

# **"Recent Development of Ethnomusicological Studies in Indonesia after Kunst's Visits in 1930's"**

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## **Abstract**

It was a remarkable effect scientifically that soon after the late Kunst's visits in Indonesia during the early 1930s that the development of non-Western music studies all over the world had become so quickly developed. The name Jaap (or Jacob) Kunst is always associated to the study of the gamelan music of Indonesia for since then, after one of his PhD students, so-called Mantle Hood, completed his study on the topic of "The Nuclear Theme as a Determinant of Patet in Javanese Music" in 1954, the gamelan studies and practice has become developed throughout the world best known universities. Accordingly, in the USA alone there are now more than 200 gamelan groups have been established.

The ideas and the establishment of ethnomusicology would not be happened if Jaap Kunst, as an ethnologist, had never been visited Indonesia in his life time. His visit to Indonesia was also at the right time when the comparative musicology have no longer popular amongst the Western scholars. His works have become world-widely well known. Amongst them were written whilst he was in Indonesia; i.e. the Music of Bali (1925 in Dutch), the Music of Java (originally in Dutch in 1934, last English edition 1973), Music in New Guinea (1967), Music in Nias (1939), Music in Flores (1942) and numerous other books, publications, recordings and musical instruments collections that made Jaap Kunst as the most outstanding scholar on the study of Indonesian musical traditions.

It should be noted here that soon after his completion of his doctorate study, Mantle Hood extends the study of ethnomusicology not only as a field study but also as a participatory field study, so on the other hand, a researcher in ethnomusicological study should a participant observer as well. This school of thought, hand in hand with his theory on 'bi-musicality', have become very popular since then and thus the center of the study of ethnomusicology has moved from the Netherlands to the United States. With his school of thought, Mantle Hood then settled up the teaching of the gamelan as a practice not only as a theoretical approach or the study of the documents and or recordings. The first gamelan instruments were brought to UCLA in early 1960 right after the Department of Ethnomusicology has been established. Soon after this, he also inviting a gamelan maestro from Yogyakarta, a great maestro gamelan so-called Ki Tjokrowasito, the very best teacher of gamelan, to teach in UCLA. This followed by inviting Indonesian scholars in the performing arts to study

ethnomusicology and to teach gamelan and dance at the universities in the USA in early 1970s. This movement of exchange has made that the gamelan and dance of Indonesia have become so widely spread out throughout the USA.

Indonesia, however, was very late in responding to the trends. The first school of ethnomusicology was established at Institut Seni Indonesia (ISI) Yogyakarta in early 1980s, followed by Universitas Sumatra Utara (USU) and Universitas Gadjahmada in early 1990s. The first society of ethnomusicology was established also in early 1990s but had died out in early 2000 despite that the study of the discipline is growing steadily.

From the description above, we noticed that the creation of the discipline of ethnomusicology was established in the Netherlands but was developed in the USA while the idea was brought by Jaap Kunst from Indonesia. Whereas there were direct influences from the USA to the development of ethnomusicological study in Indonesia, less influences were directly come from the Netherlands.

**Keywords:** *gamelan, ethnomusicology, Indonesia.*

## **1. Jaap Kunst the Ethnographer**

Jaap Kunst left the Netherlands in the spring of 1919, set sail for Indonesia with his trio where he was as violinist, made 95 concerts in eight months in numerous clubs on Java, Sumatra, Sulawesi and Borneo. But then it was in Java that he heard the Javanese gamelan for the first time at the court of the Paku Alam in Yogyakarta. For him, this first encounter with the gamelan was so fascinating experience that he decided not to return to the Netherlands but to stay in Java to study this Javanese music (Heins et.al. 1994: 14). From then on, this occasion has also marked the beginning of Kunst as ethnographer whose interest is doing the field work in Indonesia. The spirit of field work at that time means to record as much music as it can and also to collect the folk musical instruments as many as possible. This spirit can be seen at Leiden Tropical Museum as it is the home of so many recordings and musical instruments collected by Kunst as an ethnographer. The collection reveals his passion for his field, which contains 2,500 books and professional journals, 3,000 photos, slides and negatives, 7 films, 800 records, tapes and wax cylinders and 8400 letters describing 1250 people written between 1919 and 1960. (Ibid). This showed how he was so enthusiastic in his works as an ethnographer and as an adventurer to Indonesia.

Early times of Kunst activities as an ethnographer was so interesting since he was so delighted as he seen for the first time in his life such a huge gamelan music and plenty of numbers of Javanese folk music. Look at his impression about early Java as described by a writer: "While in Java, he found 7,500 gamelan orchestra sets in the region of central Java alone. Since each had a place for about 15 musicians he reasoned there must have been about 150,000 musicians in Java at the time. This meant that 1 in every 100 Indonesians must be a musician." ("On the Ethnomusicologist Jaap Kunst", unknown resource). Moreover, he took photos, made lists of instruments, made field recordings initially on wax cylinders and wrote books; on the music of Bali in 1925, of Java in 1934, New Guinea in 1967, Nias in 1939 and Flores in 1942. Accordingly, he also wrote articles; Indigenous Music and the Christian Mission in 1947, Musicologica in 1950, Ancient Western Songs from Eastern Countries in 1934, Music and Dance in the Outer Provinces in 1946, Music of the Kai Islands in 1945 and Two Thousand Years of South Sumatra Retold in its Music in 1952, all for the museum in Jakarta. (Ibid.)

The most historical amongst his findings is when he coined the study of a new field so-called Ethnomusicology. As mentioned in the article on "Ethnomusicology" in The New Groves Dictionary of Music and Musicians, the origin of the term ethnomusicology is attributed to Jaap Kunst (1891-1960): Musicologica: a Study of the Nature of Ethno-musicology, its Problems, Methods, and Representative Personalities, 1950 (Pegg 2001:367 as cited by Hector R. Barrionuevo "Introduction to Ethnomusicology Theory and Method," A Discussion of Jaap Kunst's Book, 9/12/2001).

Barrionuevo goes on to say that Kunst defines ethnomusicology as the study of the "...traditional music and musical instruments of all cultural strata..." (Kunst 1974:1). It studies folk music and non-Western art music. Also, it studies sociological aspects of music; for ex., musical acculturation, the influence of foreign elements, class strata as it relates to music systems, etc. Kunst's definition, does not include the study of Western art and/or popular music; these two, and especially popular music, now being the subject of scholarly studies (Hector R. Barrionuevo, ibid.) This wide definition posed some difficulty in

determining what sort of musical study may be included under ethnomusicology, and has been so expanded by some scholars as to include all sounds produced by human beings.

Another account describes that “the term ethnomusicology is also inherently European-biased, as the idea of ‘ethnic’ usually (though not always) referred to music of non-European origins. Though the exact definition of ethnomusicology is still under debate, contemporary usage has shifted slightly to include all types of culturally or socially-relevant music, and is generally considered a different field of study from the development of the “art music” of civilizations with long musical traditions like the upper classes of Western Europe, China and India” (<http://vistaweb.nlb.gov.sg>).

## **2. Indonesian Ethnomusicologists and the Development of Ethnomusicology in Indonesia**

After coined the term ‘ethno-musicology’ in 1950, Jaap Kunst, who has so much interest in Indonesian music, sought to define a distinct discipline that would cover the study of all types of traditional and folk music as well as the “art music” of non-Western civilizations. This wide definition posed some difficulty in determining what sort of musical study may be included under ethnomusicology, and has been so expanded by some scholars as to include all sounds produced by human beings. (<http://vistaweb.nlb.gov.sg/>) In Indonesia, however, many of ethnomusicologists have their non-musical background, but they have gained doctoral degrees in ethnomusicology mostly from the United States universities, and they are teaching at several post graduate studies of ethnomusicology at some universities in Indonesia. They did good indeed on their academic teaching but for practice of non-western music where most of them originally derived from. For theoretical approach either on cultural anthropology nor musicology, there is some doubtful about their competency. Do these two science really matter for ethnomusicology?

Willard Rhodes, Founder of the Society for Ethnomusicology (SEM), described ethnomusicology as a blending of the methods of cultural anthropology and musicology, “a stepchild of both parents, a second class citizen of the social sciences and the humanities.” (Shelemay, Kay Kaufman (Ed.). (1992). *Ethnomusicology: history, definitions, and scope: a core collection of scholarly articles*. New York: Garland. p. 33). If we put this definition as a sole pre-requirement for the criteria of competency for every ethnomusicologist, I do believe there is none of Indonesian now so-called ethnomusicologists can really have expertise to teach the discipline. This is the most problem that made this discipline as a theory hardly improving in Indonesia, regardless there is already schools with special of interest is ethnomusicology. It is ironic to say that ethnomusicology which is born out from Indonesia, brought to the Netherlands by Jaap Kunst who coined the name of the discipline, but is not really developed in its country of origin of Indonesia, if we might to say.

In fact, since the 1960s, the discipline mostly improved in the United States since Mantle Hood and Bruno Nettl contributed to furthering the study of ethnomusicology and developing frameworks for research methodology, fieldwork and the development of ethnomusicology programmes. Today, established programmes train new musicologists and anthropologists, who explore an ever-widening circle of interest areas. (<http://vistaweb.nlb.gov.sg>). In Indonesia, American ethnomusicologists are more influential than its counterpart of European, since most of Indonesian ethnomusicologists have earned their doctorate degree in ethnomusicology from the United States universities.

Here is to name schools which have ethnomusicology in its programmes:

- 1). Department of Ethnomusicology, Faculty of Performing Arts, Indonesia Institute of the Arts of Yogyakarta, Indonesia, established in 1985. (Retrieved from: <http://www.isi.ac.id>)
- 2). Department of Ethnomusicology, Faculty of Letters, University of North Sumatra (USU), Medan, Indonesia, established in 1979. (Retrieved from: <http://www.usu.uni.id>)

- 3). Study Program of Karawitan, formerly Karawitan or Gamelan Academy of Surakarta, recently named as Indonesia Institute of the Arts of Surakarta, Indonesia, established in July 15, 1964. (Retrieved from: <http://www.isi-ska.ac.id>)
- 4). Study Program of Karawitan, Bandung Higher School of the Arts (STSI Bandung), established in March 31, 1968. (Retrieved from: <http://www.stsi-bdg.ac.id>)
- 5). Department of Karawitan, formerly Dance Academy of Denpasar, recently named as Institute of the Arts of Denpasar, Bali, Indonesia, established in 1967. (Retrieved from: <http://www.isi-dps.ac.id>)
- 6). Study Program of Performing Arts, formerly Jakarta Arts Center recently named as Jakarta Institute of the Arts, Indonesia, established in November 10, 1968. (Retrieved from: <http://www.ikj.ac.id>)
- 7). Study Program of Karawitan, formerly Karawitan or Gamelan Academy of Padangpanjang, recently named as Indonesia Institute of the Arts of Padangpanjang, Indonesia, established in December 25, 1965. (Retrieved from: <http://www.pdat.co.id/pertiti>)
- 8). Study Program of Ethnomusicology, Graduate Studies of Faculty of Cultural Science, University of Gadjahmada, Yogyakarta, Indonesia, established in 1989. (Retrieved from: <http://fib.ugm.ac.id>)

Despite those schools there was only one association for ethnomusicology namely Masyarakat Seni Pertunjukan Indonesia (MSPI) or Performing Arts Society of Indonesia which now is inactive. Less of seminars of national or international levels made the level of study of ethnomusicology in Indonesia is unknown despite that in fact most of the schools pay attention of its focus of study more to the performance practice of gamelan, dance or any other traditional performing arts of Indonesia rather than to the study of musicology itself. Less of journals on ethnomusicology is also a common situation in Indonesia but to name Journal of *Mudra* of ISI Denpasar, Bali, Journal of *Panggung* of STSI Bandung, Journal of *Selonding* of Department of Ethnomusicology of ISI Yogyakarta, etc.

Most of prominent Indonesian ethnomusicologists were educated in the USA, to name some of them as the examples, they are:

### **1) R.M. Soedarsono**

**Professor R. M. Soedarsono is a prominent Indonesian dancer as well as a scholar who opened up a new era of Asian Arts Studies based on western academic perspectives.**

**Born in the ancient city of Yogyakarta, Central Java, Indonesia in 1933, he was trained in the dance from childhood. As a legitimate inheritor of Yogyakarta-style dance, he has been actively engaged in performing not only in Indonesia but also abroad since 1958.**

**After receiving an M.A. in Cultural History from Gadjah Mada University in Yogyakarta, Professor Soedarsono served as director of the National Dance Academy in Yogyakarta from 1963 to 1980. During that period, he also undertook various activities in Europe and the U.S., including, for example, a lecture in Paris in 1967 and the study of modern dance and ballet at the University of Hawaii with a grant from the Rockefeller Foundation. In 1969, he was offered the post of visiting artist by the University of California, Los Angeles, and wrote the highly-praised dance drama, "Ramayana". In addition, in 1970, he produced the dance drama "Gadjah Mada" based on the motif of the ancient kingdom of Java, which was followed by many other similar dance dramas. Professor Soedarsono's dance dramas were different from traditional Javanese which use narration and words, and, instead, represent a new form of music-dance-drama based on the form of the Western ballet. The introduction of this novel form of Javanese dance has earned him high praise.**

**In 1983, his research was compiled in his doctoral dissertation, "Wayang Wong: The State Ritual Dance Drama in the Court of Yogyakarta", which was published in 1984 by the Gadjah Mada University Press. It is the result of thorough research on Yogyakarta-style dance drama in Central Java, encompassing the disciplines of history, the arts and literature. Subsequently, this research made an internationally important academic contribution to Javanese Arts Studies including dance dramas.**

**After his teaching experiences abroad, he assumed various important posts in Indonesia: Chairman, the Research Project for National Culture; Vice Rector, Indonesian Institute of the Arts Yogyakarta; Chairman, Consortium for the Arts, Ministry of Education and Culture of the Republic of Indonesia; Professor of**

the History of Arts and Culture, Gadjah Mada University; and from 1992 to 1997, Rector, Indonesian Institute of the Arts Yogyakarta. In addition, he has been a board member of the Asia Pacific Society for Ethnomusicology since its foundation in 1993 by music scholars from the countries of this region, and has participated in international scholarly activities (Retrieved from: [http://www.asianmonth.com/prize/english/winner/09\\_04.html](http://www.asianmonth.com/prize/english/winner/09_04.html)).

## **2) I Made Bandem**

I Made Bandem is one of the most well-known figures in Bali's art world today. He comes from a family of artists; his father is famous within the Balinese opera. Bandem started to learn Balinese dance at a very early age by imitating and watching his parents performing the Arja. By the age of ten he had already begun performing the Baris, Arja and Kebyar Duduk. After learning from his father, Bandem went on to expand his knowledge of dance by studying with many famous masters. He then gained his own fame from dancing the dance of the white monkey messenger in the Balinese Ramayana ballet.

After graduating from a conservatory in Bali, he won a scholarship to become one of the first Balinese dancers to study in the United States. He earned his Masters degree in dance from the University of California in Los Angeles, and in 1980 he earned his Ph.D. in Ethnomusicology from Wesleyan University in Connecticut. Upon his return to Bali, Bandem became the director of the Indonesian College of the Arts in Denpasar, a position he held for 16 years. Last year he was promoted to the position of Recktor of the Indonesian Institute of the Arts (ISI) of Jogjakarta, the oldest art institute in Indonesia. Throughout his career, Bandem has been involved with numerous committees on art and culture in Bali. He is the founder and director of Cipta Budaya Foundation, and was a member of the Indonesian House Assembly from 1988 until 1998. Bandem was also a member of the Art Consortium of the Indonesian Education and Culture Department, from 1988 to the present time.

As a scholar, Bandem has spoken at many different conferences, both nationally and internationally. He has published many artifacts and books concerning music, dance, and art in general.



As an artist he has performed throughout the world. He has led many performing groups to different world Expositions, including those in Vancouver, Brisbane, and Sevilla. In 1982 Bandem founded a performing group known as Dharma Shanti and started its first tour in Japan for the anniversary of Japan Foundation. He was chosen to be the artistic director for many colossal performances for PATA conferences, WTO Meeting and several other international conferences.

Among the many awards received by Bandem, those that most distinguish his contribution to the art world in Indonesia include the 1992 "Adhi Karya Award" from the Tourism, Post and Telecommunication Department of the Republic of Indonesia, for his success to support tourism by arts and cultural productions. In 1994 he received an International Music Council Award from UNESCO for his effort in the preservation and development of art in Bali, and the highest award, "Dharma Kusuma," was awarded to him in 1995 by the Government of Bali. Additionally, the Shanggar Dewata Painting Association Bali awarded Bandem the "Lempal Prize" in 1998 for his involvement and contribution upon the world of visual art in Bali. (Retrieved from: <http://www.columbia.edu/cu/china/l.htm>)

### **3) Rahayu Supanggah**

In 1949, Rahayu Supanggah was born into the family of a dalang (puppeteers), but he never had any plans of becoming a dalang, because he never had any plans of being a starving artist. In the hard economic times of the sixties, however, Supanggah was forced to study at an inexpensive school Konservatori Karawitan Indonesia, or the Indonesian Conservatory for Gamelan Studies, in Solo.

After he finished his studies at KOLKAR (1967), he moved to ASKI (now STSI) in Surakarta and in 1978 finished his advanced studies in the Arts program. In October of 1981, Supanggah won a scholarship from the French government to get his Masters Degree at the University of Paris VII, in Ethnomusicology, which he completed in 1985.

Rahayu Supanggah is a master of traditional forms, but is also considered a pioneer in innovative contemporary music in

**Indonesia. In his career as a musician, Rahayu Supanggah has been active as a gamelan musician, a singer, an arranger, a music director, an artistic director, an executive manager, a festival manager, a researcher, a writer, a guest speaker, a mentor, and a teacher, both within Indonesia and abroad. He has performed in over 40 countries.**

**He often composes and works alone, but he has also collaborated with many other artists, including: Peter Brook, Vincent McDermott, Barbara Benary, Philip Corner, Jody Diamond, Neil Sorell, Alec Roth, Warner Kaegi, Alain Recoing, Sergio Leone, Toshi Tsuchitor, Katsura Kan, the Asian Fantasy Orchestra, Suka Hardjana, Sardono W. Kusomo, Retno Maruti, Suprpto Suryadarmo, Hajar Satoto, Agus Tasman, Sunaruno, Sal Murgiyanto, and many more. He himself has composed over 100 works.**

**Today he is still a teacher at STSI in Surakarta. Before he held this post, he taught at various universities in Canberra, France, Geneva, Holland, at Cambridge University in England, San Diego State University in America, and others. Rahayu, born in Boyolali regency and an internationally recognized ethnomusicologist, earned a doctorate in ethnomusicology from France's Universite de Paris VII.**

**Rahayu has been exploring Javanese music for some 50 years, a journey that began with his studies at the Indonesian Karawitan Conservatory (KOKAR). He then continued his studies at the Surakarta campus of ASKI – which later became the Indonesian Higher Learning Institute of Art and is now the Indonesian Fine Arts Institute (ISI). Following this, he went to France. (Retrieved from: [www.changeperformingarts.it/Supanggah/Supanggah.html](http://www.changeperformingarts.it/Supanggah/Supanggah.html))**

#### **4) Sumarsam**

Sumarsam was born in [Dander](#), [Bojonegoro](#), [East Java](#), [Indonesia](#). He first performed gamelan at the age of seven. He began his formal gamelan education in 1961 at the Konservatori Karawitan Indonesia (KOKAR, now Sekolah Menengah Karawitan Indonesia) in [Surakarta](#). He graduated in 1964 and began to teach, and in 1965 began to study at the newly opened Akademi Seni Karawitan Indonesia (ASKI, now [Sekolah Tinggi Seni Indonesia](#) in Surakarta). He graduated in 1968 and did some co-teaching with [Martopangrawit](#). ASKI participated in government

programs to promote Indonesian culture abroad, and in 1970 Sumarsam was invited to [Expo '70 in Osaka, Japan](#), where he worked seven months. In 1971 he was invited to teach at the Indonesian Embassy in [Canberra, Australia](#). Afterwards he moved to the [United States](#) to become a visiting artist at [Wesleyan University](#).

Inspired by Western academia, he pursued a master's degree in [world music](#) from [Wesleyan University](#) from 1974 to 1976. He graduated with the thesis "Inner Melody in Javanese Gamelan." He continued teaching and performing at various universities in the United States, and was made an artist-in-residence at Wesleyan in 1976.

From 1983 he began working on a Ph.D. from [Cornell University](#) in [ethnomusicology](#) and [Southeast Asian](#) Studies. His thesis was "Historical Contexts and Theories of Javanese Music." It was later revised and published as *Gamelan: Cultural Interaction and Musical Development in Central Java*. He was made adjunct professor at Wesleyan in 1992. (Retrieved from: <http://www.wesleyan.edu/templates/dept/musc>)

#### **5) Endo Suanda**

**Born in Majalengka, West Java in 1947, he was a gamelan player as well as a dancer since he was 10 year old. From 1969 he learnt to make masks, composing dance and gamelan works. He went to Bandung to study at Bandung Dance Academy and to Yogyakarta to study at Dance Academy of Yogyakarta and completed his first degree in 1976. His MA was from Wesleyan University (1983) and his PhD in Ethnomusicology was from Washington University (1991).**

**Since he was returned from USA he was then received his teaching position as Dance Academy of Bandung and also teaching at the Jakarta Institute of the Arts, as well as a consultant at the Department of Ethnomusicology of the North Sumatra University (USU). He also has been invited as an artist in residence to Cornell University and given a chance to teach the gamelan as well as mask dance at the university. The same jobs also done at the University of Sydney in Australia. His works, mainly of the Gamelan and Mask Dance of West Java schools have also been performed nationally and or internationally. He is the member of ICTM for quite some time already.**

#### **6) Ben M. Pasaribu**

**Ben M. Pasaribu is a music educator, ethnomusicologist, composer and cultural events organizer, lives in Medan, North of Sumatra, and has his teaching post at the University of North Sumatra (USU) since 1980. His first degree was received from his alma mater (the University of North Sumatra) and his MA was gained from Wesleyan University, USA (1990).**

**In 1992 he was invited to take special course at the Gaudemus Centrum Hedendaagse Muziek in Amsterdam. Now he pursues his PhD study at the Indonesia Institute of the Arts of Yogyakarta under the guidance of Prof. RM Soedarsono.**

**Pasaribu is also known ethnic music composer and writer that some of his works have been published by American Gamelan Institute, International Music Council: Contemporary Music Bulletin and distributed by Leda Atomica Music at the Rencontres Musicales Franco-Indonesiennes. His name can be found at The New Grove Dictionary of Music and Musicians, Indonesian Music Encyclopedia, the Garland Encyclopedia of World Music and at the Zeitgenossische Musik im Indonesien. His research area comprises of North Sumatra especially to those inter-ethnic music of Lake Toba cultural heritage and is now put his focus on the survey of archeomusicology in the context of Pan-Sumatran Music.**

### **3. Tripartite: Indonesia-Netherlands-USA**

**The development of the discipline of Ethnomusicology must be seen from the co-relationship of Indonesia, where the first study was done by Jaap Kunst during his life stay in the country in early 1930s, the Netherlands where Jaap Kunst have for the very first time confirmed himself to coin his school of thought in studying the music of Indonesia in particular and the music of non-Western tradition in general as the study of Ethnomusicology, and the United State of America, where Kunst's PhD student named Mantle Hood has improved the Netherlands' school of thought to become world wide with the implementation of the so-called the field study through participant observation and the understanding of bi-musicality.**

Whereas Indonesia is still regarded by many music scholars as the continent of music and the most importance destination for the field research in Ethnomusicological studies, the United States is more progressive in improving the development of the discipline and is therefore it has become the most importance destination for the study of Ethnomusicology, the Netherlands is left behind, almost being forgotten that once it was as being the very birth place of Ethnomusicology itself.

Whereas so many Indonesian artists and scholars have received scholarship to study and at the same time to teach the gamelan music and dances of Indonesia to some universities in the United States, and thus the study of ethnomusicology developed quite significantly in both countries, however, less of mutual relationship of music studies is happened between Indonesia and the Netherlands. This phenomena is quite the same happened during the Netherlands occupation of Indonesia for 350 of years, whereas Jaap Kunst took so many musical instruments of Indonesia to be kept at the Tropen Museum of the Netherlands, so many books on Indonesian music to be written, but as a contrary, almost non or maybe only least of cultural and music studies have been contributed by the Netherlands to Indonesian music students as an implementation of a good will of mutual relationship.

It can be assumed, therefore, why the tri-partite of the development of ethnomusicological study of the world was not sustainable. The tri-partite ethnomusicological relationship that has been built by Jaap Kunst, Mantle Hood and early Indonesian ethnomusicologists, has turned out to become a bi-partite relationship of ethnomusicological studies among Indonesia and the United States. This assumption can be very subjective and negative but the writer believes that the history is very clear and speaks the truth by itself.

Dankuwel !

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