

## ETHNOMUSICOLOGY

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Ethnomusicology embraces a number of concerns, which are given varying degrees of attention at individual institutions. In general, ethnomusicology deals with musics outside the Anglo-American mainstream; this mainstream has been the traditional focus for American education.

Assuming a social-science framework, ethnomusicology studies a specific music within its total cultural context. It also investigates the organization of musical sound according to a theoretical system, and thus is musico-technical. The concern with a music as expressive of cultural values and aesthetics makes the field phenomenological; its view of music as a universal but culturally-individualized product makes it comparative. Finally, the "-ology" interests are complemented by active participation in performance. The insights derived from kinetic and emotional modes of activity are essential complements to those derived through intellectual processes.

The amorphous identity of ethnomusicology allows for great flexibility and adaptability. It provides a vital connection between music and other areas of knowledge such as language, social science, dance, drama and anthropology.

### The University Program

The primary center for ethnomusicology in Hawaii is the Music Department at the University of Hawaii. Established in the Department in 1958, ethnomusicology has been involved since its inception with music education. It provides input into public education via a number of channels—teacher training, higher education, community education, and youth education.

At the University, ethnomusicology is concerned equally with: 1) investigating various musics to acquire knowledge and skills; and 2) communicating the acquired knowledge and skills as widely and as quickly as possible through education. The second focus, sometimes referred to locally as "applied ethnomusicology," works in two areas—the conceptual or "learning about," and the

experiential or "learning to do." In Hawaii the two are regarded as complementary and equally essential.

The program focuses primarily upon cultures for which there is a resident ethnic population. The patterns of emigration and assimilation give highest visibility to groups from the Pacific (including the Philippines) and from East Asia. The relationship between the program and these resident groups is one of mutual interaction. Instruction and research activities draw upon these resident resources; in turn the University provides external reinforcement for the ethnic traditions, as well as an established means for their wider dissemination. The resident communities also function as a welcome check on the program, keeping the academicians involved, accurate and honest!

Both theoretical knowledge and experiential activity are part of all undertakings—class instruction, performance teaching, and community presentations. The performances are more visible to the general community and have the most direct impact upon them. The other activities provide a responsible and responsive basis upon which performance and teaching can be carried out.

The Music Department has both a BA and an MA curriculum in ethnomusicology and its allied field, dance ethnography. Other curricula within the Department, including Music Education, have an ethnomusicology component. In addition, the program attracts students from such areas as language, anthropology, Pacific Islands Studies, Asian Studies, American Studies, and Ethnic Studies.

Research includes continuing field research both in the overseas context of Hawaii and in the home country, archiving of collected materials, and consultation for various music and dance traditions. A major research activity for the past fifteen years has been the development and distribution of ethnomusicology-related curriculum materials for



the public schools. Two signal contributions in this regard include the ethnomusicology issue of the *Music Educators Journal* (October 1972) and ethnic materials for the comprehensive-musicianship text series, *Comprehensive Musicianship Through Classroom Music*.

### **Community Involvement**

Drawing upon the performance classes that cover approximately twenty-five ethnic traditions, the Music Department presents concerts, lecture-demonstrations, and school-enrichment sessions throughout the State in cooperation with the Department of Education, Model Cities projects, and the College of Continuing Education and Community Service. For example, the Philippine ensemble has toured the entire State, Micronesia, and California in a series of concerts and lecture-demonstrations. The appearance of a multi-racial group of young people that perform well and are articulate about the music has a positive impact upon resident Filipino and Filipino-American populations. Similar projects have been done by Japanese, Korean, and Hawaiian performing groups.

Frequently community organizations request assistance and advice from the ethnomusicology program. It is supportive of ethnic performances and community projects involving ethnic performance input. The staff is also involved in various ethnic heritage councils funded by the state government as well as civic groups.

Every two years a summer ethnic festival is presented in conjunction with teacher-training workshops. The festival in 1974 featured ten concerts representing eight cultures. The workshops for teachers integrated the performances into the course material. The two teacher groups for that year were primary school and undergraduate collegiate.

On alternate summers, the University of Hawaii's Music Department organizes overseas study for advanced students in a performance tradition. These field projects, entirely self-supporting, have been made to Japan and Indonesia. Future projects include study in Korea, the Philippines, and the Pacific.

### **Ethnomusicology and Education**

Because its methodology is holistic and integrative, ethnomusicology can move music back into the mainstream of the educational process. Music, from this point of view, is more than acoustical sound; it is also a system of beliefs, a complex of values, and a series of historical events.

One of ethnomusicology's primary purposes in education is to educate the individual *through* music as well as *to* music. For example, learning an ancient Hawaiian *hula* involves an understanding of music, dance, language, geography and social values. It presents a mode of thinking, a style of moving, and a way of hearing. Students in the Hawaiian chant course often pursue collateral studies such as history, crafts and language. Those who become teachers will be able to communicate from a broader base music as history, as belief, and as performance.

The Anglo-American orientation of public education has already been noted. The study and presentation of ethnic musics in the schools points up the existence of alternative and valid cultural expressions, which are of critical importance to the American of an ethnic minority background. A polycultural approach to music can reinforce positively his identity as a "hyphenated American." Negative marginality thus becomes positive biculturalism; it allows him to experience and explore another part of his own heritage without feeling that he is weakening or rejecting an American orientation.

Finally, ethnomusicology can enrich the range of creativity and performance experience for each individual. All musical traditions can have a kind of instant appeal to the monocultural musical layman. As he receives repeated exposure to different musics, he develops a strategy for listening to and appreciating them. Also, the materials and principles found in various ethnic musics provide a rich resource for music composition. They can be used to generate new forms and approaches to musical expression; they can bring new insights to old and familiar ones.

The interface of ethnomusicology and education reflects great potential. Hawaii is already in the process of fulfilling that potential.

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