

Contents

<i>List of Figures</i>	vii
<i>Preface</i>	ix
<i>Acknowledgments</i>	xv
<i>Note on Transliteration</i>	xvii

Introduction	1
1 The Field Becomes Home, Home Becomes the Field: Establishing a Music Department in a Newar Town	9
1.1 A Resident-Researcher	10
1.2 Visiting the Music Department	18
1.3 Working at the Music Department	20
2 Towards a Newari/Nepali/South Asian Ethnomusicology	25
2.1 Ethnomusicology Model, Curriculum and Teaching Approach	25
2.2 Perspectives of Former Students	32
2.3 A Laboratory for Ethnomusicology Students	42
3 Preserving Traditional Music at the Music Department: Approaches and Impact	55
3.1 Professionalism, Formalisation, and Teaching Without Barriers	55
3.2 Newar Music and Applied Ethnomusicology	66
3.3 Ethnomusicology Continued: Expansion of Research and Teaching	71
4 Traditional Music as Modern Music: Local Music Traditions in the Context of Contemporary Popular Music in Nepal	77
4.1 Shaping the Future of a Gandharva Instrument: Project Sarangi	77
4.2 Interlinking Popular Music, Local Music Traditions, and Ethnomusicology: <i>Kancho Awaz</i> and <i>Jhalka Raya Buka</i>	87
4.3 Reimagining Local Music Traditions Through Collaborative Songs: Fuzzscape	107
5 Ethnomusicology and Preservation of Traditional Music in South Asia: A Comparative Perspective	121
5.1 Ethnomusicology in India	121
5.2 Contemporary Music Studies in India	149
5.3 Support for Local Music Traditions from Classical Musicians	155
Conclusion: Preserving Musical Ecosystems	159

<i>Appendix A – Glossary</i>	<i>169</i>
<i>Appendix B – Curricula in Ethnomusicology for South Asia</i>	<i>173</i>
<i>References</i>	<i>187</i>
<i>Index</i>	<i>197</i>