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Editorial

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The Malaysian Music Journal presents two articles on musicology, one on composition and three on music education in Volume 6, Number 1. The first article, written by Kyle Fyr, compares the signature works of three Western composers – Cage, Reich and Adams. The article examines the significance of age 40 with creative achievement by comparing the career arc of these three composers and examining the common threads that led to their landmark achievements. In the fourth article, Adil Johan analyses Zubir Said's music accompaniment to a famous film, *Dang Anom*, produced during the turbulent 1950s in Singapore. Zubir's music embodies the paradox of the need to highlight 'traditional' Malay music in order to fortify a Malay identity while embracing the then cosmopolitanism lifestyle of the Malays, largely influenced by the British.

The second and sixth article each discusses an important issue in the development of music education in Malaysia. Shahanum Mohd Shah and Zaharul Lailiddin present the development of a graded examination syllabus for the Malay gamelan. The researchers investigated various techniques of teaching, learning and performing the gamelan, and they interviewed well-known teachers of the gamelan, on their perspective of repertoire for assessment. In the sixth article, Wong Kwan Yie and Chiu Ming Ying discuss the issues and challenges faced by primary school music teachers in Malaysia in the teaching of multicultural music. The researchers found that primary school teachers lack both theory and practical knowledge on the music of the various cultures of Malaysia. These teachers express the importance of teaching the rich musical heritage of Malaysia to the primary children, but stated that they required additional training in this area. Saya Thuntawech and Somchai Trakarnrung investigate the ideal characteristics of higher education music institutes in Thailand. Based on interviews with selected administrators from eleven musical institutes, the researchers present their findings, which include the need for improving the music curriculum, philosophy and vision and resources of these music institutes.

Finally, Wesley A. Johnson, presents the compositional techniques and methodology he utilised to compose 'Sedap Cycle', a six-movement composition based on a typical

six meal per day structure in Malaysia. The article discusses a practice-led approach to the creative composition, which involved questionnaires and surveys on the types of food favoured by Malaysians including among others, nasi lemak, roti canai, *char kuey teow* and teh tarik during these six meals. The music composed to accompany these meals were inspired by the composer's exposure to the soundscape of a multicultural Malaysia.

Clare Suet Ching Chan
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Malaysian Music Journal