GENERAL EDITOR'S PREFACE

The 2017 volume of the *Yearbook* opens with Andrew Killick's application of Lydia Goehr's "work-concept" (articulated in *The Imaginary Museum of Musical Works*) to Korean *kayagŭm sanjo*—a genre traditionally characterized by the flexible, highly individual reworking of musical material. During the 1960s, South Korea's Intangible Cultural Properties (ICP) protocol led to the institutionalization of the western work-concept, along with its attendant fixity. Killick examines the post-ICP output of *kayagŭm* master Hwang Byungki over a period of many years, comparing recordings and transcriptions of his *sanjo*. Hwang, while informed by his experience as a composer of new works in crafting his personal *sanjo*, continues to treat *sanjo* as something different from a "work" and thus effectively contests what Goehr calls the "conceptual imperialism" of the work-concept.

Two of the articles in this volume address methodological matters. Reflecting the material turn in the humanities, Lucy Wright examines her role as an apprentice dressmaker in the largely unstudied world of girls' carnival morris dancing in England's Northwest. The view from the sewing studio offers rich perspective: as a shared social space, it affords the ethnographer unique access to and interaction with research participants, from whom new kinds of knowledge emerge. Wright offers a close reading of the material history and design of girls' morris dress, comparing it with rather static folk revival morris costumes; she concludes that "neglect of girls' morris by scholars … might be indicative of an unstated emphasis on visual and material appearance in some transmission models of tradition." Drawing on several theorists' invitations to recognize the transformative potential of "making," Wright advocates "material practice as a research technique" as an alternative to performance.

With her piece on Japanese women's flamenco dancing in Tokyo, Yolanda van Ede dives fearlessly into the debate between an anthropology of the senses (associated with David Howes et al.) and sensuous ethnography (associated with Tim Ingold et al.). The debate, centred on the nature of the sensing subject, has methodological implications. Indeed, van Ede argues that she could come to understand Japanese *flamencos*' embrace of the Spanish dance form only by being attuned to the sound of their stomping feet—that is, to a single sensory register. Where Ingold asserts that the human sensorium is experienced as a unison, van Ede shows how Japanese dancers learn the art of flamenco by dividing ("fragmenting") and sequencing different sensory experiences over an extended period of time. Thus she demonstrates the fruitfulness of analysing the senses individually.

As I write this preface, islands in the Caribbean Sea are being lashed by a wave of hurricanes, the strength and frequency of which are unprecedented in the region. To date, the island of Montserrat remains relatively unharmed, but

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historically it has been vulnerable to environmental disaster as well as the tragedies of slavery. Kathleen Spanos's article looks at Montserratian masquerades—which bear witness to the historical co-presence of African and Irish populations—in the catastrophic aftermath of the 1995 volcanic eruption. Though their fierce rivalries and parodic vibrancy have been diminished by the destruction of villages and population displacement, the masquerades remain relevant to Montserratians' lives. In the wake of trauma, they offer catharsis and reminders of that vibrancy, archiving a complex and mutable "national" identity.

The first section of the 2017 *Yearbook* concludes with Clint Bracknell's largely historical research on the conceptualization of song among the Noongar in Western Australia. As such, it provides valuable insider documentation of a musical tradition about which little is known. Noongar musical culture is often regarded as "lost" or, at the very least, critically endangered. Bracknell sifts through the colonial archival record, stretching back to the 1810s, in search of descriptions of Noongar musicking and musical terminology. Combined with contemporary oral evidence, the result is a valuable reclamation of Australian Aboriginal knowledge. The act of Noongar singing, we learn, inhabits a number of overlapping conceptual domains, including speech and dance.

Bracknell's article is a fitting segue to a special section on the relationship between song and speech, a topic of abiding interest since the era of *vergleichende Musikwissenschaft* and certainly since George List's seminal article, "The Boundaries of Speech and Song" (1963). This themed section was initially proposed to me by Estelle Amy de la Bretèque following the 2015 ICTM symposium on "Liminal Utterances" that she hosted in Nanterre, France. She then joined forces with Jeffers Engelhardt to curate a number of articles, inviting submissions, subjecting them to peer review, and revising them with authors. I, with the assistance of Rebecca Draisey-Collishaw, put them in their final form. Engelhardt's and Amy de la Bretèque's preface provides an historical backdrop to the theme and introduces the three remaining articles of the 2017 *Yearbook*.

With this volume, I announce the retirement of Barbara Alge as Website Reviews Editor. Barbara has produced superb work for the journal since 2011; her position will be ably filled by Lonán Ó Briain of the University of Nottingham. This volume is also my last as editor of the journal. It has been a privilege to serve the ICTM in this position for the last four years and a genuine pleasure to work with so many dedicated authors from throughout the world. Working closely with them has taught me more than they could possibly imagine. My gratitude extends in many more directions. I wish to thank all of the anonymous peer reviewers who wrote insightful, generous responses to the papers sent to them, and who honoured the stringent deadlines given them. The *Yearbook* works on a tight schedule, so reviewers' (and authors') willingness to work with this constraint is greatly appreciated. I would like to express my thanks to the ICTM Secretaries-General, Svanibor Pettan and (now) Ursula Hemetek, for

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supporting the publication of the *Yearbook*, while allowing the General Editor her full independence. My institution, Memorial University of Newfoundland, also deserves recognition for its support.

All the review editors, present and past, have been remarkable in their ability to locate interesting and diverse material for review. They guided me gently when I started this job, and I continue to benefit from their graciousness. There are also those who assisted with the mechanics and editorial minutiae of putting a publication like this together. Carlos Yoder, Executive Assistant to the Secretariat, has been a model of efficiency and professionalism; Don Niles, former General Editor, continues to provide wise counsel at the drop of a hat. Both have been unfailingly kind. And finally, for working tirelessly with me from the beginning, I owe a great debt of gratitude to my editorial assistant, Rebecca Draisey-Collishaw, a fine ethnomusicologist and editor. I could not have done this without her.

There are two important changes related to the 2017 *Yearbook* on this, the 70th anniversary of the ICTM. One is the constitution of the *Yearbook*'s inaugural editorial board; another is a fresh look. In particular, I hope you find that the new font makes reading just a bit easier.

With these thoughts, I extend a warm welcome to the *Yearbook*'s new General Editor, Dr. Lee Tong Soon. Dr. Lee will be taking over in a year when the journal will be devoted to research presented at the 2017 ICTM world conference in Limerick. Please do submit your carefully revised papers to the guest editors of the 2018 volume at ytm2018@ictmusic.org.

KATI SZEGO

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