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Editorial

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The Malaysian Journal of Music, Volume 10, Issue 2, comprises six articles that present current issues in Ethnomusicology and Music Education from Ireland, United States, Nigeria, Philippines, Thailand, and Indonesia.

The first article, "Ngemong Raos: Aesthetic Leadership Role of Panjak Juru Kendhang in Javanese gamelan" written by Afriza Animawan and Koentjoro sheds light on the role of the leader in the Javanese gamelan ensemble. The leader's role differs from that of a western classical music orchestra conductor. Through a phenomenological analysis of interviews from nine informants using the Interpretative Phenomenological Analysis (IPA), Animawan and Koentjoro propound that the leader of the Javanese gamelan is not only responsible for the musical performance of the ensemble, but also the holistic development of the ensemble. A Javanese gamelan musician, dancer or performer experiences *ngemong raos* (soul nurturing) through the development of overall skills such as observing, *niteni* (observing), decision-making and *gotong royong* (egalitarian tasks). Javanese music is kept alive through the spirit or *raos* (soul) of the people.

Soretire and Adeogun's article titled, "An Assessment of Music Education Needs Among Orthodox and Pentecostal Church Choristers in Abeokuta, Ogun State, Nigeria" broaden our understanding of "music education" to the avenue of the church. In Abeokuta in the state of Ogun, Nigeria, church choristers experience music education from formal to informal approaches from the church. The transmission of musical knowledge through the church is an example of music education that occurs beyond formal institutionalised organisations. In this article, Soretire and Adeogun posit that many of the church musicians lack skills in hymn singing techniques, conducting, choir administration and foundations of theology. This article is a quantitative survey that assesses the music education needs of a groups of church choristers. It focuses on playing and auditory skills, as well as, self discipline among these church choristers.

Jonathan Stock, in the third article titled, "Scoring Alien Worlds: World Music Mashups in 21st Century Sci-Fi and Fantasy TV, Film and Video Games" examines the use of world music in musical composition aimed to evoke the aura of an alien world. Stock analyses the use of world music in a: a) TV series, *Battlestar Galatica* b) film, *Avatar*, and c) video game, *World of Warcraft*. Stocks argues that forms of orientalism, musical stereotypes and mashup insinuations of world music are compositional techniques used in these three musical compositions. These mashups include merging the music from different musical periods, origins and aesthetics into a musical composition. While the music composition may use the musical instruments and sound resources from a traditional musical instrument related to a musical genre from specific origins, the music composed, perhaps, with intention, does not manifest any connection or clue to the origins of the musical genre. This compositional technique manifests the concepts of postmodernism in which

fragmented musical ideas with no related origins are pieced together to create a musical pastiche or bricolage in music.

In "World Music Pedagogy: Gateway to Global Citizenship and Children's Creative Impulses", Juliana Cantarelli Vita and Patricia-Shehan Campbell highlight the role of music educators in enhancing cultural understanding through World Music Pedagogy (WMP). Addressing current issues of inclusivity, diversity and equity, Cantarelli Vita and Campbell state that music educators have the opportunity to nurture "global citizenship" among young learners. They posit that music educators need to be inclusive, respectful, and mindful of other musical traditions when they teach music in the classroom. The development of intercultural understanding through WMP is an approach to nurturing children with a "global" understanding of the world. While we are increasingly aware of global cultures through audio-visual sources from the Internet, experiencing a culture "live" through hands-on musical activities evokes a more direct encounter with the culture. Cantarelli Vita and Campbell also highlight that different levels of listening including attentive, engaged and enactive listening are ways that lead toward the development of creative expression in world music.

Jinky Jane C. Simeon and Jacqueline Pugh Kitingan, in the fifth article, "Bringing the Children's Songs of the Rungus of Sabah into Malaysian Music Classrooms" gives agency and voice to the culture bearer in determining the sequence of learning Rungus children's songs. These songs include *ngoi tanganak* (children's songs) and *longoi pogondoi* (lullabies) which were recorded, transcribed and notated in western music notation. This article is one of the pioneer interdisciplinary articles (Music Education and Ethnomusicology), that recognises the knowledge of culture bearers, in education. It decolonises Music Education from the hegemony of subscribing to standardised teaching traditions practiced by institutional organisations.

In the sixth and final article, Cartagena in the article titled, "Developing Musical Sensitivity and Creativity through Various Forms of Play Activities" uses singing games from the Ilonggo children's songs repertoire to facilitate the development of musical sensitivity and creativity. Cartagena explores experiential learning and outcome-based learning through "play activities" that is aimed toward enhancing creativity. Through ethnographic fieldwork and interviews with teachers, Cartagena affirms the usefulness of play activities in enhancing creativity.

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