



SUSTAINABLE MUSIC EDUCATION

featured articles

SARON PENTA

Dari bahan terbuang ke gamelan mampu milik untuk semua

WEEKEND ORCHESTRA CLINIC!

Menyatukan alumni dan generasi baru

THE RHYTHM OF EDUCATION

A dialogue with Dr. Md. Jais

NO PAIN NO GAIN

A reflection on healthy techniques in piano education



ISI KANDUNGAN

03	JAWATANKUASA PENERBITAN BULETIN
04	KATA ALU-ALUAN KETUA EDITOR MAME
05	MALAYSIAN MUSIC EDUCATION CONFERENCE (MUSED'24)
07	WEEKEND ORCHESTRA CLINIC! MENYATUKAN ALUMNI DAN GENERASI BARU
11	THE RHYTHM OF EDUCATION: A DIALOGUE WITH DR. MD. JAIS
14	SARON PENTA: DARI BAHAN TERBUANG KE GAMELAN MAMPU MILIK UNTUK SEMUA
16	NO PAIN, NO GAIN: A REFLECTION ON HEALTHY TECHNIQUES IN PIANO EDUCATION
19	CELEBRATING CULTURE AND CREATIVITY: A JOURNEY THROUGH THE IFCC MUSIC MEETS TRADITION: ENRICHING STUDENTS THROUGH CULTURAL EXPLORATION
21	TTDI1 CHARITY MUSIC FEST: MERENTAS IRAMA, MENYATUKAN HARMONI
24	THE IMPORTANCE OF MUSIC EDUCATION AS A CORE SUBJECT IN SCHOOLS



JAWATANKUASA PENERBITAN BULETIN

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Kata alu-aluan Ketua Editor

Assalamualaikum Warahmatullahi Wabarakatuh dan Salam Sejahtera.

Alhamdulillah, kita bertemu sekali lagi dalam terbitan Buletin MAME Edisi ke-8. Walaupun kali ini hanya lapan artikel yang berjaya diterbitkan, saya percaya setiap satunya sarat dengan ilmu, pengalaman, dan inspirasi yang bermanfaat kepada para pembaca.

Saya ingin merakamkan setinggi-tinggi penghargaan kepada Prof. Madya Dr. Ramona Mohd Tahir, Presiden MAME atas kepercayaan yang diberikan untuk saya menyelaras edisi kali ini sebagai Ketua Editor. Terima kasih juga kepada Penasihat Buletin MAME, Prof. Zaharul Lailiddin Saidon dan Professor Dr. Chan Cheong Jan, atas khidmat nasihat dalam penerbitan edisi ini. Tidak lupa, penghargaan tulus saya kepada seluruh Jawatankuasa Buletin MAME yang telah banyak membantu dalam proses penyediaan, rekabentuk, penyuntingan, dan penerbitan sehingga edisi ini dapat dikongsikan bersama komuniti pendidikan muzik.

Sebagai Ketua Editor, saya ingin mengajak semua ahli MAME untuk lebih proaktif dan bergerak aktif dalam melaksanakan pelbagai aktiviti muzik, sama ada di sekolah, universiti, mahupun di peringkat komuniti. Setiap aktiviti yang dijalankan seperti konsert, bengkel, forum, persembahan, atau program komuniti adalah merupakan bukti nyata bahawa pendidikan muzik di Malaysia adalah sebuah ekosistem yang hidup dan berkembang. Justeru, adalah amat penting bagi setiap aktiviti ini direkodkan dan dikongsi dalam bentuk penerbitan, termasuk melalui Buletin MAME.

Dengan berkongsi kisah kejayaan, pengalaman penganjuran, dan dapatan pembelajaran, kita bukan sahaja mendokumentasikan sejarah perkembangan pendidikan muzik di negara ini, tetapi juga menyediakan sumber rujukan yang kaya untuk generasi pendidik akan datang. Lebih banyak perkongsian bermakna akan memperkukuh jaringan kerjasama antara ahli, memberi inspirasi kepada rakan seperjuangan, dan menonjolkan kepelbagaian usaha yang dilakukan dalam memartabatkan pendidikan muzik di Malaysia.

Akhir kata, saya berharap Buletin MAME terus menjadi wadah yang mempertemukan idea, pengalaman, dan aspirasi semua ahli. Semoga usaha kecil ini memberi impak besar dalam perjalanan kita bersama membina landskap pendidikan muzik yang lebih kukuh, progresif, dan berdaya saing di peringkat antarabangsa.

Sekian, terima kasih.



DR. JURIANI JAMALUDIN
Ketua Editor
MAME Bulletin

MALAYSIAN MUSIC EDUCATION CONFERENCE (MUSED'24)

SUSTAINABLE MUSIC EDUCATION

17th - 19th May 2024

By;
GRACE WEE

What an inspiring glimpse into MusEd'24—a conference that clearly exceeded the bounds of a conventional educational gathering to become a transformative celebration of music, culture, and community. Here's an in-depth reflection on the highlights and deeper messages from the conference:

A Vision for Sustainable Music Education

The theme of Sustainable Music Education resonated profoundly throughout the three days. It wasn't just a slogan but a call to action—ensuring that future generations have access to the rich, diverse musical experiences that define our cultural heritage. The conference emphasized that music education is a fundamental human right; not a privilege reserved for a select few. Instead, it advocated for a curriculum that embraces Malaysia's multifaceted cultural tapestry, integrating traditional forms with contemporary genres. This approach not only nurtures every individual's talent but also reinforces the idea that every voice deserves to be heard.

Dynamic Exchanges and Groundbreaking Pedagogies

MusEd'24 was more than just a conference; it was a vibrant confluence of ideas. On the first day, Dr. Andre captivated the audience with his keynote, 'Moving Beyond Sound'; where he introduced the innovative Empowering Song approach. This pioneering pedagogy intertwined subversive and transgressive teaching methods with theories of resistance, calling on educators to question and expand their practices while addressing cultural responsiveness amid sustainability challenges. Such an approach urges educators to reshape traditional boundaries and rethink how music education can drive social change.

Complementing this was Dr. Clare's insightful presentation, which explored the crossroads where cultural inclusion, social relevance, economic viability, and technological competency meet. Her analysis went beyond mere theory; she candidly discussed the everyday challenges – ranging from religious constraints to cultural distrust and discrimination – that impede intercultural engagement. Yet, her message was one of hope. By finding a balance between these dimensions, educators can enhance learning experiences and promote a harmonious coexistence of diverse musical traditions within Malaysia.

A Rich Tapestry of Sessions and Dialogues

Beyond the keynote speeches, MusEd'24 offered an array of sessions that speak to the heart of contemporary music education:

- **Music Teachers' Forum:** A space for educators to discuss the latest developments in school music curricula and share real-world challenges and solutions.
- **Panel Discussions:** One panel delved into music interventions in autism, highlighting the transformative role of music in addressing cognitive and emotional needs; another focused on the future of Sekolah Seni, advocating for the sustained promotion of cultural music in the new millennium.
- **Research Presentations and Workshops:** The conference showcased the latest research from university scholars, innovative teaching methods, live performances, and workshops that ranged from vocal techniques and instrumental skills to technological innovations in music.

Each session underscored the conference's commitment to not only preserving traditional musical forms but also integrating modern approaches that reflect the dynamic, ever-evolving landscape of music education.

Reflecting on the Journey and What Lies Ahead

Imagine the ripple effect of these discussions: schools adopting curricula that deeply value every student's cultural background, communities coming together through performances and workshops, and educational institutions actively innovating with new pedagogies that challenge the status quo. Such initiatives create a future where music is not just an academic subject but a cornerstone of personal and societal expression.

What could be the next steps for educators inspired by MusEd'24? Perhaps one answer is to explore how digital platforms and emerging technologies can further democratize access to music education. Another direction could be fostering cross-cultural collaborations that bring even more diverse musical traditions to the forefront of the educational experience. These questions not only propel us forward but also invite each participant to reflect on their role in this transformative journey.

What are your thoughts on harnessing the power of music to create a more inclusive, culturally vibrant, and sustainable future? And as we envision the next steps, how might we further integrate technology and traditional practices to amplify every voice in our community? The conversation is far from over, and each new dialogue only deepens the transformative potential of music education.

The Broader Impact and Future Directions

MusEd'24 demonstrated that music can be a powerful catalyst for change in schools, communities, and beyond. It provided a platform where passionate educators, researchers, and practitioners could collaborate, innovate, and challenge entrenched perspectives. The convergence of diverse voices and experiences served as a microcosm of how music education can bridge cultural divides, foster inclusivity, and spur positive societal transformation.

Looking ahead, the hope is that more teachers, trainees, lecturers, and educational officers will join future iterations of MusEd. With each conference, the scope of sustainable music education expands—paving the way for further interdisciplinary collaborations, advancements in technology, and renewed strategies to nurture the next generation.

WEEKEND ORCHESTRA CLINIC!

Sekolah Menengah Sains Machang (SMACH)

Menyatukan alumni dan generasi baru

Oleh;

ASRAF HARUN NARASID

Guru Cemerlang Pendidikan Muzik
SK Aring, Gua Musang

Pada bulan Oktober 2024, Sekolah Menengah Sains Machang (SMACH) sekali lagi mencuri tumpuan peminat muzik apabila menganjurkan *Weekend Orchestra Clinic* selama dua minggu berturut-turut. Program ini berlangsung pada 4-5 Oktober dan 11-12 Oktober, melibatkan pelajar tingkatan 1 hingga 4 bersama para alumni yang kembali menyumbang sebagai jurulatih dan instruktur.

Klinik ini bukan sahaja memberi ruang kepada pelajar untuk mengasah kemahiran muzik mereka, malah turut menjadi platform untuk mengeratkan hubungan antara generasi baharu dengan alumni yang pernah mencorakkan sejarah gemilang SMACH Wind Orchestra. Kehadiran alumni memberikan motivasi dan inspirasi kepada para pelajar, sekaligus mengukuhkan jalinan komuniti muzik yang kukuh dan berterusan.



Latihan Outdoor



Sesi Tutti



Program ini turut mendapat sokongan penuh daripada barisan guru SMACH yang komited dan berdedikasi. Guru Muzik, Puan Salawani binti Wan Sabri, memainkan peranan penting dalam memberikan panduan teknikal serta suntikan motivasi kepada para pelajar sepanjang program berlangsung. Sementara itu, Guru Penasihat Pasukan, Puan Suzaini binti Mohd Adnan, sentiasa memastikan urusan logistik dan pentadbiran pasukan berjalan lancar dan teratur.

Tidak ketinggalan, sokongan moral dan dorongan berterusan daripada Pengetua SMACH, Encik Muhammad bin Daud menjadi antara pemangkin utama kejayaan *Weekend Orchestra Clinic* ini. Komitmen bersepadu semua pihak inilah yang menyemarakkan semangat pelajar dan memastikan penganjuran program berjalan dengan cemerlang.

Komitmen Alumni: Sokongan yang Tidak Berbelah Bahagi

Program ini diterajui dengan penuh dedikasi oleh Pengerusi Pasukan SMACH *Wind Orchestra*, Muhammad Syamim bin Muhd Saidi. Turut hadir memberi sokongan ialah barisan alumni hebat yang kembali menyumbang tenaga dan kepakaran mereka, termasuk Asraf bin Harun Narasid, Ahmad Khairi bin Mohd Azmi, Muhammad Hanis bin Halim, Mohamad Afifi bin Mat Wi, Mohamad Wafriy bin Che Ismail, Muhammad Amirul Danial bin Ramzuzzaman dan Mohammad Nor Fahmie bin Mohd Nasir.



Kehadiran alumni ini bukan sahaja membawa pengalaman yang amat berharga, malah turut menjadi sumber inspirasi kepada generasi baharu. Mereka mengingatkan para pelajar akan warisan kecemerlangan SMACH *Wind Orchestra* yang telah dibina sejak sekian lama. Satu legasi yang terus hidup melalui semangat kerjasama dan kecintaan terhadap muzik.

Pengisian Program: Membina Keunggulan Melalui Latihan Intensif

Weekend Orchestra Clinic ini dirancang dengan teliti dan teratur, merangkumi sesi *sectional* dan *tutti* yang menyeluruh. Dalam sesi *sectional*, para pelajar menerima bimbingan mendalam mengikut kumpulan instrumen masing-masing. Barisan alumni, yang juga merupakan bekas ahli SMACH *Wind Orchestra*, berkongsi kepakaran berdasarkan pengalaman mereka dalam pelbagai pertandingan dan persembahan terdahulu.

Melalui sesi ini, pelajar berpeluang mengukuhkan teknik asas, memahami peranan dan dinamik dalam kumpulan kecil, serta menangani cabaran teknikal yang dihadapi semasa latihan. Pendekatan intensif ini bukan sahaja meningkatkan tahap kemahiran individu, malah memperkukuh kesepaduan dan semangat berpasukan dalam kalangan peserta.

Sesi seterusnya menyatukan kumpulan kecil daripada instrumen berlainan dalam keluarga yang sama bagi menghasilkan harmoni yang lebih kompleks. Bimbingan dalam sesi ini menekankan kepentingan komunikasi muzik antara pemain, serta membina keserasian dan kepekaan terhadap gaya permainan rakan-rakan.

Kemuncak setiap hari latihan adalah sesi *tutti*, yang menghimpunkan semua pelajar dalam sebuah orkestra penuh untuk mempraktikkan hasil usaha mereka secara kolektif. Dalam suasana ini, semangat kerjasama dan sinergi benar-benar dirasakan, mencerminkan visi dan misi pasukan SMACH *Wind Orchestra* dalam melahirkan pemuzik yang berdaya saing, berdisiplin, dan bersemangat tinggi.



Sectional bersama alumni: Saksofon



Sectional bersama alumni: French Horn



Sectional bersama alumni: Trombone

Impak Program: Melahirkan Pemuzik Berkualiti dan Meningkatkan Motivasi

Penganjuran *Weekend Orchestra Clinic* ini bertujuan untuk meningkatkan kemahiran muzik dalam kalangan pelajar serta mempersiapkan mereka menghadapi pelbagai aktiviti *Wind Orchestra* pada tahun 2025. Program ini juga berperanan sebagai platform bagi pelajar untuk memantapkan teknik permainan alat muzik mereka melalui sesi latihan intensif yang membolehkan pelajar memperkukuh teknik permainan alat muzik masing-masing, di bawah bimbingan alumni berpengalaman luas dalam bidang muzik.

Fokus utama latihan adalah untuk mempertingkatkan aspek koordinasi, kefahaman muzik, dan kebolehan bermain secara berkumpulan. Pendekatan ini bukan sahaja melahirkan pemuzik yang mahir, malah membina keyakinan diri serta kepekaan terhadap peranan dalam sebuah ensemble yang harmoni.

Fokus utama latihan adalah untuk mempertingkatkan aspek koordinasi, kefahaman muzik, dan kebolehan bermain secara berkumpulan

Di samping pengukuhan kemahiran teknikal, program ini juga berfungsi sebagai jambatan untuk merapatkan hubungan antara alumni dan pelajar SMACH. Kehadiran alumni menjadi sumber inspirasi dan motivasi, memperlihatkan bagaimana komitmen serta latihan berterusan mampu membuka jalan ke arah pencapaian cemerlang. Melalui interaksi ini, pelajar berpeluang melihat contoh kejayaan nyata dalam kalangan alumni yang kini telah mencipta nama dalam bidang muzik.



Muhammad Syamim (kiri), presiden SMACH Wind Orchestra

Kejayaan *Weekend Orchestra Clinic* bukan sekadar diukur dari segi peningkatan kemahiran muzik semata-mata, tetapi juga melalui perubahan positif dalam sikap dan motivasi pelajar. Bimbingan secara langsung daripada alumni telah menyuntik semangat baharu, mendorong pelajar untuk terus berusaha mencapai kecemerlangan. Malah, program ini turut menjadi wadah untuk memupuk sifat kepimpinan, disiplin, serta semangat kerja berpasukan dalam kalangan peserta.

Menurut Muhammad Syamim bin Muhd Saidi, "Program seperti ini sangat penting untuk membina semangat berpasukan dan memastikan tradisi kecemerlangan pasukan SMACH Wind Orchestra terus terpelihara. Kehadiran alumni bukan sahaja memberikan sokongan moral tetapi juga membuktikan bahawa kejayaan bermula dengan usaha gigih di peringkat sekolah."

Penganjuran program ini tidak mungkin mencapai kejayaan tanpa usaha gigih dan komitmen padu daripada semua pihak, termasuk guru-guru pembimbing, para pelajar, dan alumni yang sentiasa memberi sokongan. *Weekend Orchestra Clinic* menjadi bukti nyata bahawa sinergi antara generasi memainkan peranan penting dalam memelihara legasi kecemerlangan.

Lebih daripada sekadar program latihan, inisiatif ini menyerlahkan keupayaan muzik sebagai medium penyatuan, merentasi perbezaan usia dan latar belakang. Ia melahirkan individu yang bukan sahaja mahir dalam bidang seni, tetapi juga berjiwa besar, berdisiplin dan berdaya saing.

Sebagai sebuah institusi yang sentiasa menekankan kepentingan pembangunan holistik, Sekolah Menengah Sains Machang telah menunjukkan bahawa program seperti *Weekend Orchestra Clinic* mampu memberikan impak yang besar bukan sahaja kepada pelajar, malah kepada keseluruhan komuniti sekolah. Dengan komitmen dan semangat yang ditunjukkan oleh semua pihak yang terlibat, tidak mustahil pasukan SMACH Wind Orchestra akan terus mengharumkan nama sekolah dalam pelbagai pertandingan dan pentas persembahan pada masa akan datang. Syabas dan tahniah diucapkan kepada semua yang terlibat atas kejayaan menganjurkan program yang bermakna ini!

THE RHYTHM OF EDUCATION

A DIALOGUE WITH DR. MD. JAIS

By;

Zahera Azlea Binti Zaaba

Aisya Fitriah Binti Sepian

Universiti Pendidikan Sultan Idris

In an insightful interview, two interviewers had the opportunity to engage Dr. Md Jais bin Ismail, a distinguished music educator with 14 years of experience. As a Senior Lecturer at the Conservatory of Music and an active Research Interest Group (RIG) member in Research and Innovation at Universiti Teknologi MARA (UiTM), Shah Alam, Dr. Jais shared his diverse teaching journey. His enthusiasm was evident as he reflected on his experience across all educational levels from enthusiastic kindergarteners to advanced tertiary learners.



Background and Experiences

Dr. Md Jais's passion for music began during his secondary school years in Melaka, where he joined the Music and Cultural Club at 14. Through collaborations with the Institut Seni Malaysia Melaka (ISMMA) and the Melaka State Education Department, he received early training in traditional dance, violin and vocal performance. These immersive experiences nurtured his appreciation for the arts established him as an active performer. They eventually led him to pursue formal teacher training at the Malaysian Teacher Education Institute (IPG) in Kuala Lumpur.

He later earned a Bachelor's degree in Music Education from IPG, followed by a Master's degree and a PhD in Music from Universiti Putra Malaysia (UPM). A skilled violinist specializing in the traditional Dondang Sayang ensemble, Dr. Jais credits his school years for laying a strong musical foundation, giving him a competitive edge during his undergraduate studies. Of all his teaching experiences, he especially cherishes working with primary school students, appreciating their sincerity, curiosity and enthusiasm for learning.



Teaching Approaches

Dr. Jais employs a range of strategies to suit different age groups, with differentiated instruction being particularly effective. This method involves adapting teaching techniques, resources, and activities based on students' skill levels and needs. For instance, at the Gifted School (Permata Pintar), he assessed students' proficiency with recorders and grouped them into three levels: beginner, moderate, and advanced, assigning appropriate tasks to each. He advises using this approach selectively (weekly or fortnightly) to maintain its impact. Additionally, he uses a buddy system in which advanced students assist their peers, fostering peer learning and collaboration.

Dr. Jais employs the Émile Jaques-Dalcroze method in his teaching of music theory and practice to primary students, emphasizing movement as a means to internalize rhythm and melody. This kinesthetic approach allows students to physically experience musical concepts before engaging them in written form, fostering deeper understanding and improved retention of theoretical knowledge.

Staying current with developments in music education is also central to Dr. Jais's teaching philosophy. He actively engages with students and explores emerging topics from classroom discussions, allowing him to remain informed about new trends, terminology, and technological innovations. His commitment to continuous improvement is further reflected in his annual research efforts, which ensure his teaching practices remain relevant and impactful.



Assessment and Outcomes

In evaluating student progress, Dr. Jais emphasizes continuous assessment over final evaluations. He understands that final evaluations can cause stress and unease, which may affect student performance. To address this, he encourages students to regularly check in with him on their progress. This approach helps students remain natural and relaxed, even during performance practices, fostering a more accurate and holistic understanding of their development. By focusing on continuous assessment, Dr. Jais is able to identify and address challenges in a timely manner, ensuring students are supported throughout their learning journey.

When it comes to defining success in his teaching practice, Dr. Jais takes a broader perspective. He does not measure success solely by students' musical or academic achievements. Instead, he places a greater value on the development of good character. For Dr. Jais, true success is seeing students grow into individuals who are devoted to their religion, obedient, responsible, kind, and morally upright. He believes these values are essential to students' overall well-being and personal growth. By prioritizing character development, Dr. Jais aims to nurture not only skilled musicians but also well-rounded individuals who can make positive contributions to society.

Engagement and Challenges

Dr. Jais is aware that students' interest levels can vary, particularly in tertiary education settings. To address this, he strives to understand the unique challenges each student faces. Factors such as family support—or its absence, often influenced by religious beliefs—can significantly impact a student's motivation. By identifying these personal obstacles, he adapts his approach to foster more meaningful engagement with each student. During his time at Gifted School (Permata Pintar), he encountered students who lacked a natural inclination towards music. In keeping them engaged, he employed innovative strategies that played to their strengths. He initiated debates on topics such as "Formal vs. Non-Formal Music Learning" and the "Classical vs. Romantic Music Era," transforming students' argumentative tendencies into valuable educational opportunities. To accommodate students with diverse interests, he adapted physical activities by having one student run laps between singing exercises. For introverted students, Dr. Jais permitted independent tasks, such as copying music scores, which they would later share with him. Acknowledging their need for a quieter environment, he occasionally assigned them solo parts to perform with the ensemble later.

Dr. Jais is a strong advocate for technology in education, using tools like Lunar AI to enhance learning and critical thinking among his tertiary students. This AI platform supports students in decision-making by incorporating their input. His experiences have strengthened his communication and relationship-building skills, emphasizing listening, respect and effective interaction. Despite challenges, his passion for teaching music remains unwavering. Through innovation, adaptability, and dedication, he continues to inspire students and educators, highlighting the importance of empathy, creativity, and lifelong growth in education.



SARON PENTA

Oleh;
Tan Shi Min
Nurul Hidayah binti Adnan
Institut Pendidikan Guru Kampus Tuanku Bainun, Bukit Mertajam

INOVASI GAMELAN MAMPU MILIK DARIPADA BAHAN TERPAKAI



Tahukah anda bahawa satu set gamelan boleh mencecah harga sehingga RM60,000? Set lengkap ini merangkumi pelbagai instrumen seperti Gong Agong, Gong Sawokan, Gendang Ibu, Gendang Anak, Saron Pekin, Saron Baron I dan II, Gambang, serta Kenong (Kamarul, 2020). Dengan kos yang begitu tinggi, tidak semua sekolah mampu memiliki set gamelan sendiri.

Namun begitu, gamelan telah diperkenalkan dalam silibus Pendidikan Muzik di peringkat sekolah rendah, menengah dan Program Pendidikan Khas Integrasi (PPKI) (Bahagian Pembangunan Kurikulum, 2018; Halimatussadiyah et al., 2018, pp. 82–83; Rosman & Ahmad Hafzan, 2020, pp. 68–71). Justeru, murid-murid perlu mempelajari asas serta teknik bermain gamelan.

Akibat kekangan kewangan, kebanyakan sekolah hanya mampu mengajarkan gamelan secara teori. Keadaan ini mengakibatkan murid kurang pendedahan praktikal dan menghadapi kesukaran untuk menguasai kemahiran teknikal dalam bermain gamelan.

Pada tahun 2024, hanya 19 buah sekolah menyertai Pertandingan Gamelan Melayu Tradisional Senandung Terengganu, dan daripada jumlah itu, hanya 10 sekolah yang bertanding dengan set gamelan lengkap (Zaid, 2024). Ini menggambarkan keterbatasan akses kepada gamelan sebenar di sekolah-sekolah Malaysia.

Sebagai respon kepada cabaran ini, kami memperkenalkan Saron Penta – alat muzik alternatif yang menyerupai saron dalam gamelan tetapi dihasilkan sepenuhnya daripada bahan terpakai seperti botol plastik, tiub tayar basikal, dan batang chopstick (Chong, 2019). Sebanyak 6 botol plastik telah diguna dalam inovasi ini. Setiap botol mewakili setiap not yang terdapat di dalam skel pentatonik seperti juga saron dalam set gamelan.

Untuk mendapatkan bunyi setiap not, kami menggunakan konsep sains, iaitu tekanan udara dan ketumpatan udara dalam botol (Kaboom Percussion, 2020). Untuk not yang berfrekuensi lebih tinggi, kami mengepam udara yang lebih banyak ke dalam botol. Ini menyebabkan tekanan dalam botol meningkat, membolehkan udara dalam botol bergetar dengan lebih cepat dan menghasilkan not berfrekuensi lebih tinggi apabila dipukul dengan batang. Sebaliknya, untuk not yang berfrekuensi lebih rendah, kami mengepam udara yang kurang ke dalam botol. Ini menyebabkan tekanan dalam botol menjadi lebih rendah, membolehkan udara dalam botol bergetar dengan lebih perlahan dan menghasilkan not berfrekuensi lebih rendah apabila dipukul dengan batang.

Jadual berikut merumuskan keunikan Saron Penta.

Keunikan Saron Penta	
Aspek	Ciri-ciri Saron Penta
Alternatif Gamelan	Reka bentuk ringkas, mudah dihasilkan, mesra pengguna
Kos	Sangat rendah – hanya menggunakan bahan buangan
Kelestarian Alam	Selaras dengan SDG 12 – penggunaan dan pengeluaran yang bertanggungjawab
Kaedah pembelajaran	Gabungan teori dan praktikal
Mobiliti	Ringan, mudah dibuka/pasang, mudah dibawa
Sistem Skor	Masih menggunakan sistem nombor dalam Skel Pentatonik

Inovasi ini memberi manfaat besar kepada murid dengan membolehkan mereka mengalami pembelajaran muzik tradisional secara praktikal tanpa bergantung kepada alat muzik yang mahal. Pada masa yang sama, murid dapat menguasai kemahiran teknikal bermain gamelan melalui pendekatan kinestetik, bukan sekadar teori semata-mata. Selain itu, penggunaan bahan terbuang dalam penghasilan alat ini turut memupuk kesedaran murid terhadap kelestarian alam sekitar dan pentingnya amalan kitar semula.

Saron Penta juga mempunyai potensi besar untuk dikomersialkan sebagai set alat bantu mengajar muzik yang mesra bajet dan mudah diakses oleh semua lapisan sekolah. Dengan kos penghasilan yang sangat rendah, ia boleh dibina sendiri oleh guru atau murid menggunakan bahan terpakai yang mudah diperoleh seperti botol plastik, injap tayar dan batang chopstick. Ciri ini menjadikannya sesuai untuk digunakan di sekolah luar bandar, sekolah dengan sumber terhad, mahupun dalam program pendidikan khas.

Kesimpulannya, Saron Penta bukan sahaja membuka ruang kepada murid untuk meneroka dan menghargai muzik tradisional secara praktikal dan interaktif, malah menggalakkan nilai-nilai seperti kelestarian alam, kreativiti dan penyelesaian masalah. Inovasi ini membuktikan bahawa pendidikan muzik tidak semestinya mahal untuk berkesan dengan pendekatan kreatif dan penggunaan bahan sedia ada.

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Introduction

Through my years of playing the piano, I have come to realise that the act of piano playing is both physical and emotional. While playing with expression and musicality seems like the ultimate or ideal goal, the physical demands of piano playing is often overlooked and can result in discomfort and injuries. This phenomenon is not uncommon, even at the very professional levels. For instance, celebrated American pianist Leon Fleisher developed focal dystonia in his right hand in the 1960s, which severely limited his ability to play with both hands. He needed to adapt works written for the left hand to maintain his performing career. A similar injury also happened to the famous piano pedagogue Gary Graffman, teacher to Lang Lang and Yuja Wang.

Healthy Piano Playing Techniques

These stories of pianist's injuries are not new, unfortunately. This shows the need for bringing this phenomenon to light, especially in the local piano education scene in Malaysia, as a holistic or healthy piano playing is not emphasised enough in this country compared to the other nations.



A Reflection on Healthy Techniques in Piano Education

Healthy piano playing techniques aim to balance technical skill, physical wellness, and expressive potential. Historically, pianists often emphasized speed and virtuosity, sometimes at the cost of long-term physical health. The symptoms of strain and pain are often neglected, with the misinformed ideas of temporary pain to train for "stronger" fingers – no pain, no gain. Pain should have nothing to do with piano playing, especially when done healthily with the right movements. Dorothy Taubman recognised this as early as the 1970s. She understood that "fatigue, tension, and pain are indications that something is wrong, and that the adage 'no pain, no gain' leads us astray and should be put to rest." (Golansky, 2024).

Taubman's Approach to Healthy Piano Playing

The Taubman Approach, developed by Dorothy Taubman, emerged as a response to the "no pain, no gain" mentality in piano playing. Recognizing the need for a healthy piano playing technique, Taubman advocated for natural, efficient, and tension-free movements that align with the anatomy of the human body. Her principles have since been embraced by pianists seeking to improve their technical efficiency and prevent injuries, especially in the United States piano education scene with pioneers such as Edna Golansky and Robert Durso.

Edna Golansky in her recent publication (2024) summarises Taubman's concepts of piano playing in a systematic way. These concepts, though associated with the "Taubman Approach", are universal to human movements and can be astronomical in the evolution (or transformation) of one's piano playing technique, as it has done for me personally:

1. Freedom versus relaxation

Tension happens when the antagonistic muscles work simultaneously which results in tightness, inefficiency, and pain in playing. "Relaxation" as a term is less helpful as it involves a complete non-involvement of muscles, which is not what happens in any bodily movement that we make. "Freedom", however, is a state with efficient movements where only the required muscles are used to move without tension, that is, the involvement of unnecessary muscle groups.

2. The concept of weight and gravity

The concept of weight is often understood as "using" the arm weight, to be "relaxed" into the keys, which results in either floppy fingers, or over-emphasised key attacks. The fact that gravity can bring the arms to the keys does not mean that we "just" need to relax to let the fingers play the notes. The fingers themselves need to support the weight of the arms, and the necessary muscles need to work in order for the playing mechanism to "use the gravity" to play a key.

3. Alignment and coordination

This is perhaps at the core of the Taubman Approach, and the main principle in a healthy piano playing technique. The alignment of the fingers, hand and forearm needs to be addressed in piano teaching, ensuring that the body plays the piano as a whole unit, rather than isolated parts carrying out independent movements. This alignment needs to be combined with the right movements that are natural, organic, and synchronised. This eliminates tension, make piano playing efficient, and gives the pianist freedom in expression.



Figure 1: Alignment of the fingers, hand and forearm

Causes of Playing-Related Musculoskeletal Disorders (PRMDs) in Piano Playing

With the understandings of the basic concepts of healthy piano playing, we as piano teachers should also look into specifically what cause PRMDs in piano playing, in order to formulate our teachings to help our students avoid these problems and even guide students who are injured to retrain their technique with a healthy piano playing approach.

Both piano pedagogues Roskell (2020) and Mark (2003) gave a similar list of causes of piano-playing related injuries. Along with what I have observed in students, these are some common ones that I find worth mentioning.

1. Co-contraction of muscles: The simultaneous contraction of opposing muscle groups, especially in quick passages.
2. Unnatural playing positions: The lack of alignments of the body parts, for example, consistently high or low wrists, high shoulders, and even curled fingers.
3. Using excessive force in playing: The projection, richness, and grandeur of tone desired are attempted by using excessive force, rather than using efficient movements on the piano.



Figure 2: Unnatural low wrists due to a high seat position



Figure 3: Co-contraction of muscles in octave playing

Reflection and Conclusion

Incorporating healthy piano techniques into teaching and practice necessitates a fundamental shift in mindset. One must first recognize the challenges inherent in traditional methods and develop an awareness of the anatomical principles essential for effective piano performance and pedagogy. Educators must guide students in identifying and unlearning detrimental habits while systematically retraining their technique to prioritize efficient, physiologically sustainable movements.

Though this process can be demanding, its long-term benefits are profound. As both a piano educator and researcher, I have witnessed the transformative impact of this approach on students' playing—an evolution I have also experienced in my own practice. In my teaching, I emphasize cultivating healthy techniques as the foundation for artistic expression. By doing so, I believe we can enhance not only the technical and expressive capabilities of pianists but also enrich the lives of those who play and listen to the piano alike.

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CELEBRATING CULTURE AND CREATIVITY

A JOURNEY THROUGH THE INTERNATIONAL FRIENDSHIP & CULTURAL CAMP (IFCC)

Music Meets Tradition

ENRICHING STUDENTS THROUGH CULTURAL EXPLORATION

By

Ong Bee Bee

Zuhaida Bt Zainuddin

Experiencing and learning music through project showcases offers a dynamic and immersive approach to understanding our rich cultural heritage. By actively participating in music-related projects, students can develop a deeper appreciation for local arts while engaging in a creative and enjoyable learning process. This method not only enhances musical skills but also fosters cultural awareness, making the exploration of traditional and contemporary artistic expressions more meaningful.

The International Friendship Cultural Camp (IFCC) recently hosted an extraordinary event that celebrated cultural heritage and creativity. This year's theme, *"Traditional Dance and Craft in Malaysia,"* brought together approximately 80 students who showcased their talents through ten beautifully curated booths. The event was a resounding success, leaving parents, judges, and participants in awe.

Each booth was decorated to represent a different state in Malaysia, making them a sight to behold. Prior to the event, parents lent their support by helping with decorations, transforming the space into a vibrant cultural exhibition. In addition to showcasing traditional crafts, each booth gave students the opportunity to educate the judges about their assigned state. Dressed in exquisite traditional costumes, the students proudly shared their knowledge and heritage.

A key highlight of the event was the incorporation of traditional dance, a new feature for this year's competition. Each group performed a dance from their respective state, further immersing attendees in Malaysia's rich cultural tapestry.

Representing Negeri Sembilan, our team found the experience both educational and exhilarating. We performed the Tarian Piring, a traditional dance that requires skill and precision as performers balance plates while moving rhythmically. It was our first time learning this art form, and mastering it was a fulfilling journey.

**A KEY HIGHLIGHT OF THE EVENT WAS THE INCORPORATION OF
TRADITIONAL DANCE, A NEW FEATURE FOR THIS YEAR'S
COMPETITION.**



Moreover, this event underscored the value of project-based learning (PBL), motivating students to collaborate and think creatively. Programs like IFCC should be encouraged in schools nationwide, as they inspire students to explore traditional crafts and cultural heritage, in ways that nurture identity, pride, and critical thinking.

Beyond cultural knowledge, students also gained essential life skills. Teamwork, public speaking, and interpersonal communication came to the forefront throughout the event. The dance performances revealed hidden talents, demonstrating that students can excel in unfamiliar areas when given the opportunity. These experiences also promote cultural sensitivity and a global perspective, traits increasingly valuable in today's interconnected world.

The judges were deeply impressed, commending the students' creativity and dedication. Proud parents looked on as their children embrace their heritage and shone on stage. Our team's efforts were rewarded when we were announced as first-place winners, with our polished presentation and vibrant costumes earning widespread admiration.

This year's IFCC event was truly unforgettable, It fostering cultural appreciation and personal growth. while showcasing the power of teamwork, creativity, and determination. As we celebrated diversity, and gained new skills, we created memories and experiences that will resonate for years to come. We eagerly anticipate next year's event and the new opportunities it will bring to continue this enriching journey.

Oleh;
Adlia Syazanna Abas
Hazlifhadiyahana Rosli

Merentas Irama, Menyatukan Harmoni

TTDI 1 CHARITY MUSIC FEST



Pada tanggal 5 Januari 2025, Panggung Eksperimen Universiti Malaya bergema dengan alunan muzik yang mempesonakan sempena TTDI1 Charity Music Fest yang julung kali diadakan. Acara ini merupakan satu inisiatif amal bertujuan untuk memupuk bakat seni muzik murid-murid, di samping mengumpul dana bagi memperkasa fasiliti muzik sekolah. Dana yang dikumpul akan digunakan untuk menambah baik bilik muzik, pembelian instrumen seperti piano digital, keyboard dan peralatan perkusi, serta menyokong pasukan koir sekolah dalam menyertai pertandingan di peringkat antarabangsa.

Dengan kehadiran seramai 150 peserta dan audiens mencecah 440 orang, festival ini menjadi bukti komitmen sekolah dalam memperkasa pendidikan muzik di kalangan pelajar. Bertemakan *Rooted in Rhythm, Growing in Harmony*, program ini menampilkan pelbagai persembahan daripada kumpulan muzik sekolah termasuk Les Chanteurs Senior, Les Chanteurs Junior, Ukeonerz, Orkestra TTDI, dan The Wicked Galaxy Band.

Majlis dimulakan dengan ucapan pembukaan daripada Guru Besar, Puan Hajah Siti Haida Mansor yang menekankan pentingnya muzik sebagai medium untuk membentuk keyakinan diri, kreativiti dan semangat berpasukan dalam kalangan murid. Persembahan pembukaan oleh The Wicked Galaxy Band dengan lagu instrumental *Kasih* memukau audiens, diikuti dengan persembahan koir harmoni oleh Les Chanteurs Junior yang menyampaikan lagu *Jangan Menyerah* dan *Eneza Upendo*, mencerminkan semangat tidak berputus asa dan perpaduan sejagat. Les Chanteurs Senior turut memukau penonton dengan persembahan paduan suara menerusi lagu *Hanya Di Mercu* dan *Dance*.



Seterusnya, kumpulan ukulele Ukeonerz mempersembahkan lagu Dinda dengan nyanyian solo oleh Khaliq Aisy serta Keindahan Pantai yang disampaikan oleh Zharif Khalaf. Persembahan ini memperlihatkan kebolehan murid-murid dalam mengiringi vokal dengan ensembel ukulele yang menghiburkan. Orkestra TTDI turut mencuri perhatian dengan persembahan solo yang merangkumi lagu Hasrat, Somewhere Over the Rainbow, dan Can't Help Falling in Love. Persembahan diteruskan dengan ensembel junior melalui medley lagu rakyat dan susunan lagu tema filem seperti Universal Studio Theme, Do Re Mi, Spy Movie (Hollywood Suite), Pirates (Medallion Calls), dan Star Wars Main Theme.

The Wicked Galaxy Band seterusnya kembali dengan persembahan bertenaga melalui medley lagu Kenanganku + Peracun Kalbu, diikuti medley *Can't Take My Eyes Off You* + *Perhaps* + *Sway* sebelum menutup persembahan dengan lagu Lagu Jiwa Lagu Cinta. Persembahan ini memperlihatkan kebolehan permainan ensembel yang dinamik dan penuh emosi.



Festival ini turut meraikan kejayaan besar yang dicapai oleh pasukan muzik sekolah sepanjang tahun 2024, termasuk:

- Tempat Keempat dalam Malaysia Ukulele Song Competition oleh Ukeonerz.
- Pingat Emas dalam MCE International Choir Festival oleh Les Chanteurs Senior.
- Pingat Perak dalam MCE International Choir Festival oleh Les Chanteurs Junior.
- Saguhati dalam Pertandingan Bintang Irama Malaysia oleh Khaliq Aisy dan Iman Rayhana.



Kejayaan ini adalah hasil daripada latihan intensif, dedikasi para guru, serta semangat kental para pelajar yang tidak pernah berputus asa. Pencapaian ini membuktikan bahawa pendidikan muzik di SKTTDI1 bukan sekadar aktiviti kokurikulum, tetapi satu platform untuk melahirkan bakat-bakat muda yang berpotensi besar di peringkat kebangsaan dan antarabangsa.

Acara kemuncak menyaksikan persembahan gabungan semua kumpulan muzik dengan lagu penutup Hero, melambangkan semangat dan usaha gigih setiap peserta dalam menjayakan konsert ini. Persembahan ini mendapat sorakan gemuruh daripada penonton dan menjadi penutup yang sempurna untuk malam yang penuh magis dan harmoni.

Kejayaan penganjuran TTDI1 Charity Music Fest tidak akan tercapai tanpa sokongan padu PIBG, barisan guru, ibu bapa, dan para serta individu dan organisasi lain yang menyumbang secara langsung dan tidak langsung. Penghargaan juga diberikan kepada pasukan teknikal, kru pentas, dan semua guru yang bertungkus-lumus menjayakan acara ini di sebalik tabir.

Festival ini bukan sahaja memperkasakan bakat seni muzik murid-murid tetapi juga menjadi platform untuk membina keyakinan diri, semangat kerja berpasukan dan disiplin. Inisiatif seperti ini diharap dapat diteruskan pada masa hadapan dalam usaha melahirkan generasi muda yang bukan sahaja cemerlang dalam akademik, tetapi juga berjiwa seni dan berpotensi tinggi. Tahniah kepada semua yang telah menjayakan TTDI1 Charity Music Fest 2025! Dengan irama, kita menyatu, dengan harmoni, kita membangun.



The Importance of

Music Education

as a Core Subject in Schools

By

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Introduction

Music education occupies a marginal position within school curricula, often treated as a supplementary activity rather than being granted the significance it merits as a core discipline in formal education. Current research shows that music education significantly affects how students learn and develop their minds as well as their emotional maturity while improving their academic achievements. Music education provides benefits that go beyond traditional school subjects such as mathematics and science and language arts since it delivers unique advantages that spread across students' learning experience. Musical education enables students to develop comprehensive skills by improving their memory storage including problem-solving abilities and their capacity for creativity as well as emotions and relationships (Pino et al., 2024).

Numerous educational institutions maintain budget restrictions and evolving curricular goals which lead them to cut down or terminate music offerings despite evidence of value (Sun, 2022). The author evaluates the importance of music education as a core school subject with special focus on cognitive development together with academic performance alongside social competence and creative potential and student engagement. Educational decision-makers together with educators gain enhanced capabilities to build a complete academic development model through their understanding of music education advantages.



Why Should Music Education Be a Core Subject in Schools?

Music education has historically remained an additional aspect in school curricula because people prioritize important subjects like mathematics, science and language arts over it. Modern research demonstrates how music education deeply affects physical brain development and emotional intelligence together with social interactions of students. Music education serves as an essential academic element which schools must provide to create completely-developed students who thrive in current society (Wang & Jiang, 2022).

Cognitive Benefits and Academic Achievement

Cognitive development happens significantly better when students participate in music classes. Students who study musical notation alongside rhythm comprehension together with playing instruments operate brain regions that control memory retention and focus alongside executive control systems. Sun (2022) mentioned that students participating in musical activities make better progress than standard students do in their vital educational subjects. Students enrolled in advanced music learning achieve better results on standardized tests by attaining 22% higher English scores along with 20% higher mathematics scores than their peers learning in inferior music programs. Academic results show that music education provides direct enhancement to educational performance in multiple subject areas according to research data (Bonel et al., 2021).

Development of Social and Emotional Skills

Music education takes a central role in developing students' social skills along with emotional competencies through its educational curriculum. The essential skills for efficient teamwork and communication develop because musical ensemble participation demands peer collaboration with active listening and mutual respect (Pino et al., 2024). Through music students obtain a valuable expressive channel as a way to control their feelings and experience reduced mental strain. Studies prove that music-based Social Emotional Learning supports students in developing self-awareness combined with social awareness and relationship skills which leads to better mental health (Biasutti et al., 2023).

Enhancement of Creativity and Innovation

Music education functions as the foundational force behind innovative mental processes in our current age of innovation demand. Music engagement drives students to discover creative solutions as well as construct problem-solving abilities. The Arts Education Partnership says employers select creativity as



one of the five main abilities necessary for work success (Bonel et al., 2021). Educational institutions that foster music education help students develop creativity for effective participation in the fast-moving global world.

Positive Impact on School Engagement and Graduation Rates

The educational establishment benefits from comprehensive music programs because they elevate student participation and improve achievement in graduation. The graduation rate reaches 90.2% alongside 93.9% attendance at educational institutions that provide music education programming (Bonel et al., 2021). However this surpasses the 72.9% graduation rate and 84.9% attendance numbers recorded at educational institutions without music education programs. These statistics demonstrate how music education develops student feelings of belonging and dedication thus helping them persist in their academics.

Real-World Applications and Case Studies

Music education transforms education through multiple educational environments. Parker Elementary School in Houston stands out as a Houston public fine arts magnet institution that received national recognition for its prestigious advanced choir program. Popular alumni from the educational institution consist of



renowned violinist Jamie Perry together with Beyoncé Knowles who achieved her worldwide recognition as a pop performer. The school faces budget limits yet maintains a successful focus on music because the music curriculum supports student development according to the (Houston, 2025).

Conclusion

Resolving to teach music at a fundamental level within schools proves vital to develop competent students who possess balanced capabilities. Music education provides cognitive and social benefits together with emotional and creative aspects which transcend classroom settings and help students succeed in various paths ahead. Educational policy makers should base their decisions on existing evidence which demonstrates music education enhances academic and personal development thus teachers should receive support for enriching opportunities for all students.

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