

MALAYSIAN

JOURNAL OF MUSIC

Volume 8
2019
ISSN 2600-9366
e-ISSN 2600-9331

Penerbit Universiti Pendidikan Sultan Idris
Tanjong Malim, Perak
2019

MALAYSIAN JOURNAL OF MUSIC

Volume 8, 2019

Editorial <i>Clare Suet Ching Chan</i>	v
Klong yao and the Performance of Minority Identity in the Siamese Community of Perlis, Malaysia <i>Chayuti Tassanawongwara, Hanafi Hussin</i>	1
Investigating Nineteenth-Century Transcriptions through History of Opera and Music Publishing: Mauro Giuliani's Sources for Two Themes in Le Rossiniane No. 2, Op. 120, and No. 3, Op. 121 <i>Francesco Teopini Terzetti Casagrande</i>	19
Exploring the Role of the Music Teacher from the Perspectives of Parents and Teachers in West Malaysia <i>Kathryn Ang, Clorinda Panebianco, Albi Odendaal</i>	52
The Instrument as Instrumental: Pgaz k'Nyau Bamboo Musicking and Karen Eco-Friendliness <i>Suwichan "Chi" Phattanaphraiwan, Benjamin Stuart Fairfield</i>	68
The Effects of Parent-Child Interactive Music Therapy on Sentence Verbalisation in a Child with Autism Spectrum Disorder: A Case Study <i>Charoenphol Chanyanit, Natee Chiengchana, Nion Tayrattanachai</i>	86
Educational Partnerships towards Long-Term Music Education Projects in Thailand. <i>Nicha Chansitthichok, Anak Charanyananda, Narongchai Pidokrajt</i>	96
Transmission of <i>Kèlèntangan</i> Music among the Dayak Bènuaq of East Kalimantan in Indonesia <i>Eli Irawati</i>	108

Patronage and Capitalism in the Musical Associations of Late Nineteenth- 122
Century Colonial Manila
Arwin Q. Tan

Editorial

Cite this editorial (APA): Chan, C.S.C. (2019). Editorial. *Malaysian Journal of Music Journal*, 8, v-vi.

The Malaysian Music Journal, Volume 8, is composed of eight articles involving issues in ethnomusicology, musicology, music education and music therapy. These articles present the research of authors from various academic backgrounds and places including Hong Kong, Philippines, Thailand, Indonesia, United States, Italy and Malaysia.

Tassanawongwara and Hussin in 'Klong yao and the performance of minority identity in the Siamese community of Perlis, Malaysia' examine how klong yao musicians of the Siamese communities in Perlis, a northern state in peninsula Malaysia, adopted a Central Thai musical identity to represent their community during performance events. This choice may allude to a desire to present difference through an assertion of ancestral heritage or a rejection of assimilation into local culture.

Teopini Terzetti Casagrande highlights how composers utilised the themes from the original musical transcriptions made available during the nineteenth century into their own compositions. These composers infused their personal emotions, taste and aesthetics from the original themes into their new compositions. In the article, 'Investigating nineteenth-century transcriptions through history of opera and music publishing: Mauro Giuliani's sources for two themes in *Le Rossiniane* No. 2, Op. 120, and No. 3, Op. 121', Teopini Terzetti Casagrande explores the possible sources for two opera themes transcribed in these works.

In 'Exploring the role of the music teacher from the perspectives of parents and teachers in West Malaysia', Ang, Panebianco and Odendaal draw on role theory to discuss the function of the teacher based on the expectations of both parents and music teachers in group music classes for pre-school children, in the Klang Valley, Kuala Lumpur, Malaysia. This article highlights important cultural nuances and expectations music teachers face in a country with various ethnicities and consequently with differing cultural values. This research demonstrates that parents have high expectations of a music educator, in part due to the financial transaction involved. On the other hand, music educators sometimes view parents as having unrealistic expectations of their children's performance driven by their desire for self-promotion through the achievements of their children.

In an era where central Thai culture continues to dominate minority cultural knowledge and practices in Thailand, Phatthanaphraiwan and Fairfield exemplify how collective knowledge of indigenous sustainability and value for the natural environment is embodied in the music produced by the bamboo instruments of the Pgaz k'Nyau (Sgaw Karen). According to the Pgaz k'Nyau, musical instruments are not merely tools to produce music; they 'make society and culture'. Stories of their origins are intertwined with encounters with animals and plants, which influence the

material and sonic construction of the instrument. Music produced from bamboo musical instruments of the Pgaz k’Nyau remind, educate and ingrain their belief systems that value a reciprocal relationship between humans and nature.

In a preliminary single case study, Charoenphol, Chiengchana and Tayrattanachai in ‘The effects of parent-child interactive music therapy on sentence verbalisation in a child with autism spectrum disorder: A case study’ examined how the involvement of parents in parent-child therapy programmes for children with autism spectrum disorder (ASD) helped to improve the child’s verbalisation skills. This study finds that the physical interaction between parent and child evoked a comforting emotion that enhanced the child’s motivation and achievement in verbalising specific words.

Chansitthichok, Charanyananda and Pidokrajt conducted qualitative research to examine the important components that contributed to the development of successful educational partnerships in Thailand. Their article, ‘Education partnerships toward long term music education projects in Thailand’ establishes that the active participation of students, parents, music teachers, school principal, music supervisors, music educators and community leaders are important contributions to effective long term music education projects. The characteristics of two successful education partnerships were also highlighted in this study.

Irawati engages us with the intricate processes that occur during the transmission of *kêlêntangan* music, performed for the Dayak Bênuaq rituals of East Kalimantan in Indonesia. In ‘Transmission of *kêlêntangan* music among the Dayak Bênuaq of East Kalimantan in Indonesia’ Irawati argues that learning the music of the *kêlêntangan* through oral tradition is not just about learning and memorising the traditional musical repertoire but also involves a holistic process that encompasses the embodying of cultural knowledge, behaviour and movement. Thus, music transmission of the *kêlêntangan* involves auditory, visual and kinesthetic aspects.

In ‘Patronage and capitalism in the musical associations of late nineteenth-century colonial Manila’, Tan argues that the dynamic interaction between the culturally supportive elite and middle class patrons and sponsors of musical productions perpetuated the feudalistic and new emerging capitalistic system of managing musical productions in nineteenth-century Manila. Tan examines the organisation system of three musical associations to support this argument – *Liceo Científico Artístico Literario*, *Sociedad de Conciertos Unión Artístico-Musical* and *Sociedad Musical Filipina de Santa Cecilia*. These musical associations provided a platform for *indigena* (island-born native) musicians to promote, circulate and benefit monetarily. They also facilitated *indigena* musicians to rise to the limelight with their musical productions and competency.

Clare Suet Ching Chan
Chief Editor
Malaysian Journal of Music