

JONES, STEPHEN. *Folk Music of China: Living Instrumental Traditions*.

Oxford: Clarendon Press, 1998. xxvii + 428 pages. Illustrations, figures, musical examples, appendices, bibliography, glossary-index, descriptive notes to CD, 15-track CD included. Paper £19.99; ISBN 0-19-816718-0.

This paperback edition is a much-awaited addition to the original publication in 1995. One of the most striking features of Stephen Jones's book is its coverage of a vast repertoire of Chinese folk music. The meticulous source references in the footnotes and the appendices accompanying several chapters serve as invaluable and much needed guides to current research on Chinese instrumental music. *Folk Music of China* focuses on the historical period between 1930 and 1990 and is divided into three parts: Part I—The Social Background; Part II—The Musical Background; Part III—Some Regional Genres.

Part I examines the varying social backgrounds of Chinese music. The first two chapters give an overview of Chinese music and the state of Chinese music research, the political issues enmeshed in music-making, and the ceremonial contexts that frame, and are characterized by, specific musical traditions. Chapters 3 through 5 briefly examine the social contexts during the Republican Period, Cultural Revolution, and post-Revolution China, and explore the changing dynamics in Chinese music in terms of the official/folk, urban/rural, religious/secular, traditional/modern continuum. Part I surveys different musical categories such as instrumental and vocal music as well as ceremonial and entertainment music, in varying social contexts like weddings, funerals, state festivals, and rural and urban areas.

Part II explores detailed musical processes and provides a useful description of the complex aesthetics that constitute Chinese music by delineating the varying types of genres, instruments and distinctive musical features. Chapter 8 on "Melodic Repertoires: The 'Labelled Melodies'" and chapter 9 on "Variation Techniques and Large-Scale Structure" are particularly useful introductions to the compositional and performance processes in Chinese music and examine the significance of tune family and techniques of structural variations in different musical genres.

Part III is probably the most significant contribution of the book with a focus on specific musical genres. The six chapters in Part III describe different musical genres from various regions in the north and south, based partly on the author's own field research. Through extensive use of musical illustrations, photographs, and diagrams, Part III draws on the musical concepts outlined in Part II and provides a useful insight into the music identities of different regional music. It examines the northern regional genres such as the *shawm* and percussion bands of Liaoning and Shandong, ritual ensembles of Hebei, Beijing, Tianjin, Shanxi, and Shaanxi. It also examines southern ensembles such as the *shifan* string, wind, and percussion genre, and "silk and bamboo" (*jiangnan sizhu*) music from the Jiangsu region, as well as *nanguan* and other string and percussion genres from the Fujian and Guangdong provinces.

Jones's clear writing style makes the book accessible to non-Chinese music specialists. At the same time, the explication of numerous technical issues specific to Chinese music, such as those described in chapters 8 and 9, renders the book useful to music specialists as well. The book's straightforward and unassuming descriptive style, however, betrays a lack of ethnographic concerns insofar as its approach appears oblivious to critiques of ethnography in ethnomusicology and anthropology since the mid-1980s. The book's narrative style is at times rather abrupt, and certain paragraphs seem to have been directly taken from fieldnotes (see, for example, the last paragraph on page 311). In addition, or perhaps as a result of the abrupt style of writing, many important issues are fleetingly stated, which leaves readers puzzled and unsatisfied.

The basic structure of the book remains the same in both the hardback and paperback editions. A glossary-index and an accompanying CD that contains fifteen wide-ranging musical extracts are excellent additions to the paperback edition. Brief descriptions of the CD's contents are given at the end of the book, with references to specific sections in the text that relate to the sound examples. However, it would have been useful to integrate the extracts on the CD with their corresponding descriptions and have references made to the CD throughout the relevant sections in the book. While the author notes that minor revisions have been made to the paperback edition, several footnotes were obviously not updated from the earlier publication. Nevertheless, this book is useful for introductory resource material to Chinese music research and is sufficient as a textbook for courses on Chinese instrumental music.

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OPPITZ, MICHAEL and ELISABETH HSU, Editors. *Naxi and Moso Ethnography: Kin, Rites, Pictographs*. Zürich: Völkerkundemuseum Zürich, 1998. 396 pages. Maps, b/w photographs, pictographs (by Mu Chen), bibliography, index, names of ceremonies, ritual chants and dances. Hardcover SFr 85.—; ISBN 3-909105-35-1.

The Naxi of northwest Yunnan are known for their ritual specialists or priests named *dtô-mbà* who have practiced their rites using texts written in pictographs. The Moso, considered to be a branch of the Naxi, live to the northeast of the Naxi. Their society is characterized by matrilineal kinship and a duolocal marriage custom (*Besuchsehe*).

The Naxi pictographic script was introduced to the West in the late nineteenth century by European missionaries. During the first half of the twentieth century, many of the manuscripts were translated both by Joseph F. Rock and Li Lin-ts'an, two scholars who also edited several dictionaries of the pictographs. After the Liberation of 1949, religious performances of the *dtô-mbà* were prohibited and Rock was expelled from China. Nevertheless, due to the amount of research they had done, the study of the pictographs and the manuscripts continued. Of particular importance is Anthony Jackson's *Na-khi Religion* (1979), in which persuasive hypotheses are presented from the perspective of social anthropology on the relationship between Naxi and Moso, and on the formation of the pictographic scripts.

Some data concerning the kinship system of the Moso were collected in the 1950s as part of a social historical survey of minorities in China. Many of these data were treated as internal documents and were, therefore, rarely accessible for researchers not employed by the government. A more open policy towards academic research during the 1980s allowed Zhang Chengxu et al (1980), Yan Ruxian and Song Zhaolin (1983), and others to publish detailed studies on the Moso family system. In these studies, the authors remain loyal to Marxist anthropology and base many of their explanations on the theory of social stages.

When in the latter half of the 1980s it again became possible for foreign researchers to do fieldwork, the study of the Naxi and Moso was reactivated. New books on Naxi culture appeared, and the first conference on Naxi culture was held in Lijiang in 1987. Several researchers who had received their training in social anthropology in the West did fieldwork and wrote dissertations on the culture and customs of the Naxi and Moso. However, for a long time after the publication of Jackson's *Na-khi Religion*, no systematic study in English on these populations appeared. A publication like *Naxi and Moso Ethnography* is, therefore,