

## GUEST EDITORS' PREFACE

This volume of the *Yearbook for Traditional Music* is devoted to the themes of the 41st World Conference of the International Council for Traditional Music held in July of 2011 in St. John's Newfoundland (Canada) and hosted by Memorial University. One of the most widely attended conferences of the ICTM, it attracted approximately five hundred scholars from fifty-seven countries. The conference was devoted to the following themes: Indigenous Modernities; Cross Cultural Approaches to the Study of the Voice; Rethinking Ethnomusicology through the Gaze of Movement; Atlantic Roots/Routes; Dialogical Knowledge Production and Representation; Acoustic Ecology; and New Research. The guest editors of this volume of the *Yearbook* were chairs of the Program Committee (Castelo-Branco) and the Local Arrangements Committee (Diamond and Szego).

Canada first hosted the International Folk Music Council, the predecessor of the ICTM, in 1961 when folklorist Marius Barbeau organized a world conference in Quebec City. After fifty years, the St. John's world conference provided an opportunity to assess the state of the discipline of ethnomusicology in Canada and to forge new professional connections and friendships. By the time of that 1961 Canadian conference, there were already substantial archival audio collections by Barbeau himself, but also by pioneers such as Carmen Roy, Helen Creighton, Edith Fowke, Conrad Laforte, and Ida Halpern. In the first half of the twentieth century, Newfoundland in particular was a mecca for collectors from abroad, among them Maud Karpeles (one of the founders of the IFMC) whose achievements as scholar and cultural mobilizer were recognized at the 2011 conference in an exhibit curated by Anna Guigné. ICTM Executive Board members and family members of singers who had recorded for Karpeles attended the launch of the exhibit just prior to the opening of the world conference.

Only in the late 1960s did ethnomusicology become part of the music curricula in Canadian universities. The discipline's rapid growth in the late twentieth and early twenty-first centuries (see Diamond 2006) was evident in the participation of more than one hundred Canadian delegates in the St. John's conference of 2011. A collaborator in the organization of the ICTM meeting was the Canadian Society for Traditional Music / La Société canadienne des traditions musicales, founded by Barbeau in 1956, but revitalized in the past decade as a vibrant forum for ethnomusicological exchange. As advertised on their website, the CSTM/SCTM's broad outlook is congruent with the inclusiveness of the ICTM.

The Canadian Society for Traditional Music is dedicated to the study and promotion of musical traditions of all communities and cultures, in all their aspects. The scope of the Society's activities is intended to reflect the interests of all its members, including ethnomusicologists, folklorists, performers, music enthusiasts, and the music community at large. (<http://www.yorku.ca/cstm/home.htm>)

As an officially bilingual nation—one with a wide array of culturally diverse communities, both indigenous and diasporic—Canada cultivates somewhat differ-

ent intellectual approaches to the study of music in Anglophone and Francophone academies. The CSTM/SCMT organized an illuminating plenary panel on the “Dual Intellectual Traditions of Anglophone and Francophone Music Research in Canada”; debate focused, in part, on the impact of institutional structures in Quebec (and France) that encourage strong disciplinarity and group research, as compared to the more diverse and individualistic Anglophone traditions. The conference themes were, equally, of direct relevance to the scholars from the host country. The study of “Indigenous Modernities” has been pioneered by many Canadian scholars as evident in contributions to Browner (2009), Hoefnagels and Diamond (2012), and special issues of *The World of Music* (Neuenfeldt 2002, 2007). Aboriginal Canadian music research presented at ICTM 2011 included not only traditional music practices, but also classical, hip-hop, and popular music production. The “Atlantic Roots/Routes” theme was equally relevant, particularly in the context of Newfoundland and Labrador which has cultivated north Atlantic cultural connections while remaining intensely interested in south Atlantic parallels and divergences. One panel featured a project on disaster songs, and another addressed the Atlantic Roots/Routes theme from a north Atlantic perspective with a particular emphasis on relationships between Newfoundland and Ireland. Atlantic Roots/Routes were also explored artistically in a concert by the same name. Canadian papers illuminated both long-standing diaspora populations such as Ukrainians, but also more recent ones from Africa, China, India, Spain, and the Caribbean. Canadians also presented on South Africa, Cuba, Cajun America, Morocco, Ethiopia, among others.

The 41st ICTM world conference provided opportunity to celebrate the achievements of some of Canada’s outstanding musicians. Through the SOUNDshift Festival, organized concurrently with the conference, organizers made a package of stellar concerts, workshops, and films available to the public as well as to delegates. The concerts recognized the decades-long contributions of the Six Nations Women Singers (Haudenosaunee), Claude Mackenzie (Innu), the Traditional Arabic Music Ensemble, William Lau, Zari, Club Carrefour, and Uzume Taiko to the Canadian communities in which they reside as well as to the international artistic circles in which they participate. Alongside international performers and newer Canadian ensembles, these musicians truly impressed. Indigenous cultures were given special recognition with twenty-one concert performers (Inuit, First Nations, Métis, Saami, Maori), and thirty workshop presenters (Inuit, First Nations, Maori, Saami, South African, Australian Walpiri). The significance of traditional music in Newfoundland and Labrador was equally celebrated in performances by more than sixty individuals. Highlights were the “Saltwater Joys” concert and performances at the Gala Opening Reception for delegates.

The “Indigenous Modernities” theme attracted the largest number of papers at ICTM 2012. Here, however, we present Genevieve Campbell’s work with Tiwi women and youth to revitalize a song tradition. The challenge for this Aboriginal group in northern Australia relates primarily to the fact that traditional song was composed in a language that is no longer spoken; indeed the language has changed three times in a relatively short period of time. In the “Strong Kids Song” project

that she describes, the women and children compose a new song that includes old and contemporary language, an archival recording from 1912 with new hip-hop segments. She illustrates one of the creative ways that indigenous groups are finding to face the prospect of losing ceremonies that sustain their communities and to teach ancestral knowledge to younger generations.

While Campbell's study is based in a remote community, Helen Rees's paper on festival presentation of the Mekong Delta people takes us to the very urban and very cosmopolitan space of the Mall at the Smithsonian Institution in Washington for one of their annual Folklife Festivals. In 2007, they struggled with the politics of presenting grass-roots cultures of indigenous people who reside in five countries. Rees, who was involved with the presentation as commentator, translator, and mediator, describes the challenges of making connections and the expectations of international audiences.

Plumbing new historical and ethnographic sources, Kendra Stepputat traces the development of *kecak*, one of the most important icons of Balinese indigeneity for tourist audiences and foreign students of Balinese culture. Her careful chronicle helps us to understand Balinese disinterest in the vocal/dance genre and the place of newer expressions of indigenous modernity, that is, *kecak kreasi* or *kecak kontemporer*.

Kirsty Gillespie and Nicholas Bainton focus their analysis on a contemporary recording of a traditional song performed by the Lihirian duo, the Twinbox Band, whose members died at sea after their track reached number one on Papua New Guinea charts. Set against the backdrop of a material/spiritual environment unsettled by gold-mining interests, the song is understood as possessing "latent danger" and carrying particular social and cultural power.

In addition to the papers in the 2012 *Yearbook*, "Indigenous Modernities" is also the theme of a special issue of the Canadian journal *MUSICultures* (the journal of the Canadian Society for Traditional Music). This issue (39/1) includes a number of papers from the ICTM world conference as well as others that were submitted in response to an independent call for papers.

Four other themes of the ICTM 2011 conference are addressed in this *Yearbook*. Sydney Hutchinson's paper addresses the theme of "Atlantic Roots/Routes." She explains relationships between the "limp" in merengue dance of the Dominican Republic and other cultures around the Caribbean and across the Atlantic. Informed both by extensive historical research on Afro-Caribbean religions and cultural enactments, as well as by her participation as a masked *lechón* in the Santiago carnival, she traces how a subtle kinetic/rhythmic gesture becomes a marker that carries a wide range of inter-connected meanings.

Two papers in this volume deal with "Cross Cultural Approaches to the Study of the Voice," focusing on several dimensions of vocal expression, from "melodized speech," to vocal timbre, and to the voice as a site of struggle, as a medium for the expression of identity and for creating emotional distance.

Alessandra Ciucci's article addresses the aesthetics and politics of 'aiṭa, a genre of sung poetry from the Moroccan Atlantic Plains and its adjacent territories. In the first part of the article, she analyses the ways the "voice" as a sound object may

be shaped in order to express “peasant life” (*həyat dyal ‘arubiya*), the aesthetic requirements it must satisfy, and the parameters that are used to judge its affective power. In the second part, using the term “voice” as a trope of agency, identity, and social power, Ciucci addresses sung poetry, women, authority, and the nation.

In exploring the vocal typology of Armenian Yezidis, Estelle Amy de la Bretèque’s article returns to a subject of long-standing interest to ethnomusicologists—the relationship of speech to song. Amy de la Bretèque argues that melodizing speech in the lament genre, *kilamê ser*, is not used to heighten emotion, but instead works to distance the speaker from the profoundly sorrowful sentiments she is compelled to utter.

Addressing the theme “Rethinking Ethnomusicology through the Gaze of Dance,” Jacqueline Pugh-Kitingan describes (and illustrates in vibrant images as well as transcriptions) the slow sedate dancing that Dusun Tinigas (north Borneo) do to the accompaniment of a *kulintangan* gong ensemble. She demonstrates the intricate relationship of musical and dance rhythms, but further explores how styles of sound and movement reflect social relationships that are gendered and that extend to the spirit world.

The theme of “Acoustic Ecology” is dealt with in Marcello Sorce Keller’s thought-provoking opinion piece on zoomusicology. Addressing central questions such as what is music and what is ethnomusicology, he suggests a new direction for ethnomusicological inquiry—namely, zoomusicology, the study of sonic productions (musics?) of “non-human animals.”

We hope you find these articles stimulating, as we did. Our heartfelt thanks to the authors and reviewers of the articles for their enthusiastic response, and to Don Niles for his support throughout the process.

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