

Editorial

As the new Editor-in-Chief, I would like to express my sincere gratitude to Dr. Jean Penny, our previous Chief Editor, who has worked very hard towards improving the quality and standard of the articles in the Malaysian Music Journal (MMJ) since 2012. My involvement in MMJ began as the Associate Editor of the Editorial Team, as well as the Deputy Dean of Research and Graduate Studies at Universiti Pendidikan Sultan Idris, overseeing the development and managerial processes of the journal since its launching in 2012. I seek to achieve several aims for the journal in the years ahead: to elevate the standard of the articles accepted for publication; to enhance the journal's visibility and readership through increased indexing; as well as to promote and popularise the journal through improved mediums of dissemination. While we embrace articles on music scholarship from around the world, we hope to source articles that would enlighten the international community on the music scene in Southeast Asian countries. Issues of competency in English, the internationally recognised language of communication, continue to hinder authors from countries in Southeast Asia from gaining global visibility of their musical scholarship.

In this latest publication of the Malaysian Music Journal (Volume 4, Issue 2), articles developed from a variety of research methods are featured, including autoethnographic, practice-led, content analysis, ethnographic, qualitative, quantitative, and mixed method. This wide range of research methods demonstrates the diversity of research methodologies, which are currently utilised in musical analysis. In the first article entitled *Shur for Solo Guitar: A Case Study of Genre Synthesis in Composing*, Michael Knopf, performer and composer, discusses how he synthesised knowledge acquired from research on musical resources and his own diverse musical experiences, into his composition, *Shur for Solo Guitar*. His article provides important autoethnographic insights into the compositional processes of individual composers who are exposed to a variety of musical cultures. In *Minimalism Meets Gamelan: An Analysis of Diana Blom and Emma Stacker's Gong Agong (2006)* Kristi Hardman examines the variety of musical styles that influenced the electroacoustic compositions of two Australian composers. These influences range from the utilisation of musical concepts inherent in Western Music, and music from other cultures, specifically Indonesia. Both minimalism and gamelan music share similarities of repetition, interlocking rhythm, and centrality of tonality, which are merged together to form a vibrant new composition.

Muhammad Hafifi's interest in the Noise scene in Malaysia led him to explore the perception and views of Malaysian noisicians in his article *Noise Making: The Rise of the Noisician in Malaysia*. He utilised a mixed method approach in acquiring

feedback on the Noise scene in Malaysia, paving the way towards recognition of music beyond conventionally accepted music, and opening new avenues for musical discussion. In the fourth article entitled *How The Accordion Usurped the Erhu in Taipei: The Sonic Construction of Place in the Formosan Cosmopolis*, Ender Terwilliger posits that the sonic projection of Taipei in the Taiwanese media has influenced the acoustemology of ‘real live’ music inherent in the streets of Taipei. Terwilliger argues that the romantic Parisian soundscape of Taipei mediated through Taiwanese films is a way in which the Taiwanese sought to construct a cosmopolitan society. This article affirms that an imagined society may be constructed through powerful forms of audio dissemination to the masses.

Christine Augustine conducted a survey on the impact of music and movement on English language reading skills among preschoolers in Malaysia. Her article entitled *How the Use of Music and Movement Impacts the Learning of Reading Skills by Preschoolers*, shows that music and movement improve the overall reading skills of children, including their print knowledge and vocabulary. This data is crucial in acquiring government support for developing early childhood music programmes in Malaysia. Finally, Mohd Azam Sulong in his article *Analisis Melodi dan Seni Kata Lagu Terbaik Industri Muzik Malaysia, Indonesia dan Singapura tahun 2013*, examines the aesthetics and style of the melody and song text in three songs that won the “Lagu Terbaik” (Best Song) award in Malaysia, Indonesia and Singapore in 2013. He confirms the utilisation of aesthetic and stylistic theories in the melody and song text in these songs.

The array of musical knowledge portrayed in this six articles shows how dynamic the classical, traditional, contemporary and popular music scene in Malaysia, Taiwan and Australia today. We look forward to receiving more articles that will enlighten music scholars on the diversity of the music around the world today.

Clare Chan Suet Ching
Chief Editor