

**THE ETHNOMUSICOLOGY OF THE *ILLE LE* SONGS, MELOLO
COMMUNITY, EAST SUMBA DISTRICT, EAST NUSA TENGGARA**

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Info Article

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Submit:
Agust, 30th 2022
Revised:
December, 5th 2022
Published:
December, 31st 2022



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Abstract:

Ethnomusicology is concerned with music and society. This research was conducted in Melolo, Umalulu District, East Sumba Regency. The problem in this study is how the ethnomusicology of the singing of Ille Le Melolo, East Sumba Regency, East Nusa Tenggara. The results of the research, the song Ille Le or the sleep songs for boys 'umbu', has unique characteristics in terms of musical form, poetry, and cultural meaning. Musically, this song consists of four notes, namely B, D#, E, and F. The intervals used are dominated by P1, M2, M3, P4, m2, M7, P5. An interval scheme like this will result in static movement and stepping with occasional interval jumps. The meter used is 68. When combined with the existing intervals, it will form a story song. The two lyrics of the song are very distinctive, this is related to the word 'umbu'. The word umbu is always in the lower notation in the musical structure of Ille Le's Song which is 185 Hz (F#3) and 240 Hz (B3). In addition, this song expresses the cultural meaning of the patriarchal system in East Sumba society. Musical structure cannot be separated from poetry. Ille le's ethnomusicological studies link the analysis of musical forms and poetry. Ethnomusicology includes musical characteristics such as the use of pentatonic scales, rhythm, motive, phrase, period and text interpretation.notes.

Keywords: Ethnomusicology, *Ille Le*, Melolo

INTRODUCTION

Ethnomusicology studies music and ethnicity from the perspective of the epistemology of music that is unique to a particular society (Šivic, 2018). This character cannot be separated from how people think, adapt, and create musical (Treloun, 2016). These two elements, music and society cannot be separated, group ideology is interpreted into cultural activities and events (Wong et al., 2018). The philosophical approach used is based on phenomenology. The theoretical paradigm is taken from the theory of ethnomusicology with the main postulate that ethnomusicology is formed from society and music (McAllester et al., 1980; Mirza, 2016; Prasad & Roy, 2017).

A more in-depth study argues that ethnomusicology does not only discuss ethnic music (Iswanto & Irfanda, 2022). Community can also be viewed in terms of social cognition. The ideology of society is built from a mindset to survive against nature. Social rhythms are formed from ideology, not just communal arts. The perspective of an ethnomusicologist sees the holistic in the particular. Dance movements, pitch speed, ambitus are seen as part of cognition and social movement (Iswanto & Rinto Hasiholan Hutapea, 2020; Schuiling, 2019; Stokes, 2004). Elements of ethnomusicology also explain how music around the world influences one another. The essence of social identity for each community group will provide a different and varied color or genre (Cottrell & Impey, 2018). This definition identifies that ethnomusicology is related to various disciplines, and also states a typical way of working based on phenomena (Hemetek et al., 2019). It also associated ethnomusic with social psychology. Psychological needs as identity can be met in ethnic music. This identity sticks for a long time, so that cultural music cannot be seen as mere national accessories, but is an intimate psychological need (Hunter, 1994).

The interrelationships between elements build identity. In other words, ethnic music is not only a cultural event that presented with a specific function, but every element of sound, color, timbre, amplitude, frequency, is culture itself. (Ridanpää, 2016). Ethnomusicologists believe that all humans, not just those we call musicians, are musical, and that musicality is one of the essential touchstones of the human experience (Rice, 2020). Ethnic scales and rhythms describe the social environment and imaginary environment as outlined in the tone line (Heydarian & Reiss, 2005). Ethnomusic can be seen from the point of view of Phenomenology as a method. Phenomonology is concerned with the overall evidence within the culture itself. In this case, cultural ideology cannot be separated from the phenomenon (Iswanto; Riana, I Ketut ; Simpen, I Wayan; Ola, 2018). Community groups still live in their cultural phenomena and evidence. Studies with high abstraction must be guided by the principles of phenomenology either as a theory or as a method (Friedman, 2019).

Related to the theoretical matters above, this research has a practical point of view relating to phenomena in the Melolo community, East Sumba. Sumba is an island located in the eastern part of the Indo-Malaysian Archipelago. It is approximately 11,000 sq km (200 km long, 36-75 km wide) and is located within the territory of the Republic of Indonesia in a province comprising the southeastern islands of Indonesia known as East Nusa Tenggara. The regency or regency of West Sumba consists of the western part of the island and has a land area of 4,051.92 km (BPS Sumba Timur, 2019). Sumba's landscape reflects variations in rainfall, mostly in the drier eastern part, dominated by extensive grasslands and few trees. In contrast, the western part of the island is relatively fertile, wetter and more fertile. The dry season is strongly influenced by southeasterly winds blowing from Australia, and lasts from June. until October (Adams, 2004)

Geographically, the Melolo community is located in Umelolo Village, Kab. East Sumba, East Nusa Tenggara Province. This community has a livelihood as farmers and fishermen. Some of the famous rituals include the *kandukuwaka kebun* 'opening the garden' and the *kandukuwaka ikan* 'sailing' ritual that characterizes the work of the Melolo community (Wohangara, 2006). Meanwhile, *ille Le's* song 'putting the baby to sleep' is one of the songs in the East Sumba community with the Lewa dialect. This song is classified as a non-instrumentalist ethnic song, sung by a woman while holding a baby and slowly putting it to sleep. The concept of cultural singing itself refers to the concept of anthropological music (Hoskins & Forshee, 2002).

The aim of this study was to identify and describe the musical form of Ille Le and its ethnomusic features. Novelty in this study brings together ethnic music in music analysis and cultural aspects in poetry. Oral literature in the form of singing in Indonesia is not separated from music and poetry. Music is the specialty of a community and poetry has meaning. The integration of the music and poetry of the tribes in Indonesia is very diverse. Music analysis is needed to sort out the parts that express these peculiarities. Ethnomusicology provides a wide space for multi-disciplines to be used to interpret ethnic music

Method

This study uses a qualitative method based on the philosophy of realism (Einbond & Bresson, 2020). The hermeneutic axiom lies in the inductive interpretation technique which is not only used in the lyrics of a song but also in the contours of the melody (Mirza, 2016). This concept is also known as hermenetic relism which is the reason for choosing a specific classification as a research method (Arnold & Iswanto, 2020). The qualitative method in this study, was developed more specifically by collecting data in the form of words, sentences, pictures, and not numbers with several considerations, namely, first,

the analysis is based on a description of the problem as a whole. Second, the intended description is followed by analysis so that in the end it produces a conclusion. In line with that, the hermeneutic method is also used here (Holzapfel & Benetos, 2019).

The research location is Melolo, Umalulu sub-district, East Sumba Regency, East Nusa Tenggara Province. This type of research is qualitative research, the data is expressed in the form of words, sentences, narratives, descriptions, and various other forms of understanding. Sources of research data are informants who come from the Melolo community as traditional musicians and meet the requirements of a good resource person, such as knowing and mastering the ins and outs of the Melolo community's traditions and oral literature, for example traditional elders, elders, storytellers. To obtain the above data, this study used two types of data sources, namely primary data sources and secondary data sources. Primary data sources are sources (original sources). Primary data of oral songs and interview data. While secondary data comes from outside in the form of written information or literature (which has been recorded) or previous research that is used as research supporting data according to research needs (Iswanto & Kawanggung, 2021).

RESULT

Musical Structure

The character *ille le* is a short one-part song that is repeated with different lyrics using the *lewa* dialect which is one of the dialects of the East Sumba language. Repeated patterns with a short duration of music will be memorize on the memory. This is in accordance with the opinion of music psychologists, as explained in the ethnomusicological framework above. In this regard, repeated patterns are enriched with distinctive musical contours. Ambitious, *ille le* only uses one octave in the whole song. The balance can be seen from the dynamic movement of the melody up and down in each phrase. The slow tempo (*andante*) adds a sense of serenity and silence in the tone of the one who never appears. An understanding of contours, rhythms, scales, and ambitus will be explained based on the principles of analyzing musical forms. This theoretical explanation will provide a perspective on the distinctive and memorable *ille le* singing. Musical forms are also the theoretical basis of music in the indigenous music paradigm.

Figure/Motif

Figure is the smallest unit of a construction in music. Which contains one rhythm characteristic and one interval characteristic that can be seen at a minimum of two tones or approximately twelve tones. Judging from the organization of the melody and melodic line, *ille le* singing has a distinctive melodic organizational structure. The *ille le* song is a

repetitive song, with quart and quint intervals to reinforce the musical structure. In addition, one-eighth notation on certain motifs creates syncopated space, while one-sixteenth notation is a progress towards strong beats. The figure used in the song *ille le* is a sequence which is a figure that is repeated in the next bar or semiphrase with the same rhythm but using a different tone. The sequence on *ille le* is related to the typical memorable. The use of semiphrases in songs with a tempo of 68 creates a strong musical force for listeners to remember the passage. In fact, if *ille le* is singing, one part of the power of the music forms a cognitive uniqueness in the individual as part of social cognitive internalization, including art. The shape of the sequence figure is shown in the image below.



Figure 1, Measure 1-8, Sequence (a) as the figure forming the song *ille le*

Phraseformer of *ille le* with one-sixteenth and one-eighth notes. The sixteenth note value is beat while the eighth note is beat. A figure like this will give a jolt effect due to the density of the fast notes to the slower notes. Figure sequence (a) can be said to form a phrase in the *ille le*. This figure always appears on beats four (weak beats) to beats one (strong beats).

In addition, the figure is also formed by the major scod interval (M2). Although it is secondary (not as the main figure-forming), the M2 interval denomination gives the impression that the notation moves along the contours of the music. If further analysis is carried out, the formation of the *ille le* singing figure is also found in the use of perfect 1 (unisono) intervals which are more numerous than M2. The use of the M2 and P1 intervals on the 68 meter will create calm music and silent and/or languid notation movements. Draw intervals for singing *ille le* as shown below.

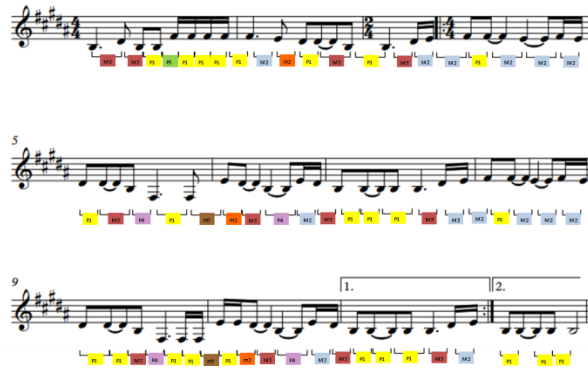


Figure 2. Ille Le music interval (analysis by Researcher)

Based on figure 2 above, 12 semitones do not appear, only six intervals are used, namely P1, m2, M2, M3, P4, P5 and M7. This interval variation is not evenly distributed between P1 (25 times), M2 (14 times), and M3 (12 times). What is interesting is that other intervals also determine the figure in the song ille le .

Furthermore, *ille le* the interval used will also form the music progress and cadence (defined as a stopping point). This must also exist in ethnic music, although different conceptually, but ethnic music also consists of parts of musical formation that become a unified idea and express other cultural ideas in various aspects of the music used. The following shows the interval table in the ille le song as below.

Table 1. Ille Le music interval

Semitones	MUSIC INTERVAL	NOTES	ILLE LE
0	Unison	B-B	P1 (25)
1	Minor 2 nd	B-C	m2 (3)
2	Mayor 2 nd	B-C#	M2 (14)
3	Minor 3 rd	B-D	
4	Mayor 3 rd	B-D#	M3 (12)
5	Perfect 4 th	B-E	P4 (4)
6	Aug 4 th / Dim 5 th	B-F	
7	Perfect 5 th	B-F#	P5 (1)

8	Minor 6 th	B-G	
9	Major 6 th	B-G#	
10	Minor 7 th	B-A	
11	Mayor 7 th	B-A#	M7 (2)
12	Octave	B-B	

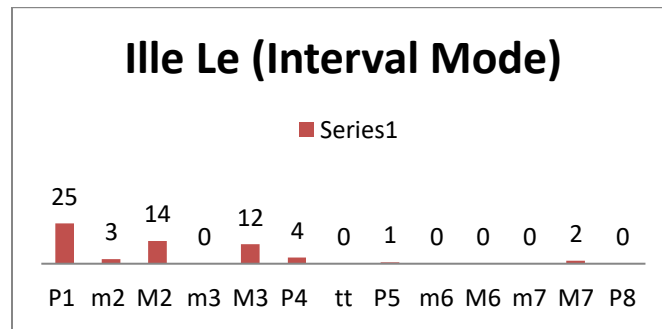


Figure 3. Ille le . interval graph

Cadance

Cadence is a point of music rest at the end of a phrase or section. But cadence is also a musical punctuation produced by the chord effects used in the harmony structure and chord progressions at the end of a phrase or part of a piece of music. In the song ille le cadances as a marker of rest. The cadence that can be analyzed is very simple, this song not only uses pentatonic with one note removed, but also cadence I, and progresses V-I on the third phrase.

ILLE LE

Transkripsi untuk analisis musikal

MELOLO, SUMBATIMUR

♩ = 68

Ngi - lu la-pa-la-pa la-pa - a kam-ba-a__um - bu a-na ngo-ji__ nya - ka wa
in - a__ ja - ka wa

5 a - mu um-bu, Nyanggi la ma wu - u - u - u __um-bu, La-ka - ro - ka_la_ma a
ma - ru__um-bu, Paka - tu - da_pa - ma-a ngan - du__um-bu, Kau ka jung-ga- a__lun-du

9 nyem bu__um-bu, la-ka la-ka tu - da__lan-du we hang um-bu Dja-ka
ma - ling um-bu, le - e i - i - la - a__ i - je i - la__um-bu

Figure 4, Cadances (Point of Rest) of ille le

Phrase

The song *Ille le* has four phrases (and the phrase is repeated twice with the repeat symbol). While the opening phrase is stated as an irregular phrase.

♩ = 68

Ngi - lu la-pa-la-pa la-pa - a kam-ba-a__um - bu a-na ngo-ji__ nya - ka wa
in - a__ ja - ka wa

5 a - mu um-bu, Nyanggi la ma wu - u - u - u __um-bu, La-ka - ro - ka_la_ma a
ma - ru__um-bu, Paka - tu - da_pa - ma-a ngan - du__um-bu, Kau ka jung-ga- a__lun-du

9 nyem bu__um-bu, la-ka la-ka tu - da__lan-du we hang um-bu Dja-ka
ma - ling um-bu, le - e i - i - la - a__ i - je i - la__um-bu

Figure 5, Ille Le Phrase

In the picture of notation 4.2 above, it can be seen that the division of phrase 1 as the opening phrase is actually irregular. If so, the song ille le consists of only two phrases which are repeated to form four phrases and form a single period. This division is considered more logical based on music theory.

Period

The period is the sentence form of the song. In the ille le song, it consists of one period. The third type of period in this song is a parallel period although it is not really a parallel period like Leon Stein's theory. As a sentence, it plays its role here by reading the song sentence between the antecedent phrase and the consequent phrase which is connected by half candece and ends with authentic cadence at the end of the phrase.

Ille Le itself is defined as the style of song. This song's lyric can be spoken in quite a long time. The duration tells about the text of the life of the Melolo community. The lyrics can be diverse and develop as long as they are sung. The thing that must be underlined is that this poem is not a loose verse without a form, but a text that is usually sung in the style of an ethnic song. This analysis can be seen clearly with the part of the song below:

♩ = 68

Ngi - lu la-pa-la-pa la-pa - a kam-ba-a__um - bu a-na ngo-ji__ nya - ka wa
in - a__ ja - ka wa

Periode

5
a - mu um-bu, Nyanggi la ma wu - u - u - u__um-bu, La-ka - ro - ka_la__ma a
ma-ru__um-bu, Paka - tu - da_pa - ma-a ngan - du__um-bu, Kau ka jung-ga - a__lun-du

9
nyem bu__um-bu, la-ka la-ka tu - da__lan-du we hang um-bu Dja-ka
ma- ling um-bu, le - e i - i - la - a__ i - je i - la__um-bu

Figure 6, Ille Le Period

Ethomusic Features



Figure 7. *Pentatonic without A# (based on the researcher's analysis)*

The discussion of musicology and ethnomusicology in this study is related to the use of tones. In fact, the *ille le* song only uses four notes (notations), namely B, D#, E, and F or forms the sounds do, mi, fa, sol. It is very likely that the note that is not found is A# (si) as a form of the pentatonic tone system. Ethnomusicology in essence examines the peculiarities of ethnic music which is an ideological order. If the assumption is that the note A# (si) is omitted, then there is only one semitone, namely D# to E. Although this possibility can be realized if the pentatonic system used is the tone G# (la) which is omitted. The difference is that the omission of A# (si) will create a consonant structure with a melodic line that sounds major without the presence or possibility of G# (la) notation as a minor root. A broader ethnomusic perspective, namely the use of B, D#, E, and F tones in pentatonic B, D#, E, F, A#, B (do, mi, fa, sol, si, do) shows the social structure of pentatonic B, D#, E, F, G#, B (do, mi, fa, sol, la, do) which are more about events, human movements, hunting, and other life activities. If this assumption is used, then the ethnic composition of the *ille le* song is fundamentally a music giving the ideology of social structure to the 'child' in the 'grandmother' arms. The most likely social structure in the researcher's interpretation is the task of a grandmother to tell the meaning of 'umbu' in the patriarchal structure of the Sumbanese society. This authority is very appropriate if it is given to a grandmother in her task of "sleeping" her grandson which is more appropriate to do than a father or grandfather who has to work at the same time. Social structure is closely related to how community organizations carry out their duties not only in the community structure but also related to culture and the environment (nature). The principle of social ecology is also present in the interpretation of the song *ille le*. The role of maintaining and educating (early age) is very dependent on a woman. The song *ille le* is not only a work of ethnic art, but can also explain how social structures work to build wider interactions. The following describes the pattern of the social structure in question.

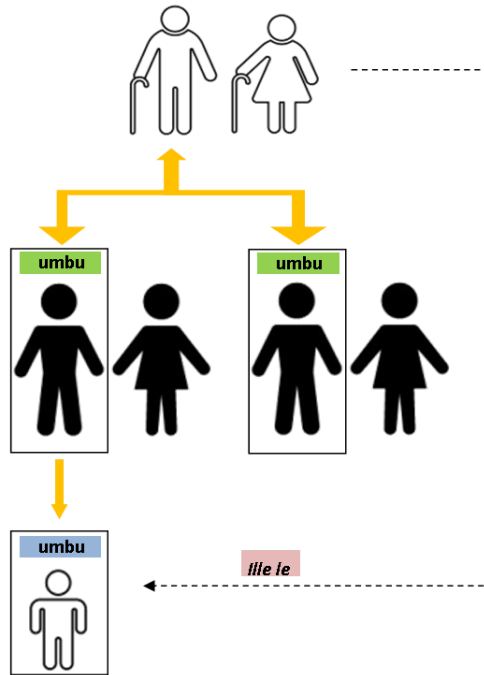


Figure 8. Social Structure (Patriarchy) in Ille Le

Based on the picture above, it can be seen that the gender role of a woman can be observed from the dotted line as shown above. Singing *ille le* is not just a grandmother's job to put her grandchildren to sleep, but the role of women (grandmothers) in the social structure. Logically, babies who sleep do not fully understand the verse that is sung. This is because the baby's age and also the language used is spoken literary language. However, songs sung in social groups can have various possibilities, including (1) the singing is also heard by people around them who already understand the meaning of the poem; (2) musical structure, frequency, intonation, dynamics, and expression have a broad musical range, and can be understood in other psychomusical forms. The psychomusicals in question are, (1) providing a sense of comfort, calm and a marker of sleep for the baby; (2) build strong social dynamics through the dynamics of music that flows from bar to bar constantly which will later have effects on individual affection to social cognition. (3) a series of harmony (harmony order) will build the impression of harmony in the smallest social organization, namely the family because there is a possibility that this song is sung almost every day and forms memories in the social structure (episodic memory).

The peculiarity in this section is also related to the musical form of the one-part repeated (repeat). The listener's impression will also relate to patterned music, which is the hallmark of ethnic music, including in Indonesia. Patterned music is a musical structure consisting of melodies with fixed patterns and poems created with certain

verses, oral literature, and also telling something through the musical pattern. Patterned music is a characteristic of rhythmic, meter, dynamics, and musical expressions of certain ethnic communities. The interval structure, ethnomusicologically, has a strong effect on individual and social memory. In addition, the movement of the static interval of accentuation (emphasis) on the verse. Repeated notation is a marker of a beautiful or important part of a poem.

Music Contour

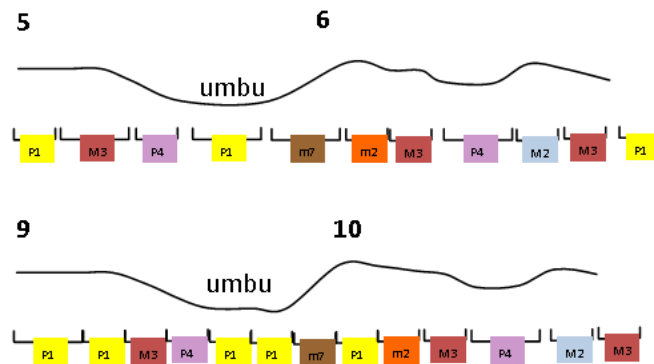


Figure 9, Melodic Line Contour Pattern of Ille Le's

Musical contours are patterns that describe the rise and fall of tone (frequency) based on music timing, so that a movement pattern will be formed from bar to bar pattern (bar to bar pattern). Musical contours are indispensable for reading musical structure, ambition, and text interpretation. The principle of poetry interpretation used is that the key words are located on the ascending or descending contours. This principle is of course built on strict interpretations and musical facts encountered. Based on Figure 2 above, the word umbu is always placed at the lowest frequency in the phrase structure. To measure it not only used musical contour patterns. Another interpretation also involves frequency analysis so that precise results are obtained. The picture of the frequency of the word 'umbu' is displayed through a spectrum picture as below

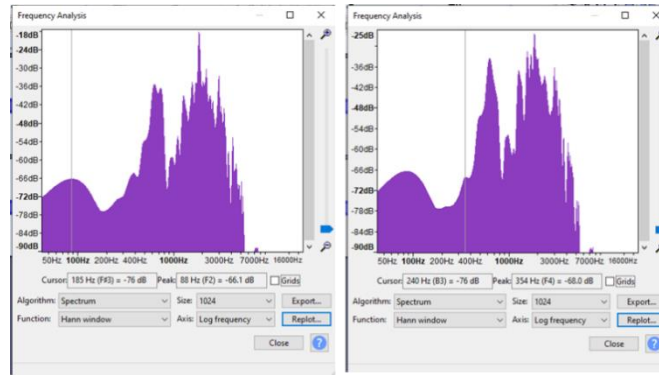


Figure 9, The word *Umbu* (boy) in the *tidue* song *Ille Le* is located at 185 Hz (F#3) and 240 Hz (B3)

Based on the spectrum picture above, the word *umbu* 'boy' is found in a sloping contour. The low notes (F#3) and (B3) are within the ambition of a low female voice. When associated with the whole verse, this region of tone produces the effect of (1) calm; (2) protection as in his grandmother's arms; (3) the next verse after the word 'umbu', which relates to hopes, ideals, and life values. The frequency description can also be associated with environmental (ecological) aspects. This principle is related to the study of ethnic composition, it is very possible that it is a picture of the world or the ecological environment in which the community lives.

The Meaning of *Ille Le*'s Poems

Ille le

(Song of sleep for boys, Melolo community, East Sumba)

Ngilu lapalapa la pa Kamba (IL 1.1)

The wind in the cotton spread

Ana ngoji nyaka wammu (IL 1.2)

If you want to swing

Nyaka Laya lapa njagi Umbu (IL 1.3)

If you touch me Umbu

Nyanggi lamawu Umbu (IL 1.4)

I'm at Umbu's house

Lakaroka la manyembu Umbu (IL 2.1)
Dance with Umbu's leg strength

Laka lakatuda Landu wehang Umbu (IL 2.2)
Sleep until noon Umbu

Ambu hi iri ka njeri goru (IL 2.3)
Don't cry shout

Na mburu mata mu Umbu (IL 2.4)
In your eyes Umbu

Djaka ina jaka wamaru umbu (IL 3.1)
If you mention mother, umbu

Pakatuda pamangandu, Lundu wohang (IL 3.2)
Sleep, sleep until tomorrow

Kau ka jungga lundu maling (IL 3.3)
We will play Jungga (traditional Sumba guitar) in the late afternoon

Le ila Ile ila umbu (IL 3.4)
Le ile ile ila umbu

Ambu hihi kajeri nggoru umbu (IL 4.1)
Don't cry until your neck hurts

Mburu mu umbu. Kahi leleli nje umbu (IL 4.2)
Up here, your grandma is feeling tired, umbu

The above verse can be divided into four stanzas. The first stanza consists of up to the third consisting of four lines, while the fourth stanza consists of two lines. The first to fourth stanzas consist of four lines. While the fourth stanza consists of two lines. The whole poem is centered on the word umbu 'boy'.

Umbu has several references, namely 1) *lapa* 'swing'; 2) *lamarwu* 'home'; 3) *lakaroka* 'dancing'; 4) *lakatunda* 'sleep' ; 5) *njeri goru* 'crying' 6) hunts 'looks at'; 7) *ina* 'mother'; 8) also 'jungga (traditional guitar)'. These eight lingual forms are associated with the umbu lingual form as a global topic (lingual form which dominates other lingual forms).

CONCLUSIONS

The ille le song is musically formed from sequence figures with intervals P1(25), M2 (14), M3 (12), P4 (4), m2 (3), M7 (2), P5 (1). The scales used are pentatonic with the tone (A#) thrown out. This song is sung with meter 68 to form a one-part structure with 5 cadences, 5 phrases and two semi-phrases. The ethnomusic of ille le singing cannot be separated from its musical structure. This song has a unique use of pentatonic B, D#, E, F, A#, B (do, mi, fa, sol, si, do) showing the social structure of the pentatonic B, D#, E, F, G#, B (do, mi, fa, sol, la, do) which are more about events, human movements, hunting, and other life activities. This structure also makes it clear that chanting ille le is easy to remember. When combined with the existing intervals, it will form a story song and pattern music. In addition, patterned music in ille le singing is a characteristic of rhythmic, meter, dynamics, and musical expressions of certain ethnic communities (Music Patern). Ethnic compositions like this are a description of the social and ecological environment.

ACKNOWLEDGMENTS

The author wishes to thank all those who have made valuable contributions to this research so that the results can be disseminated through publication, especially to the Institut Agama Kristen Negeri (IAKN) Kupang which has provided financial support for Ethnomusicology research in East Sumba. In addition, to Charles Nggalamanu who has introduced the beauty of East Sumba's ethnomusic. To Pura Tanya who has become a resource person, and also to the government of East Sumba Regency who has helped a lot in this research.

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