

Biography

The Role of Jose Maceda in the Music Research Circle

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ABSTRACT

Jose Maceda was an international figure among music scholars in Southeast Asia. He excelled in many fields, notably composition and research. This qualitative study aims 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. The researchers gathered fieldwork data from document analysis, interviews and observations with music scholars in The Philippines and in Thailand. Data was analysed in accordance with the given objectives and the results of the study are presented in a descriptive analysis form. Jose Maceda received his PhD in ethnomusicology from The University of California, Los Angeles. He was a pioneer in conducting research on ethnic music in The Philippines and Southeast Asia. His research works and compositions have been published and performed in many countries, such as Canada, Germany, Malaysia, Philippines, England and United States. He left his career as a pianist and concentrated on ethnomusicology. In 1997, Maceda established an information center for ethnic music at the University of the Philippines, collecting data of ethnic music in the Philippines and Southeast Asia. The role of 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 (APSE).

Keywords: *APSE, Jose Maceda, ethnomusicology, role, Southeast Asia, UP Centre for Ethnomusicology*

INTRODUCTION

Southeast Asia, formerly known as Indochina and the East Indies, has been a prime location for academic research in the humanities for over 200 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. Southeast Asian cultures have influenced one another and shared traits throughout the Southeast Asian region since the pre-historic ancient times, as a result of the movements and settlements of people through the region over centuries. 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 19th century with the 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 and 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 20th century, the "father of ethnomusicology", Jaap Kunst, studied the musical heritage of Indonesian music (Baily and 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, many famous researchers became associated with the region (Hood and Seeger 1971; Miller and Williams 2008; Morton 1976; Sadie 1994) and a host of Asian scholars made careers in the field (Baes 2004; Santos 2007).

The growth 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 heading into the AEC. 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 and 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. Maceda was a professional pianist and was awarded the title of national musician. 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 recognised by The United Nations Educational, Scientific and Cultural Organization (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.

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. The research area for this investigation was the UP Centre for Ethnomusicology at University of the Philippines Diliman and musical colleges in Thailand. Research data was collected by interviewing friends, colleagues and students of Jose Maceda (Appendix 1) and analysing the archives of the UP Centre for Ethnomusicology. The research began in May 2011 and was concluded in May 2013.

LIFE HISTORY

Jose Maceda (Photo 1) was born on 31st January, 1917 in Manila, Philippines. From an early age, and influenced by the musicality of his parents, Maceda took an interest in the piano and developed a special talent throughout his teens. Upon completion of his secondary education at the prestigious UP High School, Maceda chose to study music at the Alexander Lippay Academy of Music in Manila. Maceda graduated from the academy of music in 1935 and went on to study piano at the École Normale de Musique, Paris from 1937–1941. During his time in France, Maceda learnt from and collaborated with the renowned pianist Alfred Cortot but was forced to return to the Philippines after the outbreak of World War Two.

After the war, Maceda moved to the United States of America to study for a bachelor's degree in musicology at Columbia University, New York. Maceda also enhanced his piano skills under the tutelage of E. Robert Schmitz in San Francisco. From 1953, Maceda turned his research interest to the traditional music of his home country and began to collect data from the island of Mindoro in The Philippines. This shift in focus from Western music to traditional Filipino music enabled Maceda to secure sponsorship from the Rockefeller Foundation. In 1954, Jose Maceda married French-Canadian national Madelyn Clifford and the couple had four children together, Marion, Madeleine, Kate and Eileen.

Although Maceda was an exceptional professional pianist and could be counted among the avant-garde musicians of the 50s and 60s along with Varese and Xenakis, his most important and groundbreaking work was in the field of ethnomusicology. Having studied anthropology at the University of Chicago and ethnomusicology at Indiana University, Maceda completed his PhD in ethnomusicology from the University of California in 1963. From 1953 to his death in Quezon City on 5th May 2004, Maceda devoted his life to the indigenous music of Southeast Asia and an extensive collection of his research is housed in the UP Centre for Ethnomusicology at University of the Philippines Diliman. The lasting legacy of Jose Maceda goes far beyond his

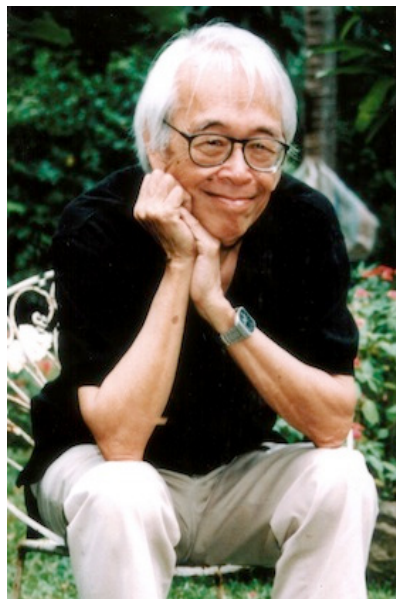


Photo 1 Jose Maceda (Anon, 2014).

many awards, compositions and recognitions; he was the pioneer for Southeast Asian music heritage (Albertson and Hannah 2015).

PHILOSOPHY 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 his 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 1986).

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. Maceda began his research of Filipino music with an independent study of the island of Mindoro in the Philippines and musical components of everyday life and social culture (Maceda 1955). It was Maceda's belief that all music could be traced back to the sounds of nature, such as bird calls and the rustling of leaves in the wind, as all societies could be traced back to the environment around them (Maceda 1971b). Maceda was motivated to study by his associate, Mantle Hood, who told him to focus on the under-researched music of Southeast Asia. The outcome of this influence was a huge body of research reports and field notes compiled by Maceda from 50 years of field study across Southeast Asia (The UP Center for Ethnomusicology 2015).

Jose Maceda's philosophy as a composer was strongly influenced by his links with avant-garde composers Edgard Varese and Iannis Xenakis but he 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 (Maceda 1998). 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 (Maceda 1984).

Jose Maceda was a pioneer for ethnic music in The Philippines and Southeast Asia and the founding father of ethnomusicology in The Philippines. He combined musical research and the humanities and emphasised the importance of the background of music and its relationship with everyday society (Maceda 1986). 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 (Maceda 1981).

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. He excelled at making meticulous and extensive notes. (Maceda 1981). 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 recognised treasure-trove of Maceda's life works, can be found at the UP Centre for Ethnomusicology at the University of the Philippines Diliman (The UP Center for Ethnomusicology 2015). 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) organising 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. Jose Maceda was a leader in musical research, funding, academic teaching and organisation (Albertson and Hannah 2015).

Jose Maceda emphasised 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 in Figure 1.

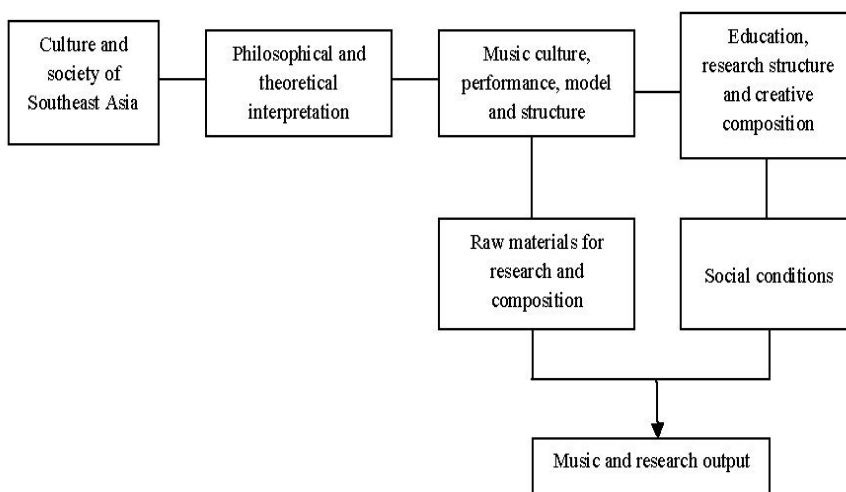


Figure 1 A diagram to illustrate the philosophy, concepts and working practices of Jose Maceda.

THE ROLE OF JOSE MACEDA IN THE MUSIC RESEARCH CIRCLE

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. Jose Maceda's ex-students include Dr. Jonas Baes and Dr. Ramon Santos and all are active in promoting and continuing Maceda's work and developing the field with their own ideas (Baes 2004; Santos 2007). 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 APSE. These two initiatives facilitate the work of Southeast Asian scholars in ethnomusicology. Maceda's enthusiasm, academic integrity and organisation of musical events undoubtedly increased understanding of the relationship between music and society in the region and beyond. 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. Jaretnchai 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 (Figure 2). Maceda's name is thus synonymous with Southeast Asian ethnomusicology.

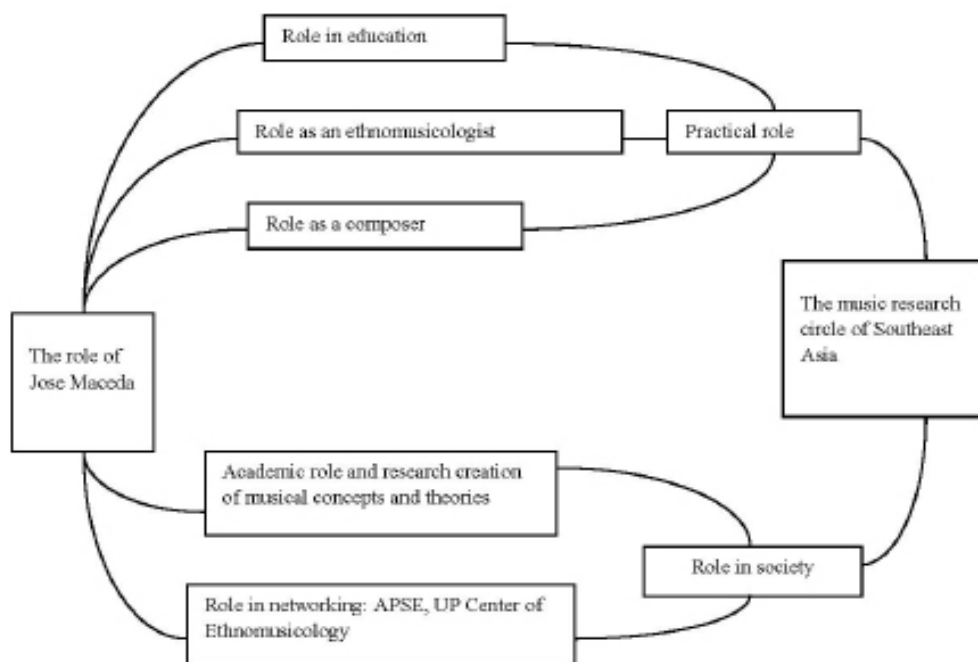


Figure 2 The role of Jose Maceda in the music research circle of Southeast Asia.

CONCLUSION

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 and 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 revolutionising the 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 behaviour 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 his/her study of music, so any culturally-based research has its limitations (Rice 1994).

By recognising 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 Anderson 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 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 his/her 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.

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 the University of the Philippines Diliman, other Southeast Asian countries should establish similar ethnomusicology collections and centers to conserve their own musical and ethnic heritage. Considering the need for conservation and the increasing homogenisation 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 organised by higher educational institutions to raise awareness and understanding of the importance of ethnomusicology among the general public.

Appendix 1 Detail of informants for this investigation

Name	Affiliation
Dr. Ramon P. Santos	National University of the Philippines
Marialita T. Yraola	Research assistant to Jose Maceda
Prof. Wang Yao Hua	Chinese ethnomusicologist on the council of the Asia Pacific Society for Ethnomusicology
Dr. Kwon Oh Sung	Korean ethnomusicologist on the council of the Asia Pacific Society for Ethnomusicology
Dr. Osamu Yamaguti	Ethnomusicologist at the National Taiwan Normal University
Dr. Anthony Seeger	Ethnomusicologist at University of California
Dr. Endo Suanda	Director of The Institute for Art Education, Indonesia
Dr. Verne de la Peña	UP Centre for Ethnomusicology at University of the Philippines Diliman
Ms. Dayang MNT Yraola	UP Centre for Ethnomusicology at University of the Philippines Diliman
Ms. Sol Maris Trinidad-Zaldua	UP Centre for Ethnomusicology at University of the Philippines Diliman
Mr. David Dino S. Guadalupe	UP Centre for Ethnomusicology at University of the Philippines Diliman
Ms. Grace Ann Buenaventura	UP Centre for Ethnomusicology at University of the Philippines Diliman
Mrs. Loen M. Vitto	UP Centre for Ethnomusicology at University of the Philippines Diliman
Prof. Prasit Liaosiripong	Rajabhat Chiang Mai University
Dr. Anak Jaranyanon	Mahidol University
Asst. Prof. Orawan Banjongsin	Mahidol University
Dr. Weerachat Premanon	Chulalongkorn University
Dr. Arsenio Nicolas	Maharakham University
Dr. Joseph Peter	Maharakham University
Dr. Sam Ang Sam	Cambodian ethnomusicologist
Dr. Jonas Baes	National University of the Philippines
Prof. Dr. Flora Elena R.	National University of the Philippines
Dr. Jose S. Buenconsejo	National University of the Philippines

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