

Music research in Southeast Asia: Analysis Role of Jose Maceda

Thiti Panya-in

Lecturer, Buriram Rajabhat University
thiti9620@hotmail.com

Abstract

Prof. Dr. Jose Maceda was an international figure among music scholars in Southeast Asia. He excelled in many fields, notably composition and research. This qualitative study aimed at examining the philosophy, thought and working style of Jose Maceda and investigating the role of Jose Maceda in the music research circle of Southeast Asia. Fieldwork data was obtained through document analysis, interviews, observations and group discussions with music scholars and his former students in The Philippines and in Thailand. Data was analyzed in accordance with the given objectives and the results of the study are presented in a descriptive analysis form. The role of Prof. Maceda is multi-dimensional: in music education, as a music scholar, in research, in musical anthropology and in establishing an ethnomusicology network. Results found that he trained many music teachers, in music education as well as in ethnomusicology, who became researchers of international reputation in their own right. He, along with other well known Asian ethnomusicologists, was a co-founder of the Asia Pacific Society for Ethnomusicology.

Keywords: Jose Maceda, ethnomusicology, role, music research , Southeast Asia

1. Introduction

Southeast Asia, formerly known as Indochina and the East Indies, has been a Petri dish of academic research in the humanities for over two hundred years. Southeast Asia is the area between the Southern tips of China and India, extending South towards Australasia and includes the nations of Myanmar, Thailand, Laos, Cambodia, Vietnam, Malaysia, Singapore, Indonesia, The Philippines, Brunei Darussalam and Timor L'Este. The nations and peoples of Southeast Asia have a huge variety of established cultures, which are expressed in music, literature, art and architecture. Due to the proximity of each nation and the ease of travel in the region, particularly in the last fifty years, Southeast Asian cultures have influenced one another and share many common traits. Given the anthropological interest of such diverse, yet interrelated cultures, Southeast Asia has been the focus of many deep and groundbreaking works in the humanities and social sciences (Geertz, 1973; Koentjaraningrat, 1975).

Humanities research in Southeast Asia began to grow during the nineteenth century with expansion of trade in the area and missionary work to spread the influence of Christianity. Indeed, the missionaries had the biggest academic influence at the time because it was necessary for them to study the workings of language, social values and culture in remote communities in order to effectively fulfill their objectives (White & Daughton, 2012). The body of knowledge that they produced in the form of their recordings and diaries was priceless to the growing number of researchers interested in Southeast Asia.

One particular discipline associated with Southeast Asia is ethnomusicology. In the early twentieth century, the father of 'ethnomusicology', Jaap Kunst, studied the musical heritage of Indonesian music (Baily & Collyer, 2006). The thorough primary

investigative technique employed by Kunst and his innovative interpretations and analysis of the results led to the recognition of this 'anthropology of music' as a field in its own right (Pitkrat, 1995). From these origins, Western interest in the music of Southeast Asia grew and many famous researchers became associated with the region (Hood & Seeger, 1971; Miller & Williams, 2008; Morton, 1976; Sadie, 1994).

The renown of ethnomusicology in Southeast Asia and the work of Jaap Kunst are having a positive effect a century on. The current climate in Southeast Asia is one of optimism and friendship given the impending implementation of the ASEAN Economic Community (AEC). There is a great desire among Southeast Asian scholars to study the cultures of neighbouring countries and generate a better understanding of neighbouring societies in order to forge stronger relationships. This extends to students of musicology, with an increasingly clear trend towards research in a wider variety of music. The presence of musicology and ethnomusicology facilitates cross-cultural learning and is providing strong support for the ASEAN ethos (Sutchaya & Banjongsilpa, 2002).

However, to attribute Asian interest in ethnomusicology solely to Western scholars would be to overlook the huge influence of Filipino ethnomusicologist Jose Maceda (Tenzer, 2003). Maceda was a music professor at the University of the Philippines Diliman, who had graduated with a doctorate in ethnomusicology from the University of California, Los Angeles in 1963. Maceda was a professional pianist and was awarded the title of national artist for music in 1997. Maceda's contribution to music took a variety of forms, such as research, composition and instruction. One of his biggest research developments was the creation of the UP Centre for Ethnomusicology at University of the Philippines Diliman, which holds an archive of his extensive fieldwork and recordings. His collective research work was recognized by UNESCO as part of Filipino cultural heritage. Maceda also created a musical research network and conducted continuous research projects but his lasting legacy was to be achieved with the foundation of the Asia Pacific Society for Ethnomusicology (APSE), which continues to serve as an academic exchange for musical concepts, theories and research. Maceda was a pioneer among Southeast Asian ethnomusicologists.

2. Research Methodology

This is a qualitative research with two aims: (1) to study the philosophy, concepts and musical practices of Jose Maceda; (2) to study the influence of Jose Maceda on the music research circle in Southeast Asia. The research area for this investigation was the UP Centre for Ethnomusicology at University of the Philippines Diliman and musical colleges in Thailand. Research was conducted from documents and in the field. Informants in the field were purposively selected for their relationship with Jose Maceda and were divided into three categories. All names have been anonymized for this article. The first group of informants consists of seven people (A1-A7) who knew and worked with Jose Maceda. The second group consists of six employees (B1-B6) of the UP Centre for Ethnomusicology at University of the Philippines Diliman. The third group consists of ten ex-students (C1-10) of Jose Maceda. The research began in May 2011 and was concluded in May 2013.

Research tools used to collect data in the field were basic survey, structured and un-structured interview and participant and non-participant observation. The structured interviews were divided into two parts. The first part was designed to ask personal details of the interviewee and past experience with Jose Maceda. The second part was

designed to ask about the perceived role and influence of Jose Maceda in the music research circle of Southeast Asia. All results were categorized according to the two aims of the research. All results were validated by triangulation and any anomalous data was rerecorded. Finalized data sets were analyzed by means of analytic induction and typological analysis according to the research aims. The results are presented here as a descriptive analysis.

3. Results

The philosophy, concepts and musical practices of Jose Maceda

The philosophy and concepts of Jose Maceda can be divided into three clear areas, each with a common theme of creativity: education philosophy, composition philosophy and music research philosophy. The philosophy of Jose Maceda was shaped by his work and experiences. Maceda earned bachelor's, master's and doctoral degrees in music and knew key academic figures, such as Mantle Hood and David Morton. Maceda also worked with contemporary avant-garde composers Edgard Varese and Iannis Xenakis. These influences led Maceda to see and appreciate the importance of musical variety. Consequently, his philosophy revolved around creativity and the relationship between music and society.

Maceda's educational philosophy focused on the search for musical meaning in the everyday lives of Asian people and his interest in the meaning of music was a result of professional relationships with many different people. "Jose Maceda worked with many people but a recurring question in all of his collaborations was the identity of national Filipino music. Maceda's search for an answer to this question led him to pursue music as an academic discipline rather than his career as a professional pianist." (Informant C3, personal communication, 2012). Maceda began his research of Filipino music with an independent study of Mindoro and musical components of everyday life and social culture. It was Maceda's belief that all music could be traced back to nature, as all societies could be traced back to the environment around them. Maceda was motivated to study by his associate, Mantle Hood. "Jose once told me that Mantle Hood said to him, 'Western music has been studied a lot but for the music from Southeast Asia, your music, there is still a lot of research to do.'" (Informant C1, personal communication, 2012).

Jose Maceda's philosophy as a composer was strongly influenced by his links with avant-garde composers Edgard Varese and Iannis Xenakis but never forgot his roots as an Asian musician. "Jose Maceda's philosophy for composition was to study the musical instruments of Southeast Asia, their uses and sounds and then compare them with musical instruments of the West. He would then note the similarities and differences before composing new pieces." (Informant C8, personal communication, 2012). For Jose Maceda, the music of society and the natural environment were keys to creating and identifying a Southeast Asian musical identity. "Jose Maceda involved the local community in the composition of his music by listening to original ceremonial music played with traditional instruments. This served as the base for all his compositions." (Informant A1, personal communication, 2012).

Jose Maceda was a pioneer for ethnic music in The Philippines and Southeast Asia. "Jose Maceda was the founding father of ethnomusicology in The Philippines. He combined musical research and the humanities and emphasized the importance of the background of music and its relationship with everyday society" (Informant C9, personal communication, 2012). Jose Maceda diverged from traditional music research

by incorporating techniques and viewpoints of the humanities, which enabled him to alter musical research in Southeast Asia. “Jose Maceda was the reason for the development of a musical curriculum that compared and contrasted music in Southeast Asia” (Informant C10, personal communication, 2012).

The musical practices of Jose Maceda

The musical practices of Jose Maceda can be divided into four areas: academic practices, composition, education management and leadership. The academic practice of Jose Maceda aimed to prove and reveal the prevalence of music in everyday life. “Jose Maceda placed huge importance on gathering real data in the field because it exposes the natural sound of music in the context of a particular location.” (Informant C3, personal communication, 2012) “Jose excelled at making meticulous and extensive notes.” (Informant C4, personal communication, 2012). These academic practices shaped Maceda’s compositions which were notable for their contemporary, pioneering nature and the incorporation of the sounds of nature and everyday life. The Maceda Collection, a UNESCO recognized treasure-trove of Maceda’s life works, can be found at the UP Centre for Ethnomusicology at University of the Philippines Diliman. The education management of Jose Maceda in his role as University Professor of piano and ethnomusicology at University of the Philippines Diliman was notable for: 1) providing opportunity to those seeking knowledge; 2) motivating; 3) creating of a positive attitude towards ethnomusicology; 4) real practice; 5) giving time to learners; 6) encouraging students to think and analyse; 7) organizing a variety of activities; 8) listening to musical role-models. “Jose Maceda created a new perspective and changed his own viewpoint, which caused him to change his major from musical studies to musical science.” (Informant C1, personal communication, 2012) Jose Maceda was a leader in musical research, funding, academic teaching and organization.

Jose Maceda emphasized the need to study the society and culture of Southeast Asia in order to understand everyday life. From this base, Maceda made his philosophical and theoretical interpretations of music and its context, enabling him to further study musical culture, performance, models and structures in society. Maceda’s findings acted as the raw materials for further research and composition to meet the needs of society and clearly answer social problems. These conclusions are illustrated below in figure 1 (Fig. 1).

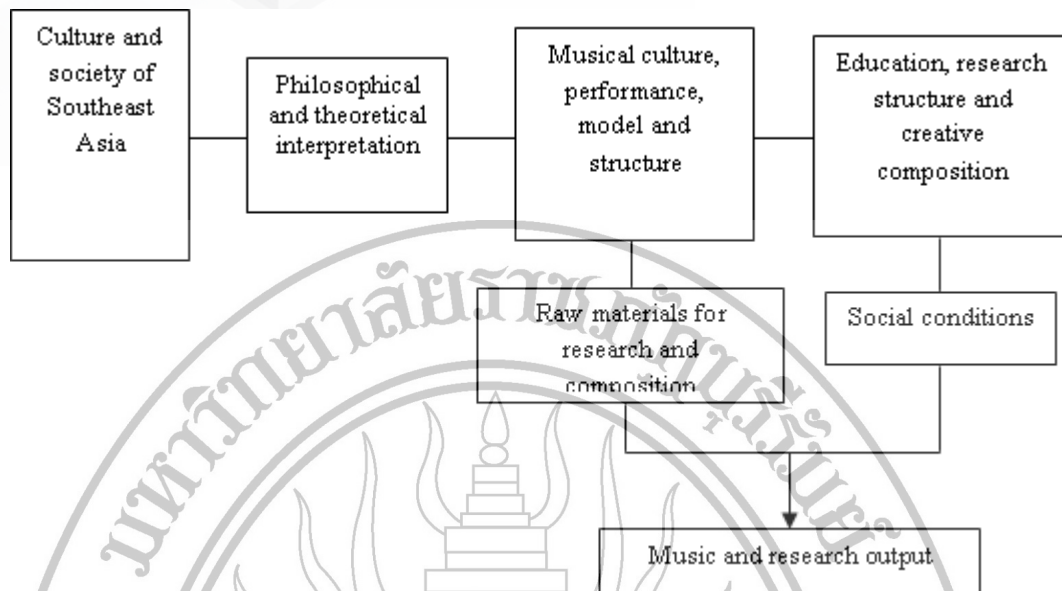


Figure 1. A diagram to illustrate the philosophy, concepts and working practices of Jose Maceda

The role of Jose Maceda in the music research circle of Southeast Asia

Jose Maceda influenced the music research circle in his role as a professor by conserving the traditional music heritage of Southeast Asia. Jose Maceda's students have gone on to become respected ethnomusicologists in their own right. A selection of Jose Maceda's ex-students includes Dr. Jonas Baes, Dr. Joseph Peter, Dr. Verne de la Pena and Dr. Jose Buenconsejo, all of whom are active in promoting and continuing Maceda's work and developing the field with their own ideas. Maceda's creation of musical theories and his vast pool of research have helped create a wide body of knowledge, with entries such as *A manual of a field music research with special reference to Southeast Asia* (Maceda, 1981) and *A concept of time in a music of Southeast Asia* (Maceda, 1986). Indeed, Maceda was active in making his research more accessible to the world of musicology and beyond by creating the UP Centre for Ethnomusicology at University of the Philippines Diliman in 1997. On a social level, Jose Maceda created a stage for ethnomusicologists in Southeast Asia. He succeeded in forming a network of ethnomusicological research with scholars across the region, which culminated in the formation of the Asia Pacific Society for Ethnomusicology (APSE). These two initiatives facilitate the work of Southeast Asian scholars in ethnomusicology. "Maceda's enthusiasm, academic integrity and organization of musical events undoubtedly increased understanding of the relationship between music and society in the region and beyond" (Informant B1, personal communication, 2012). Importantly, Jose Maceda's work was not confined to The Philippines and he worked in many countries and with individuals from those countries, such as Dr. Tran Van-Khe of Vietnam, Professor Kwon Oh-Sung of Korea, Professor Soedarsono of Indonesia, Dr. Jarencchai Chonpairot of Thailand, Professor Tomoaki Fuji of Japan and Professor Zhao Feng of China.

Jose Maceda's lifelong work in the fields of music and ethnomusicology helped create and widen interest in Southeast Asian academic study of the discipline. His accumulation of research and academic output was influenced by his philosophy, academic practice and experiences. It was this dedication to his field and the creation of

networks with likeminded scholars that enabled scientific study of music in the region to grow and flourish and encompass his role in the wider research community (Fig. 2). Maceda's name is thus synonymous with Southeast Asian ethnomusicology.

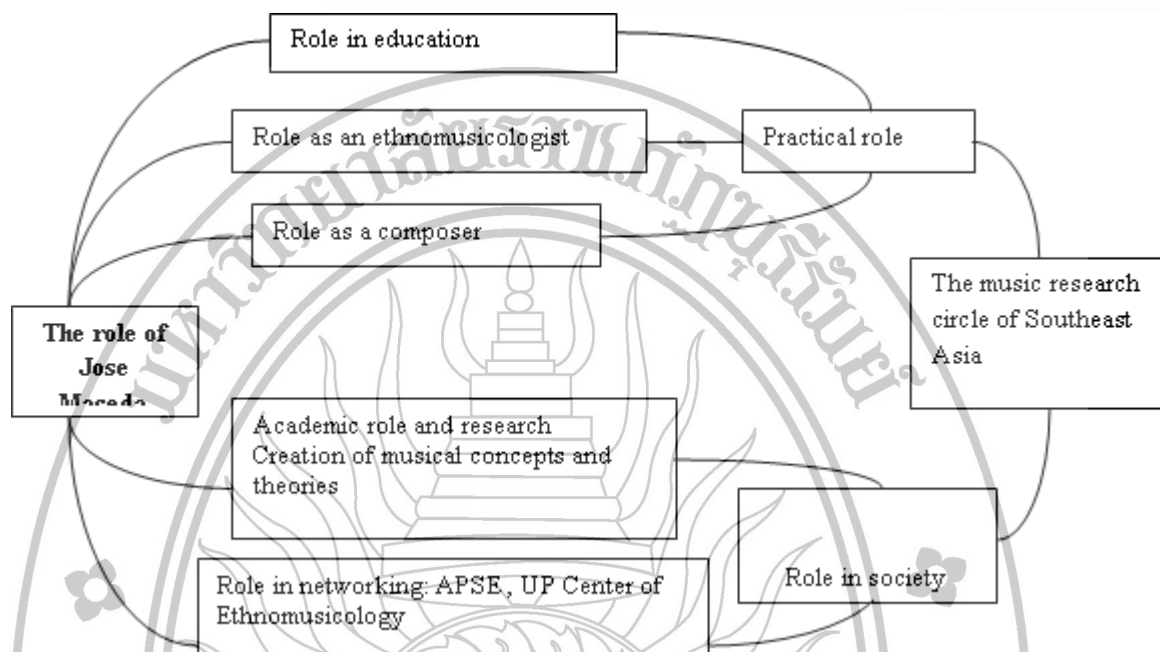


Figure 2. The role of Jose Maceda in the music research circle of Southeast Asia

4. Discussion

Jose Maceda was an artist, academic, philosopher, researcher, student and ethnomusicologist who strived to increase human understanding of music and its relationship to human society in The Philippines and the wider region of Southeast Asia. Maceda's name is now an established part of ethnomusicology in Southeast Asia and he is considered one of the founding fathers of the academic discipline in this part of the world (Tenzer, 2003).

The countries with the biggest influence on Southeast Asian cultures throughout the course of history have been India and China. Archaeological evidence proves that primitive Southeast Asian societies created their own cultural patterns, beliefs and systems (Miller & Williams, 2008). Miller and Williams (2008) suggest that the divergence of modern Southeast Asian cultures and their closer relationship with Indian and Chinese cultures demonstrates two things: 1) that Southeast Asian communities developed their own cultures before the influence of the Chinese and Indians; 2) that the Chinese and Indian cultures have had a greater historical influence in the area than any other external cultures. The work of Jose Maceda serves to highlight the first point of Miller and Williams and has identified and conserved the varied traditional musical cultures of Southeast Asian people.

Jose Maceda's work in revolutionizing study of Southeast Asian music mirrors much of the work of Alan P. Merriam in the United States and Africa. Merriam is chiefly remembered for his analysis of music in culture (later music as culture), which focused on three distinct yet related approaches to musicology: study of musical concepts, study of human behavior in relation to music and study of the music itself

(Merriam, 1964). Maceda is similar to Merriam in his insistence that successful and accurate representation of music requires basic understanding of the original sounds in a cultural, natural and social context. However, Timothy Rice has argued that the ethnomusicologist can never be truly objective in their study of music, so any culturally-based research has its limitations (Rice, 1994).

By recognizing the musical relationships in society and widening the study of music to the scientific study of musical cultures, people and sounds, Maceda revealed many grey areas and under-researched elements of music in Southeast Asia. Additionally, on a composition level, by using his experiences and understanding of Western music, Maceda was able to make fresh comparisons and insights into Southeast Asian music, all the while basing his conclusions on hard factual evidence in local society and nature. Jose Maceda's achievements, especially the Maceda Collection of the UP Centre for Ethnomusicology are proof that this pioneer of ethnomusicology fulfilled the wish of R. Anderson Sutton in 1983:

“The need for further research in the many rural traditions of Southeast Asia is undeniable. We can hope that Maceda's efforts in this compact and informative manual [*A manual of a field music research with special reference to Southeast Asia*] will inspire and guide future interest in that direction.” (Anderson Sutton, 1983, 141)

The role of Jose Maceda in the music research circle of Southeast Asia is visible in many areas, notably his work as a teacher, a conservationist and an ethnomusicologist. Maceda's influence conforms to the idea of a 'performed role', as documented by Broom and Selznick (1973). The performed role is the role that each individual actually plays according to their beliefs and expectations when faced with the pressures and opportunities of society at a given time. Clearly, as Matthew Long (2007, 15-16) has concluded, “any treatment of roles must define roles relative to a social position in a social context.” This means that to determine any role played by Maceda in the music research circle of Southeast Asia, the expectations and conceptions of that role must be identified (Allport, 1961). The significance of Maceda's contribution is that his role does not have to be defined. Maceda's position was all-encompassing because he approached musical research as a student, a professor, a professional pianist, a conservationist, an ethnomusicologist and a creative avant-garde composer.

5. Suggestions

The Jose Maceda collection is a vital and valuable resource for ethnomusicologists and academics in more general terms. However, this facility is based in The Philippines and contains work predominantly relating to the ethnic groups of that country. By following the example of University of the Philippines Diliman, other Southeast Asian countries should establish similar ethnomusicology collections and centres to conserve their own musical and ethnic heritage. Considering the need for conservation and the increasing homogenization of global society, an institution must also be made responsible for the protection of culturally important music prior to the opening of the ASEAN Economic Community in 2015. The role of this institution must be in safeguarding musical heritage for future generations. Equally, activities must be organized by higher educational institutions to raise awareness and understanding of the importance of ethnomusicology among the general public.

References

- Allport, G. W. 1961. *Pattern and growth in personality*. San Diego, CA: Holt, Rinehart and Winston.
- Anderson Sutton, R. 1983. A manual of a field music research with special reference to Southeast Asia (Book review, José Maceda). *Ethnomusicology*, 27(1): 140-141.
- Baily, J. & Collyer, M. 2006. Introduction: Music and migration. *Journal of Ethnic and Migration Studies*, 32(2): 167-182.
- Broom, L. & Selznick, P. 1973. *Sociology*. New York, NY: Harper & Row.
- Geertz, C. 1973. 'Deep Play: Notes on the Balinese Cockfight'. In *The interpretation of cultures*, ed. C. Geertz, 412-453. New York: Basic Books.
- Hood, M., & Seeger, C. 1971. *The ethnomusicologist*. New York: McGraw-Hill Book Company.
- Merriam, A. 1964. *The anthropology of music*. Evanston, Il.: Northwestern University Press.
- Miller, T. E., & Williams, S. (Eds.). 2008. *The garland handbook of Southeast Asian music*. London: Psychology Press.
- Koentjaraningrat. 1975. *Anthropology in Indonesia. A Bibliographical Review*. Leiden: KITLV.
- Long, M.T. 2007. Breaking the typecast: Revising roles for coordinating mixed teams. *Graduate Theses and Dissertations*. Retrieved from <http://scholarcommons.usf.edu/etd/2264>, accessed 4th July 2014.
- Maceda, J. 1981. *A manual of a field music research with special reference to Southeast Asia*. Quezon City: University of the Philippines.
- Maceda, J. 1986. A concept of time in a music of Southeast Asia (a preliminary account). *Ethnomusicology*, 30(1): 11-53.
- Morton, D. 1976. *The traditional music of Thailand*. Oakland, CA: University of California Press.
- Pitkrat, N. 1995. *Manutwitaya dontri peunban paktai* [Ethnomusicology of indigenous people in the Southern Region]. Nakhon Pathom: Mahidol University.
- Rice, T. 1994. *May it fill your soul: Experiencing Bulgarian music*. Chicago, Il.: University of Chicago Press.
- Sadie, S. (Ed.). 1994. *The Norton/Grove concise encyclopedia of music*. New York, NY: WW Norton.
- Sutchaya, S. & Banjongsilpa, O. 2002. *Dooriyangkhasin Thai* [The art of playing Thai music]. Bangkok: Chulalongkorn University Press.
- Tenzer, M. 2003. José Maceda and the paradoxes of modern composition in Southeast Asia. *Ethnomusicology* 47(1): 93-120.
- White, O. & Daughton, J.P. (Ed.s). 2012. *In God's Empire: French Missionaries and the Modern World*. Oxford: Oxford University Press.