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Editorial

In the Volume 5, Issue 2 of the Malaysian Music Journal, we feature six articles on topics such as cultural arts education, piano performance and literature, teaching skills, needs and readiness among music teachers, challenges faced by music doctoral students and indigenous song text composition.

The first article is written by Ramon P. Santos, that explores the multidimensional modes in the transmission of cultural art forms through the empowerment of indigenous performers from the Philippines, Indonesia and Africa. He posits that the survival of cultural art forms depends on the strategies and responses of the community's cultural canons. In the second article, *Performer as Narrator: The Second Movement of Franz Schubert's Piano Sonata in A Major D959*, Tham Horng Kent enlightens us on Zbikowski's concepts of 'static form' and 'dynamic form' through this sonata. He argues that Schubert has allowed flexibility in the interpretation and performance of this piece by adopting John Rink's idea of multiple potentialities in music performance.

In the third article, Skowrung Saibunmi and Somchai Trakarnrung investigate the challenges encountered in the socialisation processes of doctoral students in music programmes in Thailand. Their article, *Barriers to Thai Doctoral Music Students' Socialisation* looks into the students' backgrounds, social and institutional issues that impact integration into doctoral programmes. This study aids the refinement and revision of newly developing doctoral music programs in Thailand. In their article titled, *Music Teaching Readiness among Non-Specialised Music Teachers in Government Pre-schools in Perak*, Christine Augustine and Wong Huey Yi @ Colleen Wong provide informative data on the preparedness of teachers in conducting music classes. The study focuses on content, professional development and instructional strategies. It provides the national education system with important feedback on benchmarking the effectiveness of the visions and missions of the education system in Malaysia.

The fifth article, *Song Text Composition in Pinloin among the Indigenous Jahai of Peninsular Malaysia: A Local Postmodernist Approach* explores continuity and change in the approaches utilised to compose the song text of pinloin, a song and dance genre among the Jahai, one of the 18 subgroups of Orang Asli or indigenous people in peninsular Malaysia. In this article, a comparative analysis of pinloin was conducted from the early 20th century, late 20th century and early 21st century, arguing

for a dialectical approach in song text composition, in which the composer interactively responds to the ‘tourist gaze’ in constructing pinloin song text. The author ends with a question that triggers the need for an exploration into local postmodernism.

In the final article of this issue, Jan McMillan examines a relatively new area in music discourse in her article *Exploring the Teaching Skills and Needs of Studio Piano Teachers with Mature Aged Students in Halifax, Nova Scotia*. McMillan discusses the teaching skills and needs of piano teachers and their adult students. The study produced a set of guidelines including andragonic training, professional development opportunities and repertoire selections to assist future piano teachers.

Clare Suet Ching Chan
Chief Editor