The pages of the 2015 *Yearbook* offer a rich selection of readings. I am particularly pleased that four out of the nine pieces in this collection are centred on dance: after all, ICTM is as much a society of dance scholars as it is of ethnomusicologists. The worlds of music and dance research frequently intersect, and that overlap rises to the surface in several articles, inviting us to consider holistic approaches—grounded in multiple disciplines—to the study of sound and movement, image and text.

While no particular theme stands out in this "open" volume, I am struck by the strongly historical thread that runs through many of the contributions. Rumya S. Putcha's opening piece applies a historical lens to the Indian dance genre, *kuchipudi.* Putcha exposes the mythic narrative—promulgated even in tourist literature—of *kuchipudi* as an exclusively male tradition originating in the village of Kuchipudi. Attachment to this gender narrative masks a much more complex story of stylistic progression and points to a sustained desire to distance *kuchipudi* from female courtesan traditions.

Two articles in this volume focus on the development of music and dance studies, emphasizing the interdisciplinarity of their respective fields and the ways those disciplinary perspectives affect the object of study. In her homage to sisters Ljubica and Danica Janković, pioneering dance scholars of the early twentieth century, Selena Rakočević chronicles the development of ethnochoreology in Serbia and its immediate environment—that is, states of the former Yugoslavia. The historical foundation and trajectory she traces to the present is one of a persistent commitment to interdisciplinarity.

Using the example of Villoteau's eighteenth-century study on Syriac chant, Tala Jarjour examines "the tension between historical sources and contemporary fieldwork in ethnomusicology, and multidisciplinary approaches to the study of historical sources of traditional music." Jarjour maintains that the prevailing orientalist attitude that informed Villoteau's research has been an impediment to effective study and theorization of Syriac chant by music scholars to this day.

Also addressing the very work that ethnomusicologists do, Deborah Justice and Fredara M. Hadley operationalize Berger's (2009) theory of "stance," offering reflexive accounts of a shared ethnographic encounter in an American Protestant church setting. The result is a nuanced portrait of the ways that different actors, faced with the same situation, constitute their experience differently. Justice and Hadley call for more team-based fieldwork to help individual researchers identify their own perspectives and to enrich analysis.

Like Justice and Hadley, Sylvia Nannyonga-Tamusuza uses a single case study to explore methodology. Her article on Bagandan *baakisimba* provides a cogent illustration of the way in which "music" and "dance" form a complex and integrated whole. Based on an experiment in which she tied sounding devices to different moving parts of dancers' bodies, Nannyonga-Tamusuza is able to demonstrate dancers' and musicians' rhythmic interdependence. Though dancers' movements may be sonically subdued in real performance, she regards dancers as members of the musical ensemble.

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Carine Plancke takes on a subject that has long interested ethnomusicologists and anthropologists alike: women's funerary lament. Using two Punu laments as her objects of analysis, Plancke demonstrates how wailers oscillate, textually and musically, between declaimed adages, sung vocable-based melismas, and exclamatory outbursts. The oscillatory nature of lament performances reflect grieving women's constant movement between painful isolation and social integration. The rhythmic nature of Punu lament, Plancke further asserts, is a sonic indicator of women's physically and spiritually regenerative capacities.

Sanubar Baghirova's article provides an expansive overview of the still-vibrant poetic and musical art of *aşıq* in Azerbaijan. Though her focus is on present practices, Baghirova frames her discussion with an explication of the *aşıq*'s geo-historical provenance and the etymological origins of the term itself. As with two other authors in this volume (Plancke and Morcom), Baghirova offers insightful analyses in the textual/poetic domain; importantly, she also demonstrates the intimate relationship between poetry and melody in *aşıq* creation.

Tourism is the central focus of Catherine E. Foley's work. Responding to tourists' desires, Siamsa Tíre, the National Folk Theatre of Ireland, appropriated local step dance styles for the purpose of re-presentation in polished folkloric productions. These productions have become mainstays of the local economy. In her examination of the adoption of the Molyneaux dance style by Siamsa Tíre, Foley demonstrates how the institution plays a central role in sustaining the style and is, at the same time, an agent of its transformation.

Finally, Anna Morcom turns her attention to popular song forms and music videos in a rapidly modernizing Tibet. Comparing contemporary with traditional song forms, she demonstrates how newly created poetic and visual imagery—particularly depictions of the natural environment—reveal Tibet's "great transformation" from an agrarian and nomadic society to one that is increasingly urbanized and dependent on capitalist economics. Morcom reads popular forms as complex syntheses: even as they uphold certain elements of a traditional worldview, they display new ways of relating to the land and contribute to sustaining the modern capitalist "world system" (Wallerstein 2014).

With this issue, I announce the retirement of Byron Dueck as Audio Reviews Editor. Byron took on his editorial responsibilities in 2010, bringing many fascinating recordings to our attention over five volumes. It's been a delight to work with him, and I've been particularly appreciative of Byron's respect for his reviewers' voices. I am very pleased to announce that his position will be ably filled by Kirsty Gillespie of the Sustainable Minerals Institute at the University of Queensland in Australia. Welcome, Kirsty. We also welcome, with this volume, Jessica Bissett Perea as the new Book Notes Editor (Web) and thank Michael Silvers for his previous service to the *Yearbook*. Jessica is responsible for the subsection of book reviews that is available only at the ICTM website (http://www.ictmusic.org/ytm2015).

This year again, I have had the great good fortune of working with Rebecca Draisey-Collishaw, my editorial assistant. Rebecca is as knowledgeable about content as she is copyediting and has become invaluable to the task of putting this

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volume together. I am grateful for her incomparable work ethic and her unshakeable commitment to maintaining the *Yearbook*'s high standards. Last, but not least, I would like to extend my heartfelt thanks to the reviewers and authors of articles for their cooperation throughout the rather intense and time-sensitive reviewing and editing process.

The 2016 volume will honour a tradition established in 1983: it will be devoted to material presented at the biennial world conference in Astana, Kazakhstan, 16–22 July 2015. Shared forums like world conferences, as well as smaller symposia and colloquia, are so important to our individual development and the growth of our disciplines. Indeed, I regard conferencing as part of the painstaking and assiduous process of publication: it encourages thoughtful reflection, refinement of theoretical positions, and the fine-tuning of language. The ideas we shared with others in Astana were subject to close hearing and constructive criticism. Please do submit your carefully revised papers to the guest editors of the 2016 volume, Razia Sultanova and Timothy Rice, at YTM2016@ictmusic.org.

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