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Editorial

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The Malaysian Music Journal presents two articles on ethnomusicology, one on music education and two on music composition in Volume 6, Number 2. In the first article, ‘Sounds, sources and meaning of *turali* (noseflute) music in Dusunic cultures in Sabah’, Jacqueline Pugh Kitingan compares the sound sources and inspiration to the melodies played on the *turali* (a nose flute) among the Kadazan Dusun of Tambunan, the Rungus of Kudat and the Lotud of Tuaran in Sabah. Sound sources vary according to culture and range from Kadazan Dusun mourning laments, Rungus ritual chants and Lotud secular songs. Her article examines the improvisatory skills and techniques utilised by these *turali* musicians in recreating the sounds from the original sources.

In the second article, ‘Approaches to learning traditional performing arts in Central Java through a direct encounter’, Rachel Hand highlights five learning approaches among Javanese practitioners of traditional performing arts – learning by ear; simultaneous imitation; rehearsing and performing; exposure and absorption; and learning by association. This article fills the gap in written literature on how practitioners of the oral tradition learn. It provides important insights and awareness to musicians on the diverse approaches to musical acquisition. Shiela Pineda affirms the positive affects of group musical activities on children’s behaviour in her article titled, ‘The effects of group musical activities on children’s behaviour’. Shiela measured the socio-emotional skills and behavioural levels of the children after musical intervention using the *BarOn Emotional Quotient Inventory: Youth Version (BarOn EQ-i: YV)* instrument. This study is important because it empirically supports the benefits of music education in children development. This data provides evidence for music educationalists advocating for the importance of music in the national curriculum and among communities.

Ainolnaim Azizol and Mawuyram Quessie Adjahoe share two interesting ways to how their musical compositions were created in the third and fourth article respectively. Ainolnaim Azizol discusses how music acoustic research and new technological possibilities have enhanced his contemporary musical composition on the alto recorder in his article ‘Sonic exploration of alto recorder for *Nadi Bumi*: Applied research in contemporary classical music composition’. Examination of research on extended techniques on the alto recorder led to the discovery of new extended techniques that contributed to his contemporary musical compositions.

In the final article for this issue, Mawuyram Quessie Adjahoe explores how utilising the sonata form in his composition, which combines a traditional Ghanaian song titled ‘Nyavɔ Nyee Tu Gbɔmedɔdɔe’, with western music compositional techniques, resulted in the expansion of the capabilities of the modified Bb *atenteben* (a modified traditional bamboo flute). The inclusion of two chromatic pitches required for modulation in the sonata form extended beyond the standard tuning system of the modified Bb *atenteben*. This article presents how integrating the musical elements from different musical traditions may lead to new musical possibilities for performance on a musical instrument.

Clare Suet Ching Chan
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