
Emergence of Ethnomusicology: As Traced in Indian Perspectives.

Bisakha Goswami*

**Assistant Professor in Musicology, Rabindra Bharati University,*

Ethnomusicology can be considered as the holistic and cultural study of music existing in various folk, tribal and other ethnic societies. The discipline ethnomusicology deals with the study of music from a social and cultural perspective and aims to survey and analyze the music traditions of various cultures. Ethnomusicology also emphasizes the study of music of one's own and other cultures which promotes the intercultural perspective of music. Initially, the Indo-British interrelationship paved the way for intercultural communication through musical works and set the foundation for ethno musicological study in India. Ethnomusicology emerged in India during the British period when western authors started to write about Indian music in English language mainly for western readerships. Intercultural aspects can be found in all styles of music because of the cultural changes in societies that are induced by the changing reigns of rulers in the different ages of a nation's history. British scholars started to give a proper shape to the tradition of ethno musicological works by collecting folk songs and enabling their translation. From 1870 on Indian scholars started research on folk and tribal songs following the methodology of the predecessors. Cultural communications made by the exchange of ethnic musicians in India are significantly studied. The influence of other cultures makes ethnic songs inherently intercultural. Hence, all music in the world is essentially intercultural. The present paper is a sincere attempt to retrace the history of the study of ethnomusicology in India.

CONCEPT OF ETHNOMUSICOLOGY:

Ethnomusicology is considered a branch of musicology that gives special emphasis on social and cultural perspectives in the context of the study of world music cultures. Its relation to social and cultural studies has gradually transformed the discipline ethnomusicology into intercultural musicology.¹ Most of the cultures in the world are connected to each other

nowadays. For this reason cultural interaction by means of music has become a major focus of ethno musicological research.ⁱⁱ Initially, this discipline emerged in the West after 1940 and focused on an interdisciplinary approach to music. In the course of the following decades, its character and outlook changed. Methods of research were readjusted and refined as a result of increasing cultivation by means of study, research and reflection on the question which approach ethnomusicology should take. Ethnomusicology has many variations in its conceptual thought patterns, interpretations and applications. The discipline ethnomusicology is a branch of the discipline musicology. It has developed with the help of western musicologists in the last century who intended to study non-western music as it exists in oral traditions and in ethnic tribal communities. Jaap Kunst, a Dutch musicologist, introduced the term ‘ethnomusicology’ in 1950. From late 19th century until the middle of the 20th century the discipline was known as ‘comparative musicology’. The term ‘comparative musicology’ was taken from the publication of the Viennese Scholar Guido Adler, ‘*Umfang, Methode und Ziel der Musikwissenschaft*’ (1885) for the study of non-western music as a branch of musicology. The first edition of the Harvard Dictionary defines comparative musicology as ‘the study of exotic music’ as ‘the musical cultures outside the European tradition’.ⁱⁱⁱ Since the beginning of 19th century, the musicologists were not fully satisfied with the term comparative musicology. Jaap Kunst, the Dutch ethnomusicologist strongly argued that ‘the term comparative musicology is not entirely satisfactory. However the comparative method is frequently used in the other fields of musicology. But studies in this field are often not directly comparative.’ Therefore Jaap Kunst introduced the term ethnomusicology in the title page of his little booklet *Musicologica* in 1950.^{iv} Kunst put the prefix ‘ethno’ in front of the world musicology with a hyphen to indicate that the study would be on the music of ethnic groups. The term was virtually accepted immediately and a society of ethnomusicology was established in 1956 in the USA. The general consensus of the members of this society was that ‘ethnomusicology is by no means limited to the so called ‘primitive music’ and is defined more by the orientation of the student than by any rigid boundaries of discourse. The term ethnomusicology is more accurate and appropriate to this discipline and its field of investigation than the older term comparative musicology.’^v The term ethnomusicology has been defined by many scholars in different times changing the connotations of the term. First Jaap Kunst defined the term ethnomusicology as the study of ‘mainly the music and musical

instruments of all non-European people, including the so called primitive people and the civilized Eastern nations'.^{vi} In the third edition of this book, ethnomusicology is mentioned as a study of 'traditional music and musical instruments of all cultural strata of mankind' but specifically named 'tribal and folk music' and all kinds of non western art and popular music.^{vii} This definition and idea was satisfactory to many musicologists then. Many new definitions of the term ethnomusicology were suggested by various ethnomusicologists since the 1960s, extending the scope of study.^{viii}

METHODS OF ETHNOMUSICOLOGY

Theoretically, ethnomusicology emphasizes 'objective' methods and follows the western methodological developments and changes happened in the 19th Century. The modern methods used in the context of ethno musical studies are generally derived from those of the social sciences. Depending on the scholar's orientation, the methodology of ethnomusicology tends to focus on musical, anthropological, social and cultural aspects of the topic of study. After the 1980s, concepts of anthropology and musicology merged and more emphasis was placed on the observation of the process of musical creation, as seen in improvisations and performances.^{ix} The focus of the study has shifted towards making critical examinations, rather than collecting abstract information. New anthropological tools are employed to analyze the music and its cultural setting. These tools include aspects of structuralism, cybernetics, information theory, semiotics and direct field methods that are based on participant observation. The analysis of the collected material is conducted by incorporating both musicological and anthropological parameters. Transcription is another relevant apparatus which is essentially the subjective interpretation of a sounding musical phenomenon that is perceived and subsequently illustrated through a graphic pattern. Thus transcriptions simultaneously analyses the music material. Regarding transcription, the method employed largely depends on the purpose of the transcription. A transcription can act as a device for a clarification in regard to various aspects of a music piece. However, therefore the method of transcription must be appropriate for the aspect observed, such as the length of sections in an extended improvisation, the types of ornaments used,, the rhythmic or tonal variations or other musical characteristics. The analysis completes the scientific evaluation of the music material. The means for the assessment of the elements of music are

measuring devices for pitch intervals and duration, the notation melograph, audio recorders, video cameras of high quality and personal computers.. The methodology is aligned to the cultural, social and anthropological perspectives influencing the music, the product and the producers.^x Ethnomusicology observes and studies a particular music form ‘in’ and ‘as’ culture. The contextual technique is normally used in the analysis of linguistic and ethnomusicological data. This technique emphasizes the study of music in a culture and requires a suitable approach both in regard to analysis and synthesis.^{xi}

POINT OF EMPHASIS

The phenomenon of music as an event occurs in various contexts. The core area of the study of ethnomusicology is to observe and analyze such events. The major aspects in this regard are:

1. Performers or Participants.
2. Activities and actions.
3. Associated musical instruments.
4. Analysis of music in terms of tonal and textual interpretation.

In ethno musicological studies the specific cultural context is also demonstrated as an essentially associated phenomenon.^{xii} The general context of culture is analyzed by examining some conditions:

1. Performance, its occasions and the values.
2. Relation of musical events with other aspects of culture.
3. Affecting factors of musical practice, acculturation or intercultural influence.
4. Musical traditions, its change and intercultural influence are also studied historically.

Field survey is an inevitable component of ethno musicological research with its many ramifications. Ethnomusicology is deeply committed to field work, as the primary tenet of the discipline is that music must be observed and studied as an event, even where such music exist in the form of scores, so that statements can be made about various aspects of

performance, the context of the performance and their relationship to music, the participants and the sequence of activities of phases of the occasion.^{xiii}

Music in a culture is studied either as a microcosm that replicates the total cultural and social system that people have adopted in a particular culture, or as a commentary that exists more or less independently from the culture itself and relates to characteristics of the society by reflecting on them or by denouncing them through the display of opposite characteristics and tendencies.^{xiv}

Ethnomusicologists interested in the processes that cause changes in music usually conduct historical researches. The extrapolation of historical strata from a repertory presently extant has been a characteristic of historical ethnomusicology research. Research is made on the evolution of music forms as these have gradually evolved and taken different shapes in their respective cultural contexts. Scholars of ethnomusicology observe the intercultural dynamics and processes of acculturation in the context of traditional music. Ethnomusicology often deals with certain phenomena that can be observed in many forms of traditional music in the modern world: The influence of western culture, innovation, modernization, urbanization and all types of cultural interactions that are comprised under the general term intercultural music.^{xv} Ethnomusicology especially deals with the historical changes concerning the music traditions of the world in general by adopting a broad outlook on patterns of alteration. It aims to assess which changes may occur under which circumstances and includes the various types of intercultural music forms that are commonly known as world music these days.^{xvi}

Musical study as a social and cultural phenomenon has led scholars to look at the role of performers and other participants in music events. The social and economic status of musicians in their society has become a topic of study as well. Problems of meanings, values and the norms of musical style as well as the mechanisms for ensuring continuity of tradition or for controlling stability and change and historical processes in different musical traditions have been the areas of interest for ethnomusicologists. In this way, ethnomusicologists strive for an all embracing approach that deals with any music and everything that can shed light on the human context of music. Ethnomusicology encompasses the study of folk music, art music, religious music, contemporary music of world cultures, musical change, music as symbol, universals in music, the function of music in society, the comparison of musical systems and study of other musical cultures from their own in musicological and cultural

perspectives which distinguish ethnomusicology from musicology and has emerged as intercultural musicology.^{xvii}

EARLY SCHOLASTIC STUDY IN INDIA

Scholastic study of ethnomusicology started with the study of the folk music. Documentation is one of the main areas of study in ethnomusicology as the discipline gives importance for field work and use of the field techniques in the research methodology to study music. Ethnomusicology is an approach to the study of any music not only in terms of itself but also in relation to its cultural context. This aspect of the discipline focuses more on the study of folk songs and folk musical instruments. In India, not much attention was paid to study folk music before independence. The first Indian scholar who took an interest in studying the folk songs was Rabindranath Tagore. The folk songs collected by Rabindranath Tagore were published in a monthly magazine called *Sadhana* since 1899.^{xviii} Proper research on folk music was first undertaken by British scholars who were the employers of the British Government in India. In 1817, Charles E. Grover first published a collection of 79 songs with English transliteration and translation with the title *The Folk Songs of South India*. Later James Abbot, Richard C. temple, George Grierson, W. Crooke, R.E. Enthomem, W.C. Airoher and Verrier Eiwin published articles on the folk music of India in the journal of the Royal Asiatic society of Bengal from 1820 to 1920. Their attempts were not on research study of folk music but only a compilation of the collected folk songs from secondary sources and translation of the text in English with a range of transliteration.^{xix} They resorted to arm-chair method of field work and the material was gathered by their Indian subordinate employee and translated them into English. Mr. G.A. Grierson who was published an article on Some Bihare Folk songs states, the following songs were collected by me when acting as a magistrate of Patna. They were written down for me by Babu Shiv Nandan Lal Ray, deputy magistrate. The great preservers of these songs are the women of all classes and it is therefore possible for a European to obtain them directly from their store keepers ... doubly indebted to Babu Shiv Nandan Lal Ray, who has given me these songs.^{xx}

Later Indian scholars researched on folk songs also followed the methodology of the predecessors. The British scholars showed the way to collect the folk song and to make their faithful translation. According to Indian scholars, folk songs are spontaneous outpourings of

the joy and sorrow of the people and folk music does not have any rules in the construction of text and tunes. Mr. Shankar Sengupta established the Indian Folklore Society in Kolkata and Mr. K.D. Upadhyaya founded the *Indian folk Culture Research Society* in Allahabad in 1960. Mr. Sengupta remarks that, Indian folklorists in most cases have deviated from just treatment of the subject give much stress on the literary value of the folk song. But the thing is that its social historical and psychological values merit more attention than its literary value. Little has been attempted by way of studying folk music with a musicological approach.^{xxi} None of the Indian scholars who have studied folk songs of India have said that folk songs are not spontaneous outpourings and they have grammar or rules of their own in the text and tune. The text of the folk songs has a very clear structure as a compositional form and a clear identifiable melodic pattern. Instead of more collection and cataloging of folk songs, analytical study needs to be made to find out their compositional rules in the text and melody. They are more improvised in the text part as well as in the melody part than classical music and innumerable folk songs keep coming up every day.^{xxii}

THE ROLE OF WESTERNERS

The Mughal period influenced the performing style of Indian music in a great extent and the British period in Indian history influenced both the performing as well as scholastic traditions of Indian music. During British period, music literature or the writings of Western authors play a significant role for the emergence of a new discipline in India. This is obviously the intercultural musicology or the study of ethnomusicology. A valuable intercultural contact started with the writings of Sir William Jones an English high Court Judge in Calcutta, the founder of the Asiatic Society who first wrote on Indian music under the title “On the Musical Modes of the Hindus” published in the *Asiatic Researches*.^{xxiii} But the writings of the Western authors on Indian music were meant for non-Indian readers. Therefore their perspectives and approaches to Indian music became different from the Indian writers. Their intercultural approach is continued up-to-date by the American and other non-Indian ethnomusicologists who wrote on Indian music mainly for their people. The comparative methodology of the west was first introduced by the western writers on Indian music. The Indian musical system was compared with the western musical system is describing the Solfa syllables Sa, Ri, Ga, ma, Pa, Dha, Ni as C D E F G A B in which case the middle C of the

west is not equal to the *Sadja* which is the first note of the Indian music gamut. When the letter name C was used by western writers in the works to denote the first note *Sadja*, the western scholars who are interested in knowing about Indian music were able to understand better than what Indian authors used to write only the Indian terminologies in their writings.^{xxiv} For this same reason, the western notation was also introduced in the writings of western scholars for Indian songs. One may find this practice of writing the Indian music compositions in western staff notation, using key signatures to denote the notes taken by the raga in the writings of ethnomusicologists today. Because of the influence of the early 19th century British writers who used western staff notation for Indian music compositions, a few Indian authors such as S.M.Tagore and A.M. Chinnaswami Mudaliar brought out the Indian compositions in western staff notation in early 19th century itself. One may find the influences of the western writers' methodology on some of the Indian writers' in their works as early as 19th century. From 1935, English language became the official language of British India and even after the independence the bilingual language policy is followed in India. According to the American ethnomusicologist Harold Powers, the coming of English language on Indian music literature is a very valuable illustration of intercultural contact. The information about the performing tradition and performers are documented first in the writings of the western authors. This stands as a landmark in the history of Indian musicological approach. The ethno musicological methodology began to be introduced by the western writers for the study of Indian music.^{xxv} The information provided on the performance and practice during 18th century and early 19th century revealed that the intercultural aspect in the performing tradition of Indian music was also prevalent at the period. The writings of St. Meadows Taylor give us the interesting information that a Veena player from Mysore rendered a large portion of Beethoven's sonata in A-major scale and was applauded for his effort and playing as early as 19th century. We also come to know from the writings of Capt. Willaird that the Hindustani music was performed in western musical instruments in early 19th century.^{xxvi}

During 18th-19th century the Indo-British cross cultural communication resulted in the intercultural musicology/ethnomusicology not only in Indian musicological tradition but also on the performing tradition by the adoption of western musical instruments, scale oriented *ragas* based on western scales and Indian music compositions based on western musical

patterns and style. Attempts were made to compose orchestral music with Indian music and musical instruments such as Violin, Clarinet, Mandolin, Saxophone, Guitar and Viola are adopted to play Indian classical music. Among the western writers, many in the early 19th century have given importance for the study of musical instruments in detail including the making of the making of the musical instruments (Mr. Francis Fowke's "Veena or Indian Lyre"). The study of organology introduced by the British writers of the late 18th century became an important aspect of study for the later ethnomusicologists, Col. French donated a collection of Indian musical instruments accompanied with a descriptive enlarged notes full of organological and logistic folk details by St. Meadows Taylor to the museum of Ireland in 1743, which material stands as the foremost intercultural musicological in India.^{xxvii} The illustrations of the musical instruments and the drawing of the performer in a playing position reveal the performance mode which is very important for organology studies of ethnomusicologists. The information regarding the performance practice of the music of that period and the list of renowned performers at that time and the musical forms that were in vogue at the time are presented by British writers on Indian music which are no doubt invaluable information. Another important feature one may find in the essay of Mr. Fowke "On Veena or Indian Lyre" is that the informants for him to write his essay were two musicians Jeevan Shah and Pyar Khan". In the history of Indian musicological writings the earliest reference to that of the performers to be the informants instead of the scholastic works for sources of information is an interesting factor and here, we find the methodology of ethnomusicology being introduced. Mr. Fowke's article is also historically important in the Indian musicological methodology for its objective and precise writing on musical instruments with social and cultural perspectives. In Mr. William A. Stafford's "Oriental Music, the music of Hindustan or India", the historically important reference that western Violin was in use in some parts of India as far back as the early part of 17th century is furnished, which is another invaluable information.^{xxviii} The writing of Mr. J.D. Patterson's "On the Grammar of Musical Scales of the Hindus" (Asiatic Researches, Vol.9), Mr. Francis Fowke's "The Vina or Indian Lyre" (Asiatic Researches, Vol. 1), Captain Williard's "On the Music of Hindustan"(1834) in the journal of Asiatic Society, Col. James Tod's "Music", Mr. George C.M. Birdwood's "The Industrial Arts of India" (1880) and Mr. R.H.M. Bosonquest "The Hindu Division of the Octave with some additions to the theory of systems of the

Higher Orders”(1877) in the proceedings of the Royal Asiatic Society, London, give interesting and valuable information on Indian musicology with an outsider’s perspective meaning those who do not belong to the native Indian culture.^{xxix} All the said writers have written about the music of North India of Hindustani music and titled their works as “Music of India” or Hindustani which is a notable factor in the history of ethnomusicology in India. Captain C.R. Day is the only British writer who has extensively devoted his work to the music of South India and his work s is an ethnomusicological study of South Indian music.^{xxx} Ethnomusicology in India started its next phase with the appearance of the English writers. Most of these were Indian civil service officers and not literally musicologists. Such a music diary or a trip through India was produced by Mr. A. H. Fox Strangway. Ernest Clements brought out three works, “Introduction to the study of Indian music” (London, 1913). The *ragas* of Hindustan (1918) and the *ragas* of Tanjore (1920) and he made the connections between the ancient Indian theory and modern practice which were based on the acoustical studies of the late 19th century with reference to intonation of *Srutis* (microtones). It may be said that awareness for a scientific study of musicology was introduced by them on Indian musicological writings. When the English language started to be used for writing the Indian musicology the problems for terminologies began to appear due to intercultural communication. The English term Opera is not the equivalent of Indian *Sangit Natak*, the orchestra is another word which is not equivalent to Indian *Vadya Brinda*, the choir is not the right terminology for *Brindagana* of Indian music and there is no parallel in western music for *raga* and therefore, when the English term Mode or scale is used to denote *raga* it did not represent the Indian *raga* exactly.^{xxxi} This problem entered also in to the writings of Indian writers when the English language began to be used to write about Indian music. The western writers did not understand the Indian musical concepts clearly and therefore they used English terms with which they were familiar and the Indian writers who began to write in English followed the European writers’ terminologies as they did not know western music. The western writers introduced the Glossary section to their works as many of the Indian terminologies have to be defined in English to enable the non Indian western readers to grasp the meaning. There is an inevitable time lag between the performing practice or tradition and the scholarly documentation of the musical practices at any given point of time and therefore the methodology of some of the early western writers missed the nature of the oral tradition

as a source of finding the facts about music. This has become another historiographical problem of ethnomusical writings of western scholars. Many advantages developed with the introduction of English language in the writings of Indian music. One among them is the intercultural exchange in methodology which resulted from the contributions of the western ethnomusicologists on Indian music. Some multidisciplinary methodologies like, cultural and scientific methods evolved with intercultural scholastic tradition. This led to the emergence of the new discipline ethnomusicology or intercultural musicology in India. The historical process of intercultural musicology can be traced from the British writers on Indian music from late 18th century and is being continued by many American, German and French ethnomusicologists on Indian music. These intercultural contacts with western writers from late 18th century have brought new methodological phases such as social and cultural perspectives, use of western staff notation for Indian music, comparative methods, study of the producer of the product and their traditional practices and the study of organology which paved the way for the emergence of new discipline ethnomusicology in India. The American ethnomusicologists of the present day have made further developments in the methodology by introducing field work (learning of the music of the performing tradition from the performers besides relying on the musicological texts. The use of transcription and analysis instead of notation is also included.^{xxxii} Study of the music of the immediate past and present is started. Use of modern scientific gadgets like audio and video recordings for accurate documentation and use of charts, table and diagrams in writing started to become more precise and effective. These ethno musicological methodologies are slowly absorbed by native musicologists to write about their own Indian music. It may be said that the 19th century western musicological developments which are known as scientific methodology with its aim to be 'objective' began to be introduced in the modern English writings of Indian music by Indian writers. It has been realized that nowadays it is not enough if the Indian writers write about Indian music only for Indian people as it was in the earlier days. Indian musicological writings need to reach the global community and therefore the foreign language English needs to be adopted as a medium of communication and the ethno musicological methodology which is a scientific methodology needs to be used by Indian writers.^{xxxiii}

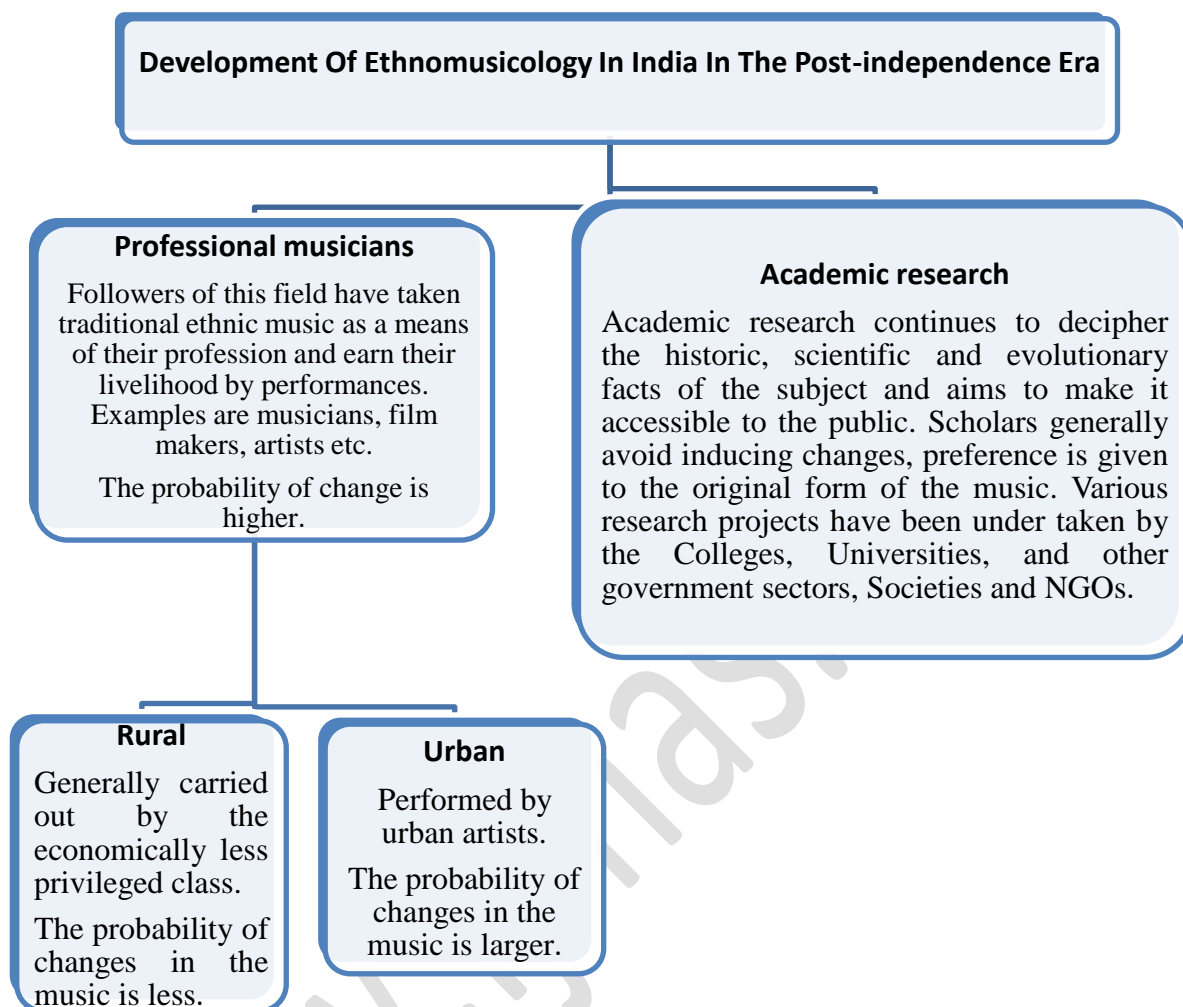
Development of The Study of Ethnomusicology In India

<p>1760-1880 A.D.</p>	<p>British administrative officers and scholars: Sir William Jones, N. Augustus Willard, A.H. Fox Strangways, Charles E. Grover Significant publications: Jones William & N. Augustus Willard, <i>Music of India</i>, Nabajiban Press, Kolkata, 1793</p>
<p>1880-1900 A.D.</p>	<p>Indian and British scholars: Rabindranath Tagore, S.M. Tagore, N. K. Bose, Alexander J. Ellis, Anne C. Wilson Significant publications:</p> <ul style="list-style-type: none"> • Stradiot E., “Notes on the Principles of Hindu Music,” <i>Madras Journal of Literature and Science</i>, 1887, p. 28. • Twenty six Songs of Rabindranath Tagore, <i>Sadhana</i>, 1899. • A.C. Wilson, <i>A Short Account of the Hindu System of Music</i>, Lahore, 1900.
<p>1900-1950 A.D.</p>	<p>Indian, British and other scholars worldwide (mainly anthropologists) H.A. Popley, Charles S. Myers, E. Clements, Abanindranath Tagore, Sarala Devi, Nivaran Pandit Significant publications:</p> <ul style="list-style-type: none"> • Fox Strangways, A.H., <i>The Music of Hindusthan</i>, Reprint, Oxford Clarendon Press, London, 1914. • Clements E., <i>Introduction to The Study of Indian Music</i>, London, 1913. • Dunkelberger R.M., <i>Indian Music</i>, Gunter, 1917. • Tagore Abanindranath, <i>Banglar Brata</i>, Visva-Bharati, 1945.
<p>Since 1950</p>	<p>Scholars of musicology and ethnomusicology in India and worldwide Ashok Ranade, S.A.K. Durga, R.C. Mehta, Bruno Nettl, Josef Kuckertz, Daniel M. Neuman, Richard Widdess Eminent scholars from the field of literature Prof. Ashutosh Bhattacharya, Hemanga Biswas</p>

<p>Singers Bhupen Hajarika, Salil Chaudhuri, Swapan Basu</p> <p>Significant publications:</p> <ul style="list-style-type: none">• <i>Folk Music and Folklore, An Anthology</i>, ed. by H. Biswas, Folk Music and Folklore Research institute, Calcutta, 1967.• Dey C. R., <i>The Music and Musical Instruments of Southern India and the Deccan</i>, B.R. Publishing House, new Delhi, Indian reprint, 1974.• Durga, S.A.K., <i>Ethnomusicology A Study of Intercultural Musicology</i>, B.R.Rhythms, Delhi, 2004.
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A NEW ERA IN ETHNOMUSICOLOGY

Since 1950 the new era of ethnomusical study started in India with a multi dimensional approach. The study was not limited within the scholars of music and anthropology only but the multiple branches like- history, folklore, social science, mass communications, films studies and gender studies are also extended their researches and entered into the ethnomusical field. So for that, ethnomusical studies are now conducted by scholars from many other disciplines applying the more advanced inter disciplinary techniques. Mainly two broad aspects have developed since 1950 in the field of ethnomusicology in India. These are Professional aspects and academic aspects which again divided into many areas. Under the professional aspects the musicians, film makers, artists and performers are dealing with the ethnomusical elements to earn their livelihood. So this branch is directly related to the life and existence of a certain group of people. And scholars and researchers of various disciplines like – fine arts, performing arts, literature, history, social sciences, mass communications and the like are virtually researching new history, meaning and avenues of our ethnic-aboriginal cultures. During several interactions some prominent changes among these ethnic cultures are also evident today.



India is a rich field of ethnomusical diversities as the country is blessed with a lot of heterogeneous folk-tribal and ethnic cultures. Still the subject is a bit overlooked in the traditional domain of study and research in this land. Specially, the ethnomusicology is not incorporated as a separate discipline in the college and university education yet. However, the subject ethnomusicology is expected to get more exposure in India revealing the essence of its ethnic diversities in regard to music and culture. In recent times a number of eminent anthropologists like S.C. Majumdar, Professor Onkar Prasad, Dr. Surajit Sinha, Dr. Purnima Sinha, Sitakant Mahapatra, Prof. Ashutosh Mukhopadhyaya worked on the music of Indian tribes from anthropological view point and continued the tradition of ethno musical documentation by valuable certain publication in this field.^{xxxiv} Their study mainly covers Santal, Bhumij, Gond, Munda, Vedda and Birhor tribes as well as the patterns of tribal music

in India. Musicologists and scholars from the field of folk art are also venturing to the folk-tribal societies in India since independence and joining their work with the broader field of ethno musical studies in India.^{xxxv} The present scholar did an extensive work on the changing aspects of the Toto tribal communities in north Bengal by transcribing and comparing their music in several decades.

Thus in the scholastic tradition of Indian music, the cultural contacts with English writers of the west during British rule in India paved the way for the emergence of intercultural musicology in India as the tenets of ethno musicological methodology are found in their writings on Indian music. And in later days this newly built tradition has maintaining its existence as a multidisciplinary approach among the works of Indian scholars related to many disciplines.

End Notes

ⁱ Durga, S.A.K., *Ethnomusicology A Study of Intercultural Musicology*, B.R.Rhythms, Delhi, 2004, p. 35.

The author opines that, the theoretical principles of ethnomusicology (designed by Westerners) largely reflect Western interests and priorities and are of dubious value for non-western societies. Or it can also be said that, the theoretical principles of ethnomusicology are mostly based on information derived from the analysis of non-western music cultures and it is therefore paradoxical that the views of non-western scholars are little reflected in the discipline.

ⁱⁱ Nettl Bruno, *Ethnomusicology Definitions, Directions and Problems, in Musics of Many Cultures, An Introduction*”, ed. by Elizabeth May, Univesity of California Press, USA, 1980.

ⁱⁱⁱ Willie Apel, *Harvard Dictionary of Music*, Second Edition, USA, 1978, p. 167, 205.

^{iv} Jaap Kunst, *Ethnomusicology, A Study of its Nature, its Problems, Methods*, 3rd edition, The Hague, Netherlands, 1974, p. 160.

^v Ibid.

^{vi} Ibid, p. 7.

^{vii} Ibid, p. 1.

^{viii} Nettl Bruno, *Theory and Method in Ethnomusicology*, Mcmillan Company, London, 1964, p. 59.

^{ix} Alan Merriam, *The Anthropology of Music*, Northwestern University Press, 1971, p. 76.

^x Allen Warren Dwight, *Philosophies of Music history – A Study of General histories of Music*, 1600-1960, Dover Publication Inc, New York, 1962, p. 80.

^{xi} Charles Seeger, *Studies in Musicology*, University of California Press, USA, 1977, p. 102.

The author mentioned that, ethnomusicology was also viewed as the study of music outside one's own culture. Such study can also be extra-musical or intra-musical with a broad subjective view.

^{xii} Durga, S.A.K., *Ethnomusicology A Study of Intercultural Musicology*, B.R.Rhythms, Delhi, 2004, p. 53.

^{xiii} Netia Kwabena “Integrating Objectivity” and experience in Ethnomusicological Studies”, *The World of Music, Journal of the International Institute for Comparative Music Studies and Documentation*, Germans, 1986, p.115.

^{xiv} *Intercultural Music*, Vol. I, ed. by Cynthia Tse Kimberlin and Akin Euba, Centre for Intercultural Music Arts, London, and Bayreuth African Studies Series, Germany, 1995, p. 36.

^{xv} *Explorations in Ethnomusicology*, Essays in honor of David Meallester ed. by Charlotte J. Frishie, Detroit Monographs in Musicology, Number 9, 1986, p. 54.

^{xvi} *Discourse in Ethnomusicology, Essays in honor in George List* eds. Card Caroline, Hasse, John Singer, Roberta L. Stone and M. Ruth, Ethnomusicology Publication Group, Indiana University, 1978, p.70.

^{xvii} *Ethnomusicology an Introduction*, ed. by Helen Myers, The North and Grove Handbooks in Music, W.W. Norton and Company, London, 1992, p. 43.

^{xviii} *Twenty six Songs of Rabindranath Tagore*, ed. by Arnold Bake, Paris, 1935, p. 53.

^{xix} Strangways Fox, A.H., *The Music of Hindusthan*, Reprint, Oxford Clarinden Press, London, 1967, p. 78.

^{xx} Durga, S.A.K., *Research Methodology for Music*, Centre for Ethnomusicology, Madras, 1991, p. 66.

^{xxi} Sankar Sen Gupta and K.D. Upadhyaya, *Studies in Folk Culture*, Indian Folklore Society, Indian Folklore Publication Series, No.6, Calcutta, 1964, p.76.

^{xxii} *Musics of Many Cultures, An Introduction*, ed. by Elizebeth May, University of California Press, USA, 1980, p. 98.

^{xxiii} “On The Musical Modes of The Hindus”, *Asiatic researches*, William Jones, vol. 3, Kolkata, 1792, p. 43.

^{xxiv} Jones William & N. Augustus Willard, *Music of India*, Nabajiban Press, Kolkata, 1793, p. 23-25.

^{xxv} *Explorations in Ethnomusicology*, Essays in honor of David Meallester ed. by Charlotte J. Frishie, Detroit Monographs in Musicology, 1986, p. 46-70.

^{xxvi} Tagore S.M., *Hindu Music*, Kolkata, 1965, p. 86-90.

^{xxvii} Strangways Fox, A.H., *The Music of Hindusthan*, Reprint, Oxford Clarinden Press, London, 1967, p. 60-77.

^{xxviii} William P. Malm, *Music Cultures of the Pacific*, The Near East and Asia, Prentice, Hall, New Jersey, USA, 1978, p. 56.

^{xxix} *The New Grove Dictionary of Music and Musicians*, Mcmillan publishing Limited, London, 1987, p. 233.

^{xxx} *The European Airs of Muthuswami Dikshitar*, ed. by M.R. Sankaramoorthy, Guruguha Gana Nilayam, Bangalore, India, 1990, p. 76.

^{xxxi} Jones William & N. Augustus Willard, *Music of India*, Nabajiban Press, Kolkata, 1793, p. 94.

To give a brief illustration of the melodic modes of India, the author has mentioned that, as to the notation of melody, since every Indian consonant includes by its nature the short vowel a, five of the sounds are denoted by single consonants and the two others have different short vowels taken from their full names.

^{xxxii} Bonnie C. Wade, ed., *Performing Arts in India: Essays on Music, dance and drama*, Monograph Series No. 21, Berkeley, University of California Press, 1983, p. 47-124.

^{xxxiii} Selina Thielmann, *The Music of South Asia*, A.P.H. Publishers, New Delhi, 1999, p. 65.

^{xxxiv} “Some Santal songs”, *The Visva-Bharati Quarterly*, S.C. Majumdar, vol. III, 1925, p.34-66.

^{xxxv} Mahapatra Sitakant, *Bankhe: Ritual Invocation Songs of a Primitive Community*, prachi Prakashan, N. delhi, 1979, p. 56-59.

The author has extensively illustrated the various ritual songs of Santal tribe with suitable example and transcriptions explaining the full meaning and significance of those songs in the tribal society.

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