

ETHNOMUSICOLOGY IN THE ART OF COMPOSITION, TRADITION AND MODERNITY, AND THE MUSICS OF ASIA¹

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The last century saw ethnomusicology enshrined as an important study area in music, linking music learning to culture and importing theoretical paradigms from the social sciences, particularly anthropology, linguistics and sociology. This is, of course, a sweeping overview of this relatively nascent discipline, although in spite of its general acceptability in the world of music scholarship, ethnomusicology escapes a clear-cut quantifiable definition of its scope and limits, even and especially among ethnomusicologists themselves. (Rhan, 1987)

Ethnomusicology: Early Ideology and Scope

Ethnomusicology, from its beginnings in the 19th century (Blum, 1991) to the present, has been mainly interested in, and in fact has drawn its validity from the study of musical traditions outside Europe. Jaap Kunst clearly articulated its intended scope as being the, "music and musical instruments of all non-European peoples, including both the so-called

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