some circumstances, such as jātra religious festivals, today favour the merging of diverse repertoires. The sixth chapter puts forth an interpretation of the observed facts by emphasizing the musical compatibility of repertoires marked by a common association with "Indian civilisation" or by the use of the same instrument (combination of harmonium and tabala, for example). Grandin also discusses the ideological currents which articulate Newar ethnic awareness today, within the realm of music, but also extend to the linguistic and political realms.

In contrast to his predecessors, who followed a more familiar approach to ethnomusicology, and were more interested in Newar music and instruments, Grandin deals with the subject from a new and justified sociological perspective. He clearly shows the turning point marked by the fall of the Ranas, the openings to modernity following the revolutionary movement in 1989-90; he always places such changes within the perspective of the Newar minority. The methodology employed, despite its extremely positive side, nevertheless has serious drawbacks; it assumes as a matter of fact that the reader without knowledge of Nepali will be familiar with the acoustic material in question or have on-site experience. I would have hoped that in addition to the very useful glossary of Nepali and Newari terms, a cassette of recordings would have been included to allow direct access to the sounds of the Newar of Kirtipur.

Besides the questions which the representativeness of the sampling bring up, one might also question the choice of the town of Kirtipur in relation to other Newar towns in the Kathmandu Valley, or even towns which are predominantly Nepali-speaking.

In conclusion, this text by Ingemar Grandin is a valuable source of information and most useful because of its numerous Nepali references (texts, records and cassettes, often unavailable in the West). However, it is likely to have greater interest for the sociologist and risks disappointing the ethnomusicologist anxious to better understand Newar music.


Review by Mireille Helffer

Pirkko Moisala's book, dedicated to the music of an ethnic group in central Nepal, is a significant contribution to the knowledge of Himalayan music, as much for the novelty of the subject as for the methodology which combines anthropological, musicological and cognitive approaches.

The author, who has had several articles published in periodicals in Nepal and Finland, bases her work on solid fieldwork. She visited a village in the district of Lamjung with a majority Gurung population (in 1975-76, and more briefly in 1985); there, she collected music documentation to which 12 hours of videotapes were added. She took advantage of the ten-year interval between her two visits to perfect her study of Nepali in London and ethnomusicology in the United States.

In the two introductory chapters, the author explains and justifies her choice of methodology by acknowledging her indebtedness to the late John Blacking, and other significant names in American ethnomusicology: Alan Merriam, Bruno Nettl and Norma McLeod. She also details the theoretical presuppositions which underlie her research and which aim at elucidating to what measure changes in musical order are concomitant with other observable changes in a given culture.

The following chapter places the Gurung ethnic group within the Nepalese context. There is a clear summary of data gathered by numerous English, Nepalese and French anthropologists during the last decades and a rigorous presentation of the conditions in which the study was carried out, at a time when the process of Nepalization was most intense.

The fourth chapter which deals with problems relative to the specificity of Gurung music takes up nearly half of the book: it is divided in six sub-chapters which successively examine the following points:

- village music, 1975-76
- Gurung and Nepalese musical concepts

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Review by Mireille Helffer

Seven years have passed since Carol Tingey completed her Ph.D., under the supervision of Richard Widdess, at the University of London. The above-mentioned book, which further explores her dissertation topic, is much more comprehensive and the author merits the highest praise. The book constitutes the culmination of extensive fieldwork in Nepal from 1987 to 1988 and concerns the caste of tailor/musicians, the Damai, whose primary function is to ensure "auspicious music" for everyone.

The author's material has been organised according to a standard pattern. The two introductory chapters specify the methodology; the Damai are placed within their geographical environment and the historical conditions of their settlements are examined. The reader will appreciate seeing how the Rajputs from northern India seemed to have favoured the development of small instrumental ensembles in Nepal; these ensembles were the heirs of naqqara khanai and naubat shahnai in India and were characterised by the presence of naqqara kettledrums and shahnai oboes.

The study of the instruments composing these ensembles, often designated by the term "the five instruments" (pakai bai), comprises the contents of the third chapter. Each of the instruments—whether shawms (shahnai), kettledrums of varying sizes (naqqara, damaha, tyanko), long natural horns (narsinga), trumpets (karnal), or cymbals—is the object of a meticulous organological description accompanied by excellent photographs and drawings. There is particular attention to playing techniques, especially the shawm (oboe), of which Carol Tingey has become a skilled instrumentalist.

The fourth chapter examines the status of the Damai in Nepalese society; despite their fairly low rank among the impure and untouchable castes, such as the Kami smiths or the Saki tanners/shoemakers, the