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Editors:

Emil R. Kaburuan
Oriana Tio P. Nainggolan
Prima Dona Hapsari
Samuel Gandang Gunanto

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FOREWORD

It is a great honored and pleasure for Institut Seni Indonesia Yogyakarta to welcome all guests and participants of the ICONARTIES (International Conference on Interdisciplinary Arts and Humanities) 2019. We are indeed proud to hold this conference as one of the important programs of the 35th Anniversary of Institut Seni Indonesia Yogyakarta. This international event is aimed to be a supporting element for scholars, researchers, lecturers, artists, students, and observers to discuss and share any indispensable insight and current information in relations to interdisciplinary arts and humanities in the millennium era.

Insitut Seni Indonesia Yogyakarta is indeed supporting this international conference as it is also a great moment in contributing to the development of the arts and humanities which enrich the definition of art to manifest itself in a interdisciplinary studies.

The industrial revolution 4.0 is in the track to support all fields, one of which is in the academic world. It means that various processes of academic activities can be sustained by the advancement of all-automatic information technology. The Industrial Revolution 4.0 is expected to produce a rapid and comprehensive transformation. Some of the main technologies that will support the implementation of the industrial revolution 4.0 are internet of things, artificial intelligence, human machine interfaces, robots and sensor technology, and 3D printing technology.

The development of cutting-edge information and digital technologies, such as robotic adaptive, artificial intelligence, and big data, is moving rapidly to change various skills, knowledge, and scientific attitudes, including in various fundamental aspects that are very influential in the existence of the world of art higher education. By combining the artificial and human natural intelligence, the potential of individuals can be more maximized and very possible for extraordinary achievements. In this decade, the development of digitalisation of art opens the art world which is based on digital information technology, including cyber art, information arts, and multi media arts. This is certainly also unavoidable influence on the types of knowledge and values of art, expertise and practice, as well as methods and processes in building new models of knowledge and art practices.

Even so, in the creative process, existence, and spirit of art, the artwork is not only determined by the conditions of the massive development of digitalization technology but can also be created beyond the determination of technology. It is because art can be awakened from dreams, spirituality, or unconsciousness that is unthinkable, unpredictable, and imaginably measurable and limited. Therefore, the challenges of Institut Seni Indonesia Yogyakarta in the future are in terms of capturing the opportunity of digital information technology as an extension of our hands to develop its art and maintaining the contextual values and traditions of self-potentials which have become the basic capital. Thus an educational strategy must be developed to open spaces and art fields to answer these challenges and opportunities.

This symposium will not be success without any support from diverse parties. On behalf of Institut Seni Indonesia Yogyakarta, I would like to convey my sincere gratitude and deepest appreciation to all keynote speakers from our International partners, official partners (local and international co-hosts): Universitas Sanata Dharma, Universitas Islam Indonesia, Universitas Kristen Duta Wacana, Institut Seni Budaya Indonesia Bandung, IDEAS LAB, NUSANTARA, Eszterhazy Karoly University, Hungary; Ulm University of Applied Sciences, Germany; Silpakorn University, Thailand; Universiti Teknologi MARA, Malaysia; Royal Holloway, University of London, United Kingdom; Technische Universitat Wien, Vienna, Austria; University of Toronto, Canada; ASEA UNINET, presenters, and participants of the ICONARTIES (International Conference on Interdisciplinary Arts and Humanities) 2019, that have actively contributed and committed to make this event successfully. And last but not least, I would also like to express the greatest

appreciation to the reviewers and committee of this conference who have passionately given their effort, contribution, and energy to make this event successfully.

Hopefully, the outcomes of this program will be beneficial for all parties and strengthen the academic networks years to come. And let me congratulate all of you for attending this conference and publishing the paper in this proceeding.

Thank you.
Yogyakarta, July 3th, 2019
Editors of ICONARTIES 2019

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Ethnomusicology and Music Ecosystem

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Keywords: Ethnomusicology, Ecosystem, Composition, Existence.

Abstract: The existence of musical practices among cultures and societies across the world has long been the concern of the scholars of various field of study. Studies that have been carried out among others bring out an approach called ecosystem of music. In this approach, the existence of music is a result of interrelating elements, namely: the music learning system, musicians and community, context and construct, regulation and infrastructure, and the media and music industry. In other words, there are things that go from upstream to downstream in a sequences which is in turn establish the existence of a music. This paper attempts to examine the role of ethnomusicologists in the effort to maintaining an ecosystem of music, focusing on an applied ethnomusicology work, i.e. the development of cultural villages in Yogyakarta. Furthermore, by understanding the role of ethnomusicologists in maintaining the ecosystem of music, the author are trying to put composition major in ethnomusicology program (in this case is in department of ethnomusicology, ISI Yogyakarta) as an effort to establishing ecosystem of music. By understanding the ecosystem music, in the end, ethnomusicologists have realized that they have to open new scenes in the domains within the ecosystem to maintain it.

1 INTRODUCTION

In comparison to the other disciplines in socio-humanities in Indonesia, ethnomusicology is less popular. In fact, in comparison to the disciplines in music (read: Western music) it should be admitted that ethnomusicology has not gain much popularity. The bottom line is that ethnomusicology has not been quite well known even among ordinary people. For most people, music is about enjoyable sounds known as entertainment. As a result, music is considered as a trivial thing that should not be given serious attention. Indeed, such view is not totally incorrect but it is not totally correct as well. The view that music refers to the human activities that produce sounds for entertainment purpose appears to the surface because music is seen as a product. Music is not seen as a result of serious contemplation from both individuals and communities; instead, music is sometimes seen as a part of fun activities. As a result, music is not considered as a serious matter and therefore it should not be given serious attention whereas the presence of music both in the form of sounds and in the form of performances is the product of a long sequence of human activities.

According to Alan Merriam, the sounds in music is one of the chains within a cycle that produces the music itself, starting from the concept that underlies the music into the stimulation of behaviours that produce those sounds. Merriam proposes how the concept might influence the sounds in music: “There is a constant feedback from the product to the concepts about music, and this is what accouns both for change and stability in music system.”(Merriam, 1964:33). Such model creates a cycle in which the concept influences the behaviours that produce sounds. There is a constant feedback from the product to the concept of music and it is this constant feedback that causes the music system to be able to change yet it is still stable. Thereby, music system has mutually supporting elements so that it is able to produce the sounds in the music. In order to understand the subject, one may borrow the concept of ecosystem that has been generally found in the discipline of Biology.

The Online Encyclopaedia Britannica defines ecosystem as “the complex of living organisms, their physical environment, and all their interrelationships in a particular unit of space.”(britannia, 2018) Furthermore, it is explained that:

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> *An ecosystem can be categorized into its abiotic constituents, including minerals, climate, soil, water, sunlight, and all other nonliving elements, and its biotic constituents, consisting of all its living members. Linking these constituents together are two major forces: the flow of energy through the ecosystem, and the cycling of nutrients within the ecosystem.*

In general, within an ecosystem there is a physical environment in which living organisms are present along with the energy that ensures both the environment and the organisms to survive and perform their activities. Similar situation is also found in the music ecosystem. Music does not come out of the blue; instead, music comes out from the other elements outside the symptoms of sounds alone.

Through the article, the researcher would like to identify the relationship between ethnomusicology and music ecosystem with main reference to the researcher's experience in the field. Then, the article is divided into five parts namely introduction, brief explanation on music ecosystem, explanation on mutually supporting elements within music ecosystem with a case study on the development of culture village in the Province of Yogyakarta Special Region and ethnomusicology position (in terms of both composition and creation) in a music ecosystem. In the last part of the article, the researcher will not provide any conclusions; instead, the researcher would like to give reflection that is expected to trigger further discussion about how ethnomusicology might play more significant role in a music ecosystem.

2 MUSIC ECOSYSTEM

The idea about "music ecosystem" is probability introduced for the first time through an article by William Kay Archer in 1964 entitled "On the Ecology of Music" (Huib&Dan Bendrups, 2015). The idea then has been mostly developed by Huib Schippers. The main point of the idea is that music ecosystem is a unity that consists of the elements of performers (from the music producers down to the music consumers or from the composers down to the musicians until the audience), environment in which the performers and the music that they compose and contemplate live (both the physical one and the non-physical one) and factors that encourage the performers continue performing their activities and factors that maintain and preserve the environment in which the music lives and grows.

So far, the articles that discuss music ecosystem or music ecology have been trying to review the continuity of music culture. Schippers proposes five interrelated domains that play the role in maintaining the continuity of a music namely music learning system, musician and community/society, context and construct, regulation and infrastructure and also music media and industry (Schipper, 2010). Departing from these domains, it is apparent that the continuity of a music is supported by an ecosystem which has synergic elements from the upstream to the downstream. Principally, it is difficult to define which point that belongs to the upstream and which point that belongs to the downstream in the life cycle of a music genre or a music culture because the elements in the music ecosystem provide constant feedback continuously from one to another as having been proposed by Merriam in his classical model. However, in general the beginning of a cycle is defined to be the appearance of the object under observation. In the case of music ecosystem, the beginning or the upstream of a cycle might refer to the time of appearance (birth, creation and presentation) while the downstream might refer to the time of consumption. In the case of spontaneous composition. Composition that is directly made during a performance, or defined as in the course of performance (Nettl, 2015), the upstream and the downstream might appear slightly in the same time.

Within a music ecosystem, the chains from the upstream to the downstream involve numerous elements. For the local-traditional music, the elements that might be found are namely musician, learning institution and music transition, community of music owner, aesthetics measure (with regards to how "appropriate" a music should be performed), activity that becomes the context of the music (for example: rituals, because it should be admitted that most of the music in Archipelago is music "in framework") and shaman/figure who leads ceremony, procession and alike. For the genre of modern music, the elements that might be found in the ecosystem namely musician, recording agency or label, fans, distributor, learning institution (formal or non-formal), broadcast institution, retail store (although nowadays retail store has been rarely found), regulation on copyright, recording studio, provider of recording software and hardware, social network and web sites.

These elements principally consist of multiple stakeholders who keep the cycle moving. In order to attain more concrete description on how these stakeholders play their role in the music ecosystem, or specifically in the culture ecosystem, the

researcher would like to share an example in the form of culture villages development in the Province of Yogyakarta Special Region because the researcher has been directly involved within the development. As a result, the researcher has first-hand experience and information

3 ESTABLISHING CULTURE ECOSYSTEM: AN EXAMPLE FROM YOGYAKARTA

Yogyakarta has been known as "City of Culture." Therefore, it is no wonder that one of the aspects that become the centre of gravity for the privilege of the Province is culture as having been formulated in Law Number 12 Year 2012 Regarding the Privilege of the Province of Yogyakarta Special Region. In preserving the privilege, the Province of Yogyakarta Special Region has four main pillars known as 4k namely kraton (Sultanate), kaprajan (Government), kampus (campus or academy) and kampung (village or community). The four pillars automatically become the foothold of culture ecosystem in Yogyakarta (www.jogjaprov.go.id, 2018).

One of the programs that have been implemented within the framework of the privilege within the Province of Yogyakarta Special Region is culture village development. This program has legal protection namely Governor Regulation Number 36 Year 2014 Regarding Culture Village and so far there are 56 Culture Villages that have been developed in the Province. The main objective in the program implementation is to improve the quality and the activity of cultural effort in the villages that have already hold the status of Culture Village and the activities in the program implementation are namely establishing coordination between village government and provincial government, collecting data about the potentials of the culture village, establishing organizations of culture village caretaker that will be the partner of village government in the effort of developing the pertinent village culture, designing village culture programs, reporting and evaluating village culture activities and pursuing dynamism in the activities of actualizing, developing and preserving cultural potentials. Up to date, there are quite plenty of human resources with ethnomusicology educational background (who might be called as ethnomusicologist) who have been involved in the program and who have given emphasis on the music culture in the culture village.

The work that the ethnomusicologists have performed in the program does not only focus on the musical activities but also the musical practice so that a musical group might survive and strive. In the early years of the program implementation, it should be admitted that most works are directed toward how to provide technical skills to the musical performers in the targeted villages. Unfortunately, this work bears certain risks. In terms of ethics, the involved ethnomusicologists might step over the local human resources who possess more insight about the practical aspects in their music and life context. In addition, many people perceive that performing the work through such manner might threaten the bread and butter of the local musicians (most of the local people earn their bread and butter from teaching the local musical group, working as gamelan teacher, working as music teacher for jathilan, teaching traditional dance and alike). In addition, these groups still do not have plenty space for expressing themselves and they barely have supports from the other stakeholders.

In the development, and also based on the evaluation results, the work then is directed more to how to establish the connection between the art performers in the culture villages and the culture village government and the culture village to the other stakeholders (in this case the kaprajan, the kampus or the kraton). The connection with the kraton is actually vaguer since the kraton becomes the cultural "reference" or the cultural patron. In other words, the connection with the kraton is actually vagyes since the kraton is the centre of the culture. Despite the fact that the kraton becomes the centre of the culture, the kraton still provides some space for the facilitation of the art groups (such as karawitan or traditional gamelan music group) from the villages to routinely perform in the kraton. Then, in the connection with the kaprajan the culture village caretakers are encouraged to scrutinize the programs that have been provided by numerous institutions for the sake of mix and match so that the culture village caretakers might attain support from the related institutions. For example, many programs that belong to the regional government (both in the province level and in the regency level) now have been executed in the culture villages. On the contrary, the regional government nowadays has frequently involved the performers from the culture villages in the planning and the execution of the regional government's programs; for instance, these performers are involved in the formulation of value system draft during the discussion of development planning. Then, in the village level the performers who are organized in the

culture village caretakers have now been involved in the formulation of middle-term development planning (accompanying the section of service that is in charge of the domain of cultural affairs). Another activity that has been performed altogether with the regional government is data collection. In the present time, the regional government is easier to gather information due to the presence of the culture village caretaker that is in charge of cultural affairs and becomes the partner of the culture village government. In terms of regulation, the regional government has issued the governor decree and the other decree that support the presence of culture village and that also divides the responsibility of village culture caretaking activities (under the provincial government) and the responsibility of village culture stub (under the regency government).

Furthermore, the performers in the culture villages are also encouraged to establish connection with higher education institutions in Yogyakarta. For instance, such cooperation that has been established is the cooperation between several culture villages and the community service institutions for holding training in activity program design and master plan among the village culture caretaker and the technical training and guidance provided by the university students who have been sent to develop and guide the art domains with the art performers in the culture villages (including the training and guidance in the domains of music, dance, handicraft, package and alike). The improvement on the knowledge and skills is also pursued by the involved musicologists by mutually sharing their knowledge and insight to the art performers, by providing presumably relevant references, by motivating the art performers and by providing feedback if they are asked to do so.

Relationship is also continuously established between the culture villages and the private institutions, for instance, by proposing certain offers to hotel or restaurant managements so that the culture villages might their cultural potentials, both the performance-related potentials and the handicraft-related potentials, before the guest of the hotel or the restaurant. The performance groups from these culture villages are expected to have regular schedule of performance in the hotel or restaurant and, in the same time, the local handicraft product might also be displayed in the hotel or the restaurant as part of promotion and marketing efforts to the guest. Through this cooperation, it is expected that the economy of the art performers in the culture villages might be improved.

The main idea or the main objective of the program is to assist the art performers in the culture village to be the main potentials of their own culture village. The connections that have been established with the other stakeholders aims at increasing their capacity in caretaking their cultural potentials. Those connections are built upon the awareness on the importance of the access toward all matters that support the cycle of culture ecosystem, starting from the upstream to the downstream. The ethnomusicologists who have participated in the program deal how to keep increasing the capability of the musicians in the culture villages until how to attain the space for displaying their works. in this kind of effort, the capacity of creating composition and presentation should be possessed by an ethnomusicologist.

During the fieldwork, the ethnomusicologists who have been involved in the program, along with the village government and the figure of local tradition, are demanded to carry out data collection and mapping and also to design action plan in order to increase the activities of actualizing musical practice in specific, and cultural practice in general, within the community where they have been working. The program that has been designed certainly affords the establishment of the connection with the kraton, the kaprajan and the kampus in order to attain as maximum results as possible with as minimum capital as possible. From the results of the brief research that has been conducted (for instance: village history, local concept, historical site and alike), the ethnomusicologists encourage the culture village musicians to give new touch to their work and activity (for example: turning the history of their village into the local concept or the local instrument as the source of creative ideas). One of the examples is the use of joglo (Javanese traditional house) that has historial values for holding children art performance. The history of joglo is presented in a sequence of children art performance (karawitan, macapat, badui) that tells the history of the joglo along with the changes within the village. There is also a festival known as sorthong (a simple device made of bamboo which functions to assist the irrigation) and in this festival sorthong is exploited as the source of the sound and the sorthong is arranged in such a way that it will produce musical composition. Moreover, the ethnomusicologists should also contemplate about how to attain the space of expression, the support from the government and the attention from the university for the musical groups that have been their partner so that the musical groups will be provided with training and guidance in order to improve the capacity.

In relation to the use of media, the ethnomusicologists in the program is also demanded

to establish connection with the local media and to establish their own Internet-based information channel and publication by creating web sites or social media that tends to incur lower operational cost. A good example of this matter is the web site of Culture Village in Regency of Sleman, www.desabudayasleman.org, that has been officially announced by the Regent of Sleman in 2017. In the future, the web site is expected to be the information media and also the database of culture villages in the Regency of Sleman.

The main point in this context is that the ethnomusicologists who have been participated in the program are demanded to be the facilitator, the motivator and the creator. Such fieldwork directs the ethnomusicologists to implement their knowledge and insight in the real-life situation and thus the application might be termed as applied ethnomusicology. The ethnomusicologists should think in practical manner in order to solve the problems that they have found in the field within the effort of assisting the community that becomes their partner. It will be very naïve if people think that the ethnomusicologists segregate themselves by claiming that the domain of ethnomusicology is merely about review. Moreover, from this point of view it is also apparent that the ethnomusicologists are demanded to have good communication and diplomacy skills in order to establish the connection with the stakeholders.

Therefore, in the future it should be admitted that the ethnomusicologists are demanded to perform contemplation with the approach of music ecosystem in order to preserve the musical cultures so that these cultures will survive. The flow from the upstream to the downstream should be put into consideration in order to map all potentials that might appear, both the inhibiting ones and the supporting ones. The reason is that by the time an ethnomusicologist performs the fieldwork his or her disciplinary idealism sometimes does not meet the existing conditions and therefore the ethnomusicologist is demanded to be more aware and more responsive to the surrounding environment.

For a best viewing experience the used font must be Times New Roman, on a Macintosh use the font named times, except on special occasions, such as program code (Section 2.3.7).

4 CREATION IN ETHNOMUSICOLOGY?

Learning from the reality in the applied art world as explained above, writer is interested to discuss on the existence of creation in ethnomusicology. That is based on some discussion which focus on appearing main interest of music creation in ethnomusicology department. Some people might say that ethnomusicology, with the word ‘logos’ attached to it, is a discipline which focus on the domain of the study or research, so that it is not proper if ethnomusicology department in charge of an interest fixate on music creation practices. Besides, some other people might not consider it as a big matter. Next, there might be some group of people who think that “ethnic music is inappropriate to be created in an academic context. Ethnic music is indeed a music which was born in a life of an ethnic group, not to be created in a classroom”. These opinions are not wrong, but could be not absolutely correct.

When we look closer, it seems like there were a contradictive grouping of ethnic music and non-ethnic music (western music). Ethnic music is a kind of music which come from a community (could be an ethnicity) . It could be anonymous or there might not be a single creator. On the other hand, non-ethnic music (western music) have their creators or song writers. Above all, the question is: are thus mean non-ethnic music is not a kind of music which come from a society and the existence could be maintained by people’s participation? If we use music ecosystem approach, then either ethnic music or music which is categorized as non-ethnic one could live and grow due to the participation of the people. Thus, if we claim ethnic music is not meant to be created (by someone in the classroom), then so it is with the non-ethnic music, as both of them still need society/its community and live between them. Even so, a matter of whether ethnomusicology study is proper enough to take care about western music is still often become an object of discussions. Jaan Kunst, in the beginning of ethnomusicology history, stated that Western art music is not an object of ethnomusicology study. Kunst stated:

> *The study-object of ethnomusicology, or, as it originally was called: comparative musicology, is the traditional music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations. Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music. Besides, it studies as well the sociological aspects of music, as the phenomena of musical*

acculturation, i.e. the hybridizing influence of alien musical elements. Western art- and popular (entertainment-) music do not belong to its field (Kunst, 1969).

There are also some people who consider that it is not right if there is creation as a main interest under ethnomusicology department, but on the contrary it should be under music department, with a claim that no matter what object is being created or composed, either western music or non-western music, they belong to just music. The matter of whether music creation as a main interest is more appropriate to be under ethnomusicology department or music department, seems a bit similar to a debate which have ever arisen in the west about whether ethnomusicology department more appropriate to be under music or anthropology faculty. Is ethnomusicology department more appropriate to be under faculty of performance (like in have in ISI Yogyakarta) or cultural science faculty (like in USU Medan), because ethnomusicology is not a branch of art, but it is actually a since about art, which is music.

Furthermore, if the emergence of creation as a main interest in ethnomusicology is considered to be violating the nature ethnomusicology which is a science about studies and thus is considered to be potentially turning "the history" of ethnomusicology. Isn't it happening? Although at the beginning art music and western performance, as stated by Kunst, are not an object of ethnomusicology studies, there are many studies about non-ethnic music emerging right now, even studies about music which are categorized as the contemporary one (Post, 2007). Initially ethnomusicology is a study which is done by someone to some music outside their culture (mostly westerners who did a research about non-western music were called an ethnomusicologist, while a non-westerners who did research about western music were called a musicologist) because they are considered capable to avoid bias. Today's fact is on the other hand: insiders are considered more capable to uncover the concepts their own music, and the matter of bias could be minimized through measureable methods.

Like the approach that writer tries to discuss in this paper, it is to look at a music culture life as an ecosystem, probably the emergence main interest of music creation under ethnomusicology department is not a real important thing to be disputed because there is almost no negative impact according to writer. On the other hand, the emergence of this main interest, in ecosystem music context, give a new space in learning domain. As one of the chains of music ecosystem, the emergence of music creation as a main interest provides a room which is expected to be able to accommodate those who put more interest in music composition or music creation, which later on will keep producing music products. However, according to writer, the things that still should be thought about and developed are the methods inside. Under department o ethnomusicology, creation as a main interest should keep exploring composition methods and concepts from various music culture in Indonesian archipelago as it source. As an example, kelentangan music practice from Dayak Benuaq, East Borneo, which shows that music transmission process couldn't be separated from it rites context, could be explored to see how the relation of pemeliatn movement and kelentangan percussion instrument pattern in a series process bekajiq (niteni, paying attention to), kintau (niro'ake, imitating), and tameh (nambahi, adding, developing) which performed by a penu'ung (musician), (Irawati, 2016). How a penu'ung develops base percussion patterns in accordance to his/her ability to follow the movement of pemeliatn and rite structure could be one of the references in music creation aspects in ethnomusicology department (Irawati, 2017). Another example that could be explored in the matter of method is how a pakacaping is able to create a song spontaneously using the surrounding circumstances as an inspiration. Actually, many of our musical practices are very interesting to be learnt about and taken as sources in connection to creation methods. The most appropriate (and might be the most fun) to do this is an ethnomusicologist have to directly involve in the activity of the society which owns the music. Because in doing so, an ethnomusicologist will experience the dynamics of a music ecosystem.

Back to the matter of music ecosystem, as have been explained above, we can see that the fact in the real world nowadays, an ethnomusicologist is required to be present and participating in solving problems directly, not only giving theoretical arguments. Moreover, when working in the real world, basically there is no more chance to claim that as an ethnomusicologist, a person is only obliged to help doing a job related to things in nature of studies. Music ecosystem pushes ethnomusicologists to be sensitive and to get involved in conserving a music culture from its aspects, not just stick to discipliner idealism.

5 CONCLUSIONS

As have been stated in the beginning, writer would not end this paper with a conclusion. On the other

hand, writer want to ask the reader to contemplate more on how far have we get involved, as an ethnomusicologist or person who put an interest in culture, in understanding a music culture as an ecosystem. Beyond all questions, there is an aspect or more in music ecosystems which become a focus of an ethnomusicologist. However, have we think further about our role and the side effect of another aspect in music ecosystem?

Next, with understanding music ecosystem, it is common that an ethnomusicologist start to open new rooms or domains in that ecosystem, to maintain or even strengthen the chains. The emergence of creation as a main interest in ethnomusicology department, for example, could be seen as one of the efforts to strengthen learning domain which later on will affect the flow of upstream and downstream music ecosystem. Besides, we are obliged to consider about how some appropriate methods, which one among them could be extracted from compositional methods of various musical practice in Indonesia. So, studies and creation could take their own role in music ecosystem. Or, is it possible that studies and creation in ethnomusicology are one two sides of a coin?.

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