GUEST EDITORS' PREFACE

From 13-19 July 2017, 645 delegates from 74 countries came together in Limerick, Ireland, for the 44th ICTM World Conference. The conference was an opportunity to celebrate "70 Years of ICTM: Past, Present and Future." Throughout the conference there was a notable emphasis on this shared legacy, but also on the dazzling variety of national traditions of music and dance scholarship that began during the years of the International Folk Music Council and continued to evolve throughout its current incarnation as the International Council for Traditional Music. Other themes for the conference included:

- Legacy and imagination in music and dance
- Ethnomusicology, ethnochoreology and digital humanities
- Exploring music analysis and movement analysis in ethnomusicology and ethnochoreology
- Music, dance, religious politics and religious policies

Together these themes invite consideration of disciplinary boundaries, methodological traditions and innovations, and the contentious space between artistic practice and politics. The emphasis placed on music, dance, and their analytical relationship in the conference themes is reflected in the number of papers and articles that actively engage both sound and movement.

This volume of the *Yearbook for Traditional Music* is dedicated to articles emerging from papers read at the World Conference in Limerick. We begin with Mícheál Ó Súilleabháin's keynote address, "The Redress of Music." Inspired by Irish poet laureate Seamus Heaney's description of two orders of knowledge—the practical and the poetic—Ó Súilleabháin explores the role of cultural mediators, including himself, in opening dialogues between different types of knowledge and seemingly opposing contexts for knowledge production. Encompassing wide ranging examples, perhaps the most poignant of Ó Súilleabháin's comments point to the role of the university in legitimizing the knowledge of marginalized populations. In a national context historically riven with sectarian and class divides with colonial dimensions, granting a "parity of esteem" to the expressive practices of different groups becomes a means of opening dialogues and reintegrating a fragmented population.

Jennie Gubner's article, "The Music and Memory Project," extends the focus on the university as an agent of social redress. Gubner describes a service-learning course that she developed around MUSIC & MEMORY℠, a person-centred care programme for patients suffering from Alzheimer's and

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other age-related dementias that uses personalized music playlists for therapeutic ends. Gubner's course draws on methods from experiential filmmaking and partnerships with American nursing homes and community day centres to raise awareness about neurodiversity and dementia, while also giving people with dementia a voice.

In his article, "A Sea of Voices: Performance, Relations, and Belonging in Saltwater Places," Brian Diettrich asks: How specifically do practices of music and dance offer engagements with and enactments of the ocean? How do music and dance inscribe place to fluid, moving, and saltwater environments? Drawing on his extensive research in the Federated States of Micronesia, and especially in the state of Chuuk, Diettrich provides both contemporary and historical examples of how music and dance connect to the ocean, and how changes in lifestyles and the environment have affected performance traditions. The article also contributes to a growing literature on connections between the natural environment and Indigenous peoples.

Ying-fen Wang's meticulously researched article is an account of the historical recordings of the music of Taiwan's Indigenous peoples made by Japanese scholars Masu Genjiro and Kurosawa Takamoto, the subsequent international publication and dissemination of these recordings, Masu and Kurosawa's presentation at the 1953 IFMC World Conference in Biarritz and Pamplona, and their early encounters with European comparative musicologists. The recordings, some of the earliest made in Taiwan, had a major impact on the musical life of the Bunun people. They also caught the attention of Arnold Baké, Constantin Brailoiu, and Jaap Kunst, among others, and the IFMC presentations marked an important step in the return of post-war Japan to the international community of scholars.

In "'From Identity to Alliance': Challenging Métis 'Inauthenticity' through Alliance Studies," Monique Giroux draws on examples from her previous work on North American Métis fiddling traditions to problematize definitions of Indigenous identities. She suggests the need for an analytical model that moves beyond authenticity binaries and that enables consideration of how individuals and groups actively align (or distance) themselves with past practices, people, iconography, and structures of power. Drawing on case studies of cultural festivals in Canada, Giroux uses diagrams and commentary to refine and elaborate concepts proposed in Beverley Diamond's Alliance Studies model (2011).

Ubochi Stella Igbokwe's "The Significance of *Ìrìrààbú* Musical Satire in the *Ékpè* Dance Festival amongst the Obohia-Ndoki People of Nigeria" introduces a genre that combines entertainment, folktales, and songs of praise and insult. Drawing on extensive observation and interviews, Igbokwe shows how the songs can expose and provoke listeners, yet also provide incentives to change

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the behaviour being ridiculed. Membership in age-grade communities also shields the composers from retribution by those who are targeted in their songs. Among the article's many contributions are its insights into the creative process and the skill and ingenuity of those who craft the lyrics and music in the songs.

Antti-Ville Kärjä's "Why is Uncle Paintbrush So Funny?" returns to the theme of mediation—cultural and technological—exploring issues of race, sexuality, humour, and translation through a viral YouTube video. "Buffalaxing" is a type of translation pioneered by YouTubers that is based on similarities in the sound of words, rather than explication of meaning. Uncle Paintbrush, for example, is a Syrian Kurdish wedding singer who became a minor celebrity in Finland when one of his songs was buffalaxed into Finnish. Kärjä's analysis addresses the power dynamics at play in these types of translation, exploring the ethics and aesthetics of humour, and what these types of mediations reveal about cultural mainstreams.

Heather Sparling addresses the intersection between memory and dance in her paper about the forgotten callers of Cape Breton's square dance tradition. Her historiographic analysis and consideration of the accounts of callers—the individuals who announced the steps of a dance in contexts of social dancing—explores the incorporation of square dancing into Cape Breton traditions, changing contexts for music and dancing, and the social function of square dancing. Drawing on Paul Connerton's categories of forgetting, Sparling uses the figure of the caller as a means of demonstrating the role of memory in facilitating localization and change within performing traditions.

The final article in this volume, "Politely Different: Queer Presence in Country Dancing" by Kathryn Alexander, addresses another context and form of social dancing: American gay bars and the performance of two-step and line dancing. Drawing on ethnographic accounts of the Twin Cities Country Dancers' weekly social dance in Minneapolis, Minnesota, and a sophisticated discussion of queer spaces within the heterosexual and masculine norms of country music, Alexander's analysis points towards desire for "inconspicuous distinctiveness" as an expression of identity: "an important fulcrum between a mainstream country, queer country, and mainstream queer dance cultures" (205-206).

Many thanks to the more than fifty peer reviewers who generously lent their time and expertise to evaluating a wealth of submissions to the 2018 volume of the *Yearbook for Traditional Music*. The deepest of appreciation goes to the many authors who submitted articles and the nine authors who worked with us to ensure that readers have access to the best version of their scholarship. We are indebted to past editor Kati Szego for her thoughtful advice and our colleagues on the 2017 Conference Programme Committee for their roles in shaping the current volume. The guest editors also thank Margaret Sarkissian

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