in the Philippines developed as a response to the National Association of Music Education's (NafME) trajectory of integrating the learning of shared concepts in the arts such as 'repetition and contrast' or 'balance and symmetry' through integrating the visual arts and music. Through qualitative research on Poiesis, Bauza-Wahiman in 'Assessing Poiesis as an effective approach to integrating music and visual art' affirm that understanding and appreciation of these shared concepts were enhanced through integrative learning.

Pitupumnak presents the current status of Lanna music in the educational institutions in 'Paradigm for the development of a Lanna music curriculum in higher education in Northern Thailand'. He presents views on how Lanna curriculum should be incorporated into the Thai national curriculum standards. Pitupumnak presents opinions of experts who posit that the national curriculum should aim to sustain musical traditions,

highlight local musical traditions, emphasis on cultural diversity and engagement with the community.

Daniel Lee critiques the current international, namely United States and United Kingdom focused musical repertoire for electric guitar pedagogy in Australia. Through a quantitative survey of the music examination syllabus, industry discourse, Internet sites and industry media, Lee discovers the lack of musical selections from local musical resources. In ‘A pedagogical canon for electric guitar: An Australian cultural perspective’, Lee, D. suggests a canon of repertoire incorporating local content that suffices the guitar level of the student.

In ‘Understanding the pull motivations of Malaysian women music teachers as music entrepreneurship’, Cheong examines the reasons for Malaysian women’s attraction to entrepreneurship in music through the founding of music studios, schools and small music business ownership. She summaries her findings to eight emergent themes categorised under two themes – pull motivation and environmental influences.

Puangsamlee and Fyr provide evidence that the learning of harmony contributes to performance enhancement among wind instrument beginners. Generally considered as performing a melodic rather than harmonic instrument, wind instrumentalists are seen as less experienced in the performance of harmonic passages compared to pianists or guitarists. The study conducted in ‘Benefits of listening for harmony on the performance of wind instrument beginners’ recommends some approaches to introducing harmony among wind beginners a means toward enhancing performance.

In ‘The effects of a Chinese and Cuban music programme on the cultural understanding of elementary children’, Chen-Hafteck conducted a six-week programme that aimed at enhancing the understanding of culture through a multicultural musical experience of China and Cuban music. Utilising Edward’s (1994) assessment instrument, Chen-Hafteck showed that elementary school children in New Jersey’s cultural appreciation increased and negative cultural stereotyping reduced.

Isaiah Lee, in his article titled, ‘Inbetweenness: Transcultural thinking in my compositional practice’ illustrates the concept of ‘in-betweenness’ in his compositional practice. Isaiah Lee discusses his composition from the perspective of a transitional approach rather than a final creative product. This article presents a composer’s postmodern perspective of composition, a view that places importance on processes rather than final performances of creative works.

Inspired by the music of the Lisu, a hill tribe in northern Thailand, Suwanpakdee shares his approaches to the composition of *Mood*, a work composed for guitar and a string quartet. In ‘Sounds of Lisu music to new music for guitar and string quartet’, Suwanpakdee explains how he combined

inspiration and knowledge from his fieldtrip experience of Lisu music with his education on western musical composition techniques in a new composition.

In an interdisciplinary research on soundscape and urban living, Shuraifa, in 'The Urban soundscape: Analysing the spatiotemporal distribution of acoustic events and its influencing the racial/ethnic composition of New York neighbours' presents her analysis on urban soundscapes at six locations in the United States. Her study assists urbanites in understanding whether exposure to noise may be detrimental to their health.

Kay in 'Four-hand piano transcriptions and the reception of symphonic repertoire in nineteenth-century Europe' examines the value of performing four-hand piano transcriptions of symphonic works. Her study sheds light on how performing arrangements of four-hand piano music can serve as a pedagogical tool to facilitate the understanding of compositional techniques in symphonic scores.

In the last article, Ang discusses the voice characteristics of people afflicted with Parkinson Disease. Her study serves a guide for the development of voice rehabilitation models. This study demonstrates how musical analysis may facilitate improvement in physical well-being.

Clare Suet Ching Chan

Chief Editor

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