

An Ethnomusicologist Is A Scientist Who Studies

An ethnomusicologist observes the connections between a culture's values and its music. Pretend that you are an ethnomusicologist and identify the musical characteristic that relates to each cultural characteristic listed.

	Cultural Characteristics	Musical Characteristics
The music is pop with many contemporary influences.	Most of the communication between people is through talking and verbal conversation.	
The music is strongly traditional.	Art is seen as separate from daily life.	
Musical concerts are performed in concert halls.	Access to electricity is scarce.	
The music language is taught orally.	There is a great emphasis on youth culture.	
The musical language is a new fusion of elements and styles.	The community is made up of people from different races, religions, nationalities, and genders.	
Music is mainly performed by unamplified instruments.	Spirituality is an important part of daily life.	
The musical language is taught through written materials.	The community is very intolerant of outside influences.	
The music is written and performed with the intention of inducing a trance state.		
Music is performed mainly with voices.		

An Ethnomusicologist Is a Scientist Who Studies... the World Through Music

Have you ever wondered about the power of music to transcend cultural boundaries? Have you considered how musical traditions reflect the histories, beliefs, and social structures of different societies? If so, then you're starting to grasp the fascinating world of ethnomusicology. This blog post delves deep into the field, answering the question: "An ethnomusicologist is a scientist who studies..." and exploring the multifaceted nature of this captivating discipline. We'll examine the methodologies employed, the types of research undertaken, and the valuable contributions ethnomusicologists make to our understanding of human culture and society.

What Exactly Does an Ethnomusicologist Study?

An ethnomusicologist is a scientist who studies music in its cultural context. Unlike musicologists who primarily focus on the technical aspects of music (harmony, melody, form), ethnomusicologists take a broader, anthropological approach. They delve into the social, historical, and even political dimensions of music. This means their research extends far beyond simply analyzing musical scores.

Here's a breakdown of their key areas of study:

Musical Practices: Ethnomusicologists observe and document how music is created, performed, and

transmitted within various communities. This includes studying instruments, vocal techniques, musical notation systems (if any exist), and the roles of musicians within their societies.

Social Functions of Music: They analyze how music functions within a society. Does it play a role in religious ceremonies, social gatherings, political protests, or everyday life? How does music shape social identities and relationships?

Musical Change and Transmission: Ethnomusicologists are interested in how musical traditions evolve over time, how they are passed down through generations, and how they adapt to changing social contexts. They might study the influence of globalization on traditional music, for example.

Power Dynamics and Music: Music can be a powerful tool for expressing political views, challenging authority, and reinforcing social hierarchies. Ethnomusicologists examine the ways in which music reflects and shapes power dynamics within a society.

Music and Identity: Music is often deeply connected to individual and collective identities. Ethnomusicologists explore how music contributes to the formation and expression of ethnic, national, religious, and gender identities.

The Scientific Method in Ethnomusicology

While often perceived as an artistic endeavor, ethnomusicology rigorously employs the scientific method. Researchers conduct fieldwork, collecting data through participant observation, interviews, sound recordings, and analysis of musical artifacts. This data is then analyzed systematically, drawing upon theories from anthropology, sociology, history, and other relevant disciplines.

Key Methodologies:

Participant Observation: Spending extended periods within a community, immersing themselves in the culture to gain a deeper understanding of musical practices.

Interviews: Conducting structured and unstructured interviews with musicians, community members, and other relevant individuals to gather firsthand accounts.

Sound Recordings: Archiving musical performances and creating a valuable record for future study and analysis.

Ethnographic Analysis: Interpreting collected data within its cultural context, drawing connections between music and other aspects of social life.

The Contributions of Ethnomusicology

The work of ethnomusicologists contributes significantly to our understanding of human culture and society. Their research provides valuable insights into:

Cultural Diversity: Highlighting the rich tapestry of musical traditions across the globe, promoting intercultural understanding and appreciation.

Social Dynamics: Revealing the complex ways in which music shapes social interactions, power structures, and identity formation.

Cultural Preservation: Documenting and preserving endangered musical traditions, safeguarding them for future generations.

Interdisciplinary Collaboration: Fostering collaborations between musicians, anthropologists, sociologists, historians, and other scholars.

Conclusion

An ethnomusicologist is a scientist who studies the intricate relationship between music and culture. They use rigorous scientific methods to unravel the social, historical, and political dimensions of musical practices worldwide. Their work is crucial for understanding human societies, preserving cultural heritage, and fostering intercultural dialogue. The field offers a unique lens through which we can examine the human experience, revealing the profound power of music to shape and reflect our lives.

FAQs

1. Is a degree in music required to become an ethnomusicologist? While a background in music is beneficial, it's not always a strict requirement. Many ethnomusicologists have backgrounds in anthropology, sociology, or related fields.
2. What are the career prospects for ethnomusicologists? Ethnomusicologists often work in academia, teaching and conducting research. They may also find employment in museums, archives, cultural organizations, or as independent researchers.
3. How much fieldwork is involved in ethnomusicological research? Fieldwork is a fundamental aspect of the profession. The amount of time spent in the field varies depending on the research project, but it often involves extended periods of immersive observation and data collection.
4. Are there ethical considerations in ethnomusicological research? Yes, ethical considerations are paramount. Ethnomusicologists must prioritize the well-being and respect the rights of the communities they study, ensuring informed consent and avoiding exploitation.
5. How can I learn more about ethnomusicology? Start by researching universities offering ethnomusicology programs and exploring online resources, such as journals, websites, and organizations dedicated to the field. You can also search for recordings of different musical traditions to get a feel for the diversity of global music.

an ethnomusicologist is a scientist who studies: The Study of Ethnomusicology Bruno Nettl, 1983

an ethnomusicologist is a scientist who studies: The Anthropology of Music Alan P. Merriam, Valerie Merriam, 1964-12-01 In this highly praised and seminal work, Alan Merriam demonstrates that music is a social behavior—one worthy and available to study through the methods of anthropology. In it, he convincingly argues that ethnomusicology, by definition, cannot separate the sound-analysis of music from its cultural context of people thinking, acting, and creating. The study begins with a review of the various approaches in ethnomusicology. He then suggests a useful and simple research model: ideas about music lead to behavior related to music and this behavior results in musical sound. He explains many aspects and outcomes of this model, and the methods and techniques he suggests are useful to anyone doing field work. Further chapters provide a cross-cultural round-up of concepts about music, physical and verbal behavior related to music, the role of the musician, and the learning and composing of music. The Anthropology of Music illuminates much of interest to musicologists but to social scientists in general as well.

an ethnomusicologist is a scientist who studies: Living Ethnomusicology Margaret Sarkissian, Ted Solis, 2019-06-16 Ethnomusicologists have journeyed from Bali to Morocco to the depths of Amazonia to chronicle humanity's relationship with music. Margaret Sarkissian and Ted Solís guide us into the field's last great undiscovered country: ethnomusicology itself. Drawing on fieldwork based on person-to-person interaction, the authors provide a first-ever ethnography of the discipline. The unique collaborations produce an ambitious exploration of ethnomusicology's formation, evolution, practice, and unique identity. In particular, the subjects discuss their early lives and influences and trace their varied career trajectories. They also draw on their own experiences to offer reflections on all aspects of the field. Pursuing practitioners not only from diverse backgrounds and specialties but from different eras, Sarkissian and Solís illuminate the many trails ethnomusicologists have blazed in the pursuit of knowledge. A bountiful resource on history and practice, Living Ethnomusicology is an enlightening intellectual exploration of an exotic academic culture.

an ethnomusicologist is a scientist who studies: What's So Important About Music Education? J. Scott Goble, 2010-02-25 What's So Important About Music Education? presents a new philosophy of music education for the United States, rooted in history and current perspectives from ethnomusicology. J. Scott Goble explores the societal effects of the nation's foundations in democracy and capitalism, the constitutional separation of church and state, and the rise of recording, broadcast, and computer technologies. He shows how these and other factors have brought about changes in the ways music teachers and concerned others have conceptualized music and its importance in education. In demonstrating how many of the personal and societal benefits of musical engagement have come to be obscured in the nation's increasingly diverse public forum, Goble argues for the importance of musical engagement in human life and for the importance of music in education. An ideal text for courses in music education foundations, the book concludes with recommendations for teaching the musical practices of the nation's cultural communities in schools in terms of their respective cultural meanings.

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an ethnomusicologist is a scientist who studies: Ethnomusicology: A Contemporary Reader, Volume II Jennifer C. Post, 2017-09-20 Ethnomusicology: A Contemporary Reader, Volume II

provides an overview of developments in the study of ethnomusicology in the twenty-first century, offering an introduction to contemporary issues relevant to the field. Nineteen essays, written by an international array of scholars, highlight the relationship between current issues in the discipline and ethnomusicologists' engagement with issues such as advocacy, poverty and social participation, maintaining intangible cultural heritages, and ecological concerns. It provides a forum for rethinking the discipline's identity in terms of major themes and issues to which ethnomusicologists have turned their attention since Volume I published in 2005. The collection of essays is organized into six sections: Property and Rights Applied Practice Knowledge and Agency Community and Social Space Embodiment and Cognition Curating Sound Volume II serves as a basic introduction to the best writing in the field for students, professors, and music professionals, perfect for both introductory and upper level courses in world music. Together with the first volume, *Ethnomusicology: A Contemporary Reader*, Volume II provides a comprehensive survey of current research directions.

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an ethnomusicologist is a scientist who studies: Applied Ethnomusicology Klisala Harrison, Elizabeth Mackinlay, Svanibor Pettan, 2010-08-11 *Applied ethnomusicology* is an approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts (International Council for Traditional Music 2007). This edited volume is based on the first symposium of the ICTM's Study Group on Applied Ethnomusicology in Ljubljana, Slovenia in 2008 that brought together more than thirty specialists from sixteen countries worldwide. It contains a Preface, an extensive Introduction, and twelve selected peer-reviewed articles by authors from Australia, Austria, Canada, Germany, Slovenia, Serbia, South Africa, the United Kingdom, and the United States of America, divided into four thematic groups. These groups encompass: diverse perspectives on the growing field of applied ethnomusicology in various geographical and problem-solving contexts; research and teaching-related connotations; the potential in contributing to sustainable music cultures; and the use of music in conflict resolution situations. The edited volume *Applied Ethnomusicology: Historical and Contemporary Approaches* brings together previously dispersed knowledge and perspectives, and offers new insights to various disciplines within the humanities and social sciences. Rooted in diverse scholarly traditions, it addresses a variety of challenges in today's world and aims to benefit the quality of human existence.

an ethnomusicologist is a scientist who studies: The Oxford Handbook of Medical Ethnomusicology Benjamin Koen, 2011-04-27 This volume establishes the discipline of medical ethnomusicology and expresses its broad potential. It also is an expression of a wider paradigm shift of innovative thinking and collaboration that fully embraces both the health sciences and the healing arts.

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an ethnomusicologist is a scientist who studies: The Role of Social Science in Law Elizabeth Mertz, 2008 The legal system relies on social science for answers to many tough questions. Social scientists study issues relevant to law. But are law and social science talking past one another? This collection of important articles and essays explores the difficult process of translation between these two fields, drawing on three different scholarly perspectives - the 'insider' approach which views social science as a tool that lawyers can use for legal ends, the 'outsider'

approach of the law and society or sociology of law movement, and the study of the language of law. Each section of the volume combines theoretical articles with specific empirical examples, ranging from the death penalty through anti-discrimination law to family violence.

an ethnomusicologist is a scientist who studies: **Music** Robert Garfias, 2004

an ethnomusicologist is a scientist who studies: Distinctively American Stephen R. Graubard, 2017-07-05 There is much change underway in American higher education. New technologies are challenging the teaching practices of yesterday, distance learning is lauded, and private firms offer to certify the educational credentials that businesses and others will deem satisfactory. In this new environment, America's liberal arts colleges propound a quite different set of values. Their continuing faith in the liberal arts--not as the nineteenth century chose to define them but as the twenty-first century will be obliged to reconsider them--is being tested. Distinctively American examines the American liberal arts college as an institution, from its role in the lives of students, to its value as a form of education. It explores the threats faced by liberal arts colleges as well as the transformative role, both positive and negative, information technology will play in their future development and survival. In the preface introducing the volume, Stephen Graubard examines the history of the American liberal arts colleges, from their early disdained reputations in comparison to European schools, to their slow rise to becoming world-class universities. This important volume explores the triumphs and challenges of one segment of the American higher educational universe. It also addresses a larger question: What ought this country be teaching its young, the many millions who now throng its colleges and universities? Distinctively American is essential reading for all concerned with the future of higher education.

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neuroscience. The Handbook is intended to introduce future generations of scholars to foundations in cultural neuroscience, and to equip them to address the grand challenges in global mental health in the twenty-first century.

an ethnomusicologist is a scientist who studies: **Zoltan Kodaly** Michael Houlahan, Philip Tacka, 2019-06-11 First Published in 1998. This book serves as the key to study of Kodaly for an English-speaking audience. The volume presents a biographical outline, a catalog of his compositions according to genre, and over 1,400 annotated primary and secondary sources. Three indexes cover listings by author and title, Kodaly's compositions, and proper names. Primary sources include Kodaly's own essays, articles, lectures on folk music and art music, letters and other documents, and his folk music collections and facsimiles. Secondary sources include: biographical and historical studies; theoretic, analytic, stylistic, and aesthetic studies of his music; discussions of folk music influences and art music influences; studies of his compositional process; and discussions of the Kodaly concept. Doctoral dissertations and Masters theses pertaining to Kodaly are included in this guide. This annotated, topically organized book is the first to draw together the most important primary and secondary bibliographic sources that cover his varied activities as composer, ethnomusicologist, linguist, and educator.

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an ethnomusicologist is a scientist who studies: **Convergence of Research in Art and Design: A Source Book** Sarena Abdullah , 2023-10-11 A fundamental reading for new postgraduate students enrolled in any art and design field - this book provides a basic guide in tackling the fundamental aspects of research for postgraduates, especially for those coming from the art and design background. Included in this book are selections of writings that address some pertinent aspects of research fundamentals with exemplification of several actual case studies by academicians and researchers. Divided into two main sections - the first section highlights some core aspects of research that include topics that deal with thesis writing and literature review, critical thinking, reading, and writing, human ethics application, and polishing presentation skills. The second section of the book consists of chapters discussing real issues and case studies faced by academicians and researchers in the field. These chapters share the foresight of more creative and explorative possibilities, as well as thoughts of research initiatives, whether multidisciplinary or transdisciplinary study in the realm of art and design.

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questioning its own authority to do so. Marxist, symbolic, and structuralist thought shaped the fieldwork and conclusions of many researchers around the globe. Practicing anthropology blossomed and grew rapidly as a subdiscipline in its own right. There emerged a keener appreciation of both the history of the discipline and the histories of those studied. Archaeologists witnessed a resurgence of interest in the concept of culture. The American Anthropologist also made systematic efforts to represent the field as a whole, with biological anthropology and linguistics particularly adept at crossing subdiscipline boundaries. Proliferation of specialized areas within sociocultural anthropology encouraged work across the subdisciplines. The thirty selections in this volume reflect the notable trends and accomplishments in American anthropology during the closing decades of the millennium. An introduction by Regna Darnell offers a historical background and critical context that enable readers to better understand the changes and continuity in American anthropology during this time.

an ethnomusicologist is a scientist who studies: Sounds of Life Fainos Mangena, Itai Muwati, 2016-02-08 Music narrates personal, communal and national experiences. It is a rich repository of a people's deepest fears, hopes, and achievements, especially as it communicates spirituality, economic, and political realities. This volume examines the multiple roles of music in Zimbabwe, showing how Zimbabwean music has addressed the socio-economic, political and spiritual crisis that the country has endured in the last one and a half decades. While concentrating on the tumultuous 2000-2013 period, the themes that are addressed here are enduring. Thus, the book explores the interplay between music and gender, music and politics, and music and identity construction in Zimbabwe, and it interacts with most of the dominant genres in Zimbabwean music, including Sungura, ZORA, Chimurenga, Gospel and the Urban Grooves. This volume will interest specialists in the study of ethnomusicology, in addition to scholars of literature, religious studies, philosophy, theatre arts, political science, and history.

an ethnomusicologist is a scientist who studies: You are what You Hear Harry Witchel, 2010 Pondering the musicality of everything from bird songs to the language he calls motherese, Dr. Witchel illustrates the power of music and addresses the questions: Why do we have music? What does music do to our emotions? Can animals hear and understand music? What does music do to your brain? Why do people listen to sad music? Why do some people like classical but others only like heavy metal? Is there some essential feature to all music? *You Are What You Hear* is an erudite and entertaining study that is unique in many ways. No other book has thoroughly elaborated the connection between music and social territory in humans, although in other music-making species scientists have shown this connection to be clear-cut. Given the wealth of scientific evidence and historical narratives presented in *You Are What You Hear*, an intellectual investigation of this avenue is long overdue. Written by a psychobiologist, the work straddles hard science and psychology, approaching music from a unique interdisciplinary perspective. Successfully bridging these strands of evidence, *You Are What You Hear* elucidates the significance of territory not only in music but in daily life. This lively and engaging book will have a broad appeal - not only to the general public, but to students interested in the relationship between music and culture. Anyone from seventeen to ninety-seven will have the potential to gain something from this book.

an ethnomusicologist is a scientist who studies: Making Peace with Nature Eleana J. Kim, 2022-07-18 The Korean Demilitarized Zone (DMZ) has been off-limits to human habitation for nearly seventy years, and in that time, biodiverse forms of life have flourished in and around the DMZ as beneficiaries of an unresolved war. In *Making Peace with Nature* Eleana J. Kim shows how a closer examination of the DMZ in South Korea reveals that the area's biodiversity is inseparable from scientific practices and geopolitical, capitalist, and ecological dynamics. Drawing on ethnographic fieldwork with ecologists, scientists, and local residents, Kim focuses on irrigation ponds, migratory bird flyways, and land mines in the South Korean DMZ area, demonstrating how human and nonhuman ecologies interact and transform in spaces defined by war and militarization. In so doing, Kim reframes peace away from a human-oriented political or economic peace and toward a more-than-human, biological peace. Such a peace recognizes the reality of war while

pointing to potential forms of human and nonhuman relations.

an ethnomusicologist is a scientist who studies: You are what You Hear Harry Witchel, 2010 Pondering the musicality of everything from bird songs to the language he calls motherese, Dr. Witchel illustrates the power of music and addresses the questions: Why do we have music? What does music do to our emotions? Can animals hear and understand music? What does music do to your brain? Why do people listen to sad music? Why do some people like classical but others only like heavy metal? Is there some essential feature to all music? *You Are What You Hear* is an erudite and entertaining study that is unique in many ways. No other book has thoroughly elaborated the connection between music and social territory in humans, although in other music-making species scientists have shown this connection to be clear-cut. Given the wealth of scientific evidence and historical narratives presented in *You Are What You Hear*, an intellectual investigation of this avenue is long overdue. Written by a psychobiologist, the work straddles hard science and psychology, approaching music from a unique interdisciplinary perspective. Successfully bridging these strands of evidence, *You Are What You Hear* elucidates the significance of territory not only in music but in daily life. This lively and engaging book will have a broad appeal — not only to the general public, but to students interested in the relationship between music and culture. Anyone from seventeen to ninety-seven will have the potential to gain something from this book.

an ethnomusicologist is a scientist who studies: The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology, its methods, concerns, and its contributions to knowledge and understanding of the world's musical cultures, styles, and practices. The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity. Combined, the multiplicity of topics and approaches are presented in an easy-to-search A-Z format and offer a fresh perspective on the field and the subject of music in culture. Key features include: Approximately 730 signed articles, authored by prominent scholars, are arranged A-to-Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research (journals, books, and associations), an appendix listing notable archives, libraries, and museums, and a detailed Index The Index, Reader's Guide themes, and Cross References combine for thorough search-and-browse capabilities in the electronic edition

an ethnomusicologist is a scientist who studies: Audio Anecdotes III Ken Greenebaum, Ronen Barzel, 2007-11-29 This collection of articles provides practical and relevant tools, tips, and techniques for those working in the digital audio field. Volume III, with contributions from experts in their fields, includes articles on a variety of topics, including: - Recording Music - Sound Synthesis - Voice Synthesis - Speech Processing - Applied Signal Processing

an ethnomusicologist is a scientist who studies: On African Music Kofi Agawu, 2023-05-19 Written by one of the best-known academic writers on African music, *On African Music* is a collection of seven essays addressing various techniques, influences, and scholarly approaches to African music. After a concise introduction spelling out the rationale for the book, successive chapters develop answers to questions such as: How does a minimalist impulse animate creativity in Africa, and does Western minimalism differ from African minimalism? How do we explain the prevalence of iconic effects in African expressive forms? How has (European) tonality functioned as a colonizing force in African music? Why is the (written) art music of the continent talked about so little when it has been in existence since the middle of the nineteenth century? How might the discipline of music theory be rejuvenated by aid from Africa? What are the strengths and limitations of ethnotheory as a methodology? Who is who in theorizations of African rhythm, and how might we explain the shape of the existing archive? This book thus deals with analytical and interpretive issues, the politics of scholarship, and salient features of African music. Laced with provocative

viewpoints on each page, *On African Music* should appeal not only to readers curious about the structural underpinnings of African music but also to those who wish to reflect critically and philosophically on how we study and write about the music of the continent, how we might approach its global status with a firm understanding from the inside, and what our priorities might be in promoting an empowering cosmopolitan discourse.

an ethnomusicologist is a scientist who studies: Ethnomusicology and African Music: Modes of inquiry and interpretation J. H. Kwabena Nketia, 2005 The volume in hand deals with modes of inquiry and interpretation broadly organised into sections on theory, and historical and creative studies. The section on theoretical issues comprises papers on: the problem of meaning in African music; musicology and African music; the juncture of the social and the musical; integrating objectivity and experience in ethnomusicological studies; the aesthetic dimension in ethnomusicological studies; universal perspectives in ethnomusicology; and contextual strategies of inquiry and systematisation. The section on creative and historical topics covers the following: the history of music in African culture; history and the organization of music in West Africa; historical evidence in Ga religious music; processes of differentiation and interdependency in African music; African musical roots in the Americas; and developing contemporary idioms out of traditional music.

an ethnomusicologist is a scientist who studies: The Archaeology of Sound, Acoustics & Music Gjermund Kolltveit, Riitta Rainio, Arnd Adje Both, 2020-12-31 The ICTM Study Group on Music Archaeology was founded in the early 1980s by Ellen Hickmann, John Blacking, Mantle Hood and Cajsa S. Lund. This is the third volume of the new anthology series published by the study group, bringing together theoretical and methodological approaches in the study of past music cultures. Each volume of the series is composed of concise case studies, bringing together the world's foremost researchers on a particular subject, reflecting the wide scope of music-archaeological research world-wide. The series draws in perspectives from a range of different disciplines, including newly emerging fields such as archaeoacoustics, but particularly encouraging both music-archaeological and ethnomusicological perspectives.

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an ethnomusicologist is a scientist who studies: Surveying the South John Shelton Reed, 1993 Ten previously published essays by sociologist Reed, well known for his studies of the South. He talks about sociology itself, continuity and change in the region, stereotypes, race relations, and other topics. He calls on sociologists to follow his lead in writing in a clear, jargon-free style accessible to some besides themselves. Paper edition (unseen), \$14.95. Annotation copyright by Book News, Inc., Portland, OR

an ethnomusicologist is a scientist who studies: Toward an Anthropology of Ambient Sound Christine Guillebaud, 2017-05-12 This volume approaches the issue of ambient sound through the ethnographic exploration of different cultural contexts including Italy, India, Egypt, France, Ethiopia, Scotland, Spain, Portugal, and Japan. It examines social, religious, and aesthetic conceptions of sound environments, what types of action or agency are attributed to them, and what bodies of knowledge exist concerning them. Contributors shed new light on these sensory environments by focusing not only on their form and internal dynamics, but also on their wider social and cultural environment. The multimedia documents of this volume may be consulted at the address: milson.fr/routledge_media.

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an ethnomusicologist is a scientist who studies: Ideologies of Music Education James Scott Goble, 1999

an ethnomusicologist is a scientist who studies: The Anthropology of Music Alan P. Merriam, 1964 This book was written in the belief that while music is a system of sounds, an assumption that provides the point of departure for most studies of music in culture, it is also a complex of behavior which resonates throughout the whole cultural organism--social organization,

esthetic activity, economics, religion. This book is to be distinguished from other studies by its model of music as human action, making this work of interest not only to the ethnomusicologist and anthropologist, but also to those concerned with the nature of music, the nature of man, and the nature of music in human culture. Specifically, this model for the study of ethnomusicology is equally applicable to the study of visual arts, dance, folklore, and literature. --Adapted from dust jacket.

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teaching within the Southeast Asian region. In particular there is an examination of research materials published in the vernacular, notably the outpouring of work published in Indonesian by the Institut Dayakologi in Pontianak. In doing so, the book also addresses the urgent matters which have not received the attention they deserve, specifically subjects, themes and issues that have already been covered but require further contemplation, elaboration and research, and the scope for disciplinary and multidisciplinary collaboration in Borneo Studies. The book is a valuable resource and reference work for students and researchers interested in social science scholarship on Borneo, and for those with wider interests in Indonesia and Malaysia, and in the Southeast Asian region.

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