The story is set in Hawaii and moves to Japan in the boldest heist in its history: the jeweled swords of Emperor Shomu, housed since the 8th century in Shoso-in, repository of Imperial Treasures. Doug, ex-Green beret embittered by the Vietnam war, has a cattle ranch on the island of Maui and a hobby of "fast draw" six guns. Beautiful Maile, descended from Hawaiian royalty, believes in ghosts. Jet-set Judy seeks thrills beyond sky diving. Her father Ben, real estate tycoon, is a secret collector of Japanese art. Genji Taro, 20th century samurai, lives by the rigid code of medieval bushido. The love triangle is complicated when Judy joins the thieves.

Mantle Hood is the published author of seminal works in the field of ethnomusicology, study of the musical cultures of the world. A pre-eminent international scholar, he is the principal author/co-author of more than 20 books, was member of the Board of editors for the prestigious New Grove Dictionary of Music and Musicians (6th ed.) and has contributed to music dictionaries in four languages. Along the way, he has served as Distinguished Professor of Music from West Coast (UCLA) to East Coast (Harvard, Yale, Wesleyan Universities, and the University of Maryland), University of Hawaii, and institutions in Europe, Africa an Asia. He is a fellow of the East-West Center of Arts and Sciences. He has studied the music of peoples the world over, including Asia and the Pacific Islands. As a resident of Hawaii and visitor to Japan he developed an idea based on a newspaper article, one that blossomed into his first suspense novel, The Keepers. One agent described Hood's suspense fiction as a combination of John Grisham and James Michener.

Mantle Hood obituary -- The obituary of ethnomusicologist Mantle Hood in Tuesday's California section reported Christopher Waterman, dean of UCLA's school of arts and architecture, as saying: "Mantle Hood was the first scholar to take seriously the study of what was then called non-Western music in the 1950s." Waterman said: "Mantle Hood was among a select group of scholars in the
1950s to take seriously the study of what was then called non-Western music."

He envisioned a complete approach to the study of his field. He wanted students to learn at least two music traditions, their own and that of a culture new to them. He also urged them to learn to play a native instrument, drums for a student of West African music, for example. Common practice now, it was considered novel when he introduced the idea, which he referred to as bi-musicality.

By learning several music traditions, "Hood proved that the two could exist in harmony," Jacqueline Cogdell DjeDje, chairwoman of UCLA's ethnomusicology department, told The Times by e-mail this week. Hood saw it as a way to teach students respect and understanding for "people and cultures different from their own," DjeDje said.

An expert in the music of Java and Bali, Hood played all the instruments in a gamelan, an Indonesian symphony that consists of percussions, winds, strings and other instruments. In gamelan performances with his students, he played the rebab, a type of lute that is the lead instrument in the ensemble.

Dozens of his UCLA students went on to teach ethnomusicology. Several of them founded programs at universities, including UC Berkeley. "Hood had a very powerful impact on how ethnomusicology is taught," said Garfias, who founded a program at the University of Washington, Seattle, before moving to UC Irvine.

Hood was born in Springfield, Ill., and moved to Los Angeles with his mother in the 1930s after his father died. He played piano and later learned the saxophone but didn't expect a career in music. After high school, he worked at various jobs including as a draftsman at McDonnell Douglas. He also played saxophone in jazz bands.

Hood moved from Los Angeles to Hawaii in 1973 and began to write self-published novels. "As a young man, he had his heart set on being a writer," Marlowe Hood said. "As a teenager, he loved pulp fiction." He set his potboilers in countries he had visited over the years. "Just a Stone's Throw" is set in Bali. "The Keepers" is set in Hawaii and Japan.

Mantle Hood (June 24, 1918 â€“ July 31, 2005) was an American ethnomusicologist. Among other areas, he specialized in studying gamelan music from Indonesia. Hood pioneered, in the 1950s and 1960s, a new approach to the study of music, and the creation at UCLA of the first American university program devoted to ethnomusicology. He was known for a suggestion, somewhat novel at the time, that his students actually learn to play the music they were studying.

Born and reared in Springfield, Illinois, Hood studied piano as a child and played clarinet and tenor saxophone in regional jazz clubs in his teens. Despite his talent as a musician, he had no plans to make it his profession. He moved to Los Angeles in the 1930s and wrote pulp fiction while employed as a draftsman in the aeronautical industry.

He wrote his Ph.D. dissertation on pathet, translated as the modal system of Central Javanese music. He proposed that the contours of the balungan (nuclear theme) melody are the primary determinants of Javanese musical modes. The dissertation, The Nuclear Theme as a Determinant of Patet in Javanese Music was published in 1954.

After completing his doctoral work in 1954, Hood spent two years in Indonesia doing field research funded by a Ford Foundation fellowship. He joined the faculty at UCLA where he established the first gamelan performance program in the United States in 1958. He also founded the Institute for Ethnomusicology at UCLA in 1960. UCLA quickly became an important American hub of this rapidly developing field. Hood's work spawned a legion of teachers and leaders of the more than 100 gamelan groups in the United States today.

A renowned expert in Javanese and Balinese music and culture, Hood received honors from the Indonesian government for his research, among them the conferral of the title Ki (literally "the
In the 1980s, he came out of retirement in Hawaii to become Senior Distinguished Professor at the University of Maryland, Baltimore County, where he remained until 1996, establishing an ethnomusicology program. He was a professor of music at West Virginia University and a visiting professor at Harvard, Yale, Wesleyan, Indiana, and Drake Universities and the University of Ghana. He also served as President of the Society for Ethnomusicology from 1965 to 1967. In 1999 he was the Charles Seeger Lecturer at the annual conference of the SEM.

In 1990, Mantle Hood presented a paper at the 7th International Congress of the European Seminar in Ethnomusicology in Berlin under the title "The Quantum Theory of Music." The concept sought to revolutionize research in music by developing theoretical and practical constructs to close a 75-year gap between the 1920s, which were the beginning of the quantum age in the sciences, and the present. An international consortium was formed (England, France, Germany, Italy, the Netherlands, Russia, and the United States). This consortium resulted in an interdisciplinary five-day workshop with the keynote paper on this subject held in Trieste, Italy, including scholars in physics, mathematics, acoustics, computer-based musical composition, and ethnomusicology. In the following year, seminars in ethnomusicology were held in Venice, Italy. In subsequent years, a core group continued to explore new paradigms inspired by Hood's concepts, and worked through correspondence and meetings. The group included Giovanni Giuriati of the University of Rome, Rudiger Schumacher of the University of Cologne, John E. Myers of Bard College at Simon's Rock, and others. Schumacher and Myers delivered related papers at the annual conference of the European Seminar in Ethnomusicology, held in Barcelona, Spain, September 20â€“25, 1993. In 1999, Hood outlined key principles of his quantum theory - influenced thinking in his paper "Ethnomusicology's Bronze Age in Y2K," delivered as the Seeger Lecture at the congress of the Society for Ethnomusicology held in Austin, Texas.

Hood died in Ellicott City, Maryland. His son Made Mantle Hood (BA (Maryland), MA (Hawaii), PhD (Cologne)) was a research fellow in ethnomusicology at The University of Melbourne in Australia.[1] Since 10 January 2013, Made Mantle Hood is an associate professor at Music Department of Faculty of Human Ecology, Universiti Putra Malaysia.[2][3]

Mantle Hood explained ethnomusicology as being the "study of music wherever and whenever." While his teacher Jaap Kunst wrote the two volumes of Music in Java without actually playing any of the music, Hood required that his students learn to play the music they were studying. While Hood was not the first ethnomusicologist to attempt learning to perform the music being studied, he gave the approach a name in his 1960 article on bi-musicality. It has been an important ethnomusicological research tool ever since. The approach enables the researcher to, in some manner, learn about music "from the inside", and thereby experience its technical, conceptual and aesthetic challenges. The student is also able to better connect socially with the community being studied and have better access to the community's rituals and performances.

The inspiration of "bi-musical" was "bi-lingual". Hood applied the term to music the same way a linguist would when describing someone who spoke two languages. He also strongly proposed that ethnomusicology students should know the spoken language of the musical culture being studied. This led to the breakdown of the steadfast rule of having to have competence in French and German at many ethnomusicology programs. Now Javanese, Spanish, Hindi, Portuguese, Navajo, Finnish, Quechua, Korean or any other topic-relevant language can fulfill foreign language requirements.

"This emphasis upon music as communication, human understanding, and world peace, not only through musical performance, but also through research, teaching, and other forms of dissemination, is one of the greatest gifts Mantle Hood has given to ethnomusicology." (Encomium for Mantle Hood, Dale Olsen, SEM Newsletter, Vol. 39 No. 3, p. 4, May 2005).

Responsibilities: instigating and coordinating interdisciplinary research programs that involved many
departments, several colleges of UCLA, and, occasionally, other campuses of the University; budgets, grant proposals (for the Institute, UCLA, and the University of California), curriculum planning, and staffing, with an emphasis on the ethnic arts (an average of fifty graduate degree candidates annually; majors and non-majors that were involved in performances and ethnomusicology courses numbered between 500 and 600 annually).

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