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## Editorial

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The Malaysian Journal of Music, Volume 10, Issue 1, comprises six articles that present current issues in ethnomusicology, music education and composition from Thailand, Philippines and Italy. Four articles on music education emphasise the importance of musical activities in enhancing social and emotional skills, the importance of integrating local approaches to teaching traditional music and the development of the music curriculum in public and private institutions. This volume presents one article on practice-led research which highlights the art of practice as research. This methodology is an approach to research that is gaining popularity among music researchers. An article that frames the compositional techniques of two composers from different regions of the world under a western philosophical concept is also presented.

In the first article titled “Developing Social and Emotional Skills (SEL) through Secondary School Bands”, Saibunmi, Chandransu and Chanoksakul examined the social and emotional skills (SEL) of 10-12 students from five secondary high school concert bands in Thailand. The SEL skill consists of five core competencies—self-awareness, self-management, social awareness, relationship skills and responsible decision making. Findings reveal that the students demonstrated strong learning capacities in these five skills. Students from different cultural backgrounds have to negotiate their differences in order to achieve the goal of a good musical performance. This research affirms the importance of musical activities in developing lifelong learning skills and competencies that are crucial for community building. It provides evidence to support the enhancement of the music education curriculum at the school, state and country level.

Chaiya and Bowman in “The Development of Curriculum Content for the Study of Undergraduate Applied Trumpet in Thailand” proposes new curriculum content for the teaching trumpet at the undergraduate level. The authors argue that trumpet playing in Thailand requires skills in diverse styles of playing including Western classical music, jazz, Thai pop, fusion and traditional. Chaiya and Bowman suggest that these musical styles should be included in the trumpet curriculum for undergraduate study as they are relevant to the current demands of the Thai industry, education, entertainment, tourism, court and religious functions.

Moses, Fyr and Chiengchana’s article, “The Current Status of Elementary Music Education in Yangon, Myanmar” provides insights to music education from a highly understudied country. Through both quantitative and qualitative methodology, this article examines the status of music in public and private elementary schools in Myanmar. The research posits that there is a lack of music facilities, teaching aids, qualified music teachers and resources for music education in Myanmar. The authors state that there is a need to strengthen the music education policy and partnership between public schools and private music schools in Myanmar.

In “Foreign *Sindhen* in Practice: New Teaching Strategies and the Impact of Practice-led Research on Javanese Female Singing”, Ilaria Meloni reflects on her learning experiences as a Javanese *pesindhen* (female solo singer) in Yogyakarta. Through practice-led research, Meloni discusses the teaching strategies used by Javanese teachers to transmit knowledge to a foreign learner, the participation of local practitioners in the research process and the influence of fieldwork on the researcher. This reflexive approach to learning, documented through the practice-led methodology culminates to new knowledge about the practice. This article opens a pathway for music researchers to discuss practice as a form of research which will generate new knowledge for future practitioners.

Jonas Ureta Baes in “Before Their Ears and Minds: Sublation in the Musical Praxis of José Maceda and Mathias Spahlinger” discusses Hegel’s dialectics and the notion of “sublation” in Maceda and Spahlinger’s compositions, two composers of worlds apart—Filipino and German. He develops a framework for new music composition based on Hegel’s philosophy. Baes describes how the layering of sounds from the combination of Javanese metallophones with Southeast Asian bamboo sounds, Japanese scales played on the *ryūteki* accompanied by a bassoon and choir singing in *haiku* text creates the notion of “sublation”. The different pitches and timbres that converge act as the thesis and antithesis in Hegel’s dialectics. These sounds eventually cancel out on each other to create a new composition—the new thesis. Sublation also occurs in Mathias Spahlinger’s *Gegen Unendlich* when annihilation emerges from the struggle of pitch and temporal materials to go against “infinity” and their inability to reproduce due to their transient identities. This article enlightens composers on how theories of philosophy can be utilised to frame music compositional techniques.

In “A Case for Rote Learning: Conserving the *Ramwong* Saxophone Culture of Suntaraporn”, Pramote Phokha asserts that there are multiple simultaneous layerings in Thai melodies which meet and diverge on stressed and unstressed beats respectively. Phokha argues for the importance of rote learning in transmitting the *ramwong* musical style. This article is an example to an approach to sustainability—one which combines the use of the oral tradition with Western musical notation.

**Clare Suet Ching Chan**

Chief Editor

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