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MALAYSIAN JOURNAL OF MUSIC

Volume 11, Issue 1
2022
ISSN 2600-9366
e-ISSN 2600-9331

Penerbit Universiti Pendidikan Sultan Idris
Tanjong Malim, Perak
2022

MALAYSIAN JOURNAL OF MUSIC

Volume 11, Issue 1, 2022

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Editorial

Cite this editorial: Augustine, C. (2022). Editorial [Editorial]. *Malaysian Journal of Music*, 11(1), iv-v. <https://doi.org/10.37134/mjm.vol11.1.10.2022>

The Malaysian Journal of Music, Volume 11, Issue 1, comprises nine articles that present current issues in performance, musicology, music technology, practice-based research, and ethnomusicology from Thailand, Malaysia, China, and Indonesia.

The first article, “Organic Concept in Rolf-Dieter Arens’s piano teaching strategy” written by Aylwin Yonathan highlights the distinguished concert pianist and his pedagogical content and approach towards the uniqueness of the pedagogy; the teaching strategies as well as the implementation in the piano lessons in a holistic manner. This exclusive article also highlights the pianist’s ‘organic’ flow which implies bringing together the relationship of different elements as a unified entity that moves, connects, and develops in a natural flow.

The second enlightening article, “Diachronic Analysis of the Profane Words in English Song Lyrics: A Computational Linguistics Perspective by Mazura Mastura Muhammad, Flora Goyak, Muhamad Fadzllah Zaini, Wesam Mohamed Abdelkhalek Ibrahim discusses the linguistic phenomena of the taboo word in English songs of different genres of music. Genres such as Country, Pop, Rhythm and Blues (R&B), and Rock were analyzed mainly in this research using the specialized corpus known as Diachronic Corpus of English Song Lyrics (DCOESL) to exhibit the highest use of *f*-word, in addition to assist teachers in selecting the effective teaching and learning materials for their students.

Ang-Cheng Kris Ho and Fernando Martin Pastor, the writers of the inspiring third article, “The Mutual Influence between Asian Cultures and American Minimalist Music: An Essential Channel for Aesthetic Exchange shares about the bridge of communication that the style has brought between the two cultures. It has also been widely influenced by philosophies of aesthetics developed in each of the continents.

“Slendro Culture, Balungan Concept, and Inner Melody of Jawatimuran Karawitan”, the fourth article authored by Aris Setiawan discusses the uniqueness of the concept and character of the specific East Java musical culture. In-depth observation and interviews were conducted as part of the participant observation method has discovered many similarities and differences of musical styles, repertoires, and instrumentations compared to other regions in Central Java.

“Playing Gamelan Bonang in the Air: User Requirements for Designing a Digital Musical Instrument for the Malay Bonang” is the fifth article by Khatriza Ahmad Saffian, Noris Mohd Norowi, Lili Nurliyana Abdullah, Puteri Suhaiza Sulaiman and Ahmad Faudzi Musib. The designing of a traditional music instrument, specifically, the Malay Bonang into a virtual environment has been highlighted by the authors into preserving its traditional identity and naturalness and importantly engaging to all users. Two modes of playing were designed—natural mode and exploratory mode to cater novice players to gamelan experts for more complex musical creation.

Yudi Sukmayadi, Hery Supiarza and Mustika Andini’s article titled “The Learning Stages of Ngroncong/Undul usuk: Achieving the Original Solo Keroncong Singing Style” aims at examining the rules and highest achievements in singing Solo-style keroncong, known as *ngroncong* (undul usuk) and the social and cultural contexts of Solo people. This stimulating study discusses the hierarchical stages in singing, the rules, and tips to achieve it, as well as the significance of preservation and development of Keroncong singing.

“Practice-based Methodology Design for Performance-Composition and Interdisciplinary Music Research” the seventh article authored by Valerie Ross, is an eye-opening article that discusses

the multi-facets of practice-based approaches in performance, composition, and interdisciplinary music research. It shares the process of crafting methodological designs that encapsulate research in and of practice. The author has also presented the practice-based methodological model crafted for performance-composition research acts as a in configurating convergent and divergent perspectives of practice-based music research.

The eighth article, “An Evolutionary Narrative of Popular Music Learning Cultures: A Case Study of the United Kingdom” by Choong Hueyuen, features the learning experiences of popular musicians between the 1970s to 2010s. This interesting article highlights the ways popular musicians developed had diversified from a predominantly aural and informal narrative into an increasing engagement with formal modes of learning in popular music, notation-centric practices, as well as resources made available by technological advancements.

The exciting final article entitled “Guidelines for Creation of a Luk Thung Method for Trumpet” by Patcharee Suwantada and Joseph Bowman discusses about the fundamental trumpet techniques used in the Luk Thung (a Thai traditional music style), comparison with the Western pedagogical methods and using the above mentioned music to develop trumpet players fundamental techniques. The findings also support the designing of the generated guidelines to assist music teachers and educators to design and structure, as well as create a trumpet method book according to their individual needs.

Christine Augustine

Chief Editor

Malaysian Journal of Music