

GENERAL EDITOR'S PREFACE

Every even-numbered year, the *Yearbook for Traditional Music* usually focuses on papers reflecting the themes of the previous year's World Conference. This leaves the *Yearbook* in odd-numbered years open to contributions on any subject matter. However, this also means that having entire issues on a particular theme must be a fairly rare event; our ability to publish general contributions must not be severely limited. This year, however, presents an elegant solution to this dilemma: the combination of general articles *plus* those focussed on a particular theme.

Previous *Yearbooks* have also occasionally had sections of articles or entire issues devoted to particular themes. In the past two decades, these have addressed such subjects as musical instruments and metaphor (2005), dance (2001, 1991), globalization (1999), and improvisation (1987). Collaboration with appropriate editors or co-editors has also been an essential ingredient.

This year a special section concerns music archaeology, edited by the chair of the ICTM Study Group for Music Archaeology, Arnd Adje Both. The six papers presented here reveal some of the fascinating work being done in this subject, informed by many different disciplines, and requiring special considerations. The materials presented here are the result of an ongoing conversation Adje and I began in August 2007, as explained in his preface. It has been a great experience collaborating with someone so enthusiastic, knowledgeable, dedicated, and attentive to essential details. I hope the result is at least somewhat similar to what he envisioned over two years ago.

Aside from the exciting subject matter, I am also hopeful that this special section will encourage other interested individuals to explore with me special sections for future *Yearbooks*. ICTM Study Groups work in various ways, through informal get-togethers, business meetings, and conferences. Reports of such activities often appear in the *Bulletin*, but some groups produce their own publications resulting from conferences or specially compiled as festschrifts; other study groups, however, may not be able to publish any of their papers as a group. But such special sections need not be limited to the activities of study groups. A themed group of papers can be organized by anyone. I hope that the structure of the present *Yearbook* will stimulate further ideas and thus better serve the needs of our members.

The remaining five articles in the *Yearbook* were general submissions considering new aspects of otherwise fairly well-known traditions, exploring changing issues of identity through music and dance, seeking possible religious interpretations of instrumental traditions, and surveying the massive output of writings on music in one part of Asia. This variety of subject matters, geographical focuses, and approaches reflects the wonderfully diverse interests of our membership, contributors, and readers. In spite of this diversity, one of my jobs as general editor is to try to ensure some amount of stylistic consistency among all the papers. One element of this requires authors to use the author-date system for identifying sources—that is, the use of in-text citations minimally consisting of an author's name and the year of publication of the item in question, and a list of references at the end of the article that supplies full bibliographic details. For most of us, this system probably

seems quite natural, ordinary, and unremarkable, but the *Yearbook* has only used this system for about thirty-five years.

The author-date (or Harvard) system itself appears to have been first used by Edward Laurens Mark, a Harvard zoologist, in a work concerning a common species of slug (Mark 1881). While Mark's system may have been based on a cataloguing system already in use at a library at Harvard, he has been credited as originator of this system by other colleagues and in a festschrift honouring him by his students. Widely used in many sciences, how did it come to be part of *Yearbook* style?

Until 1974, the predecessors of the present-day *Yearbook* used the notes and bibliography system, whereby bibliographic citations are provided in footnotes or endnotes, sometimes, but not always, supplemented by a bibliography, a style commonly used in literature, history, and the arts.

Bruno Nettl began as editor of the *Yearbook of the International Folk Music Council* with the 1974 issue. In his preface, he discusses a "strictly editorial matter," namely, the use of the author-date system for articles "with substantial bibliographical import," that is, some articles would use it, while the others would continue the use of the notes and bibliography system. Nettl felt that although the use of both systems of documentation would mean a loss of consistency, it better fulfilled the needs of authors (Nettl 1974:7–8). However, only Israel J. Katz (1974)—at the time the *Yearbook's* book review editor—used the author-date system in his article, thereby freeing up endnotes to focus on commentary; the five other contributions in that issue continued using endnotes for bibliographic references.

In the following year again, only one article used the author-date method: a posthumous contribution by Serbian ethnochoreologist Ljubica S. Janković (1975). On the first page of that article, editor Nettl includes an asterisked footnote commenting on the circumstances of the article's appearance and observing that the bibliographical nature of the article justified the use of the author-date system. In 1976, the final year of Nettl's stint as editor, three of the nine articles included use the author-date method (Hassan 1976; Wade 1976; Rahn 1976). All combine author-date in-text citations, a variously named section supplying bibliographic details ("Publications," "Reference Material," "Publications Cited"), and endnotes for comments. Rahn's article begins with a footnote acknowledging the assistance of Katz in preparing the article for publication.

Katz then replaced Nettl as editor. All three of the issues edited by Katz (1977–79) use the author-date system exclusively; no longer was there any inconsistency in referencing systems between articles. Since the first departure from bibliographic endnotes appears to be in the 1974 article by Katz and he later totally embraced it as editor, perhaps his influence made the author-date system standard editorial practice for the *Yearbook*. During McLeod's and Christensen's tenures as editors (1980–81 and 1982–2001, respectively), there were occasional departures from this system, but the standard was established.

In *The Mismeasure of Man*, Stephen Jay Gould explains and justifies his use of author-date citations in a work meant for an audience probably not accustomed to this convention. He concludes: "I believe that this system of referencing is one of the few potential contributions that scientists, normally not a very literate lot, might supply to other fields of written scholarship" (Gould 1996:16). I imagine that most

readers would agree that the simplicity and logic of the author-date system make it a valuable tradition to maintain for the *Yearbook* as well.

The above paragraphs could probably never have been written without the availability of Internet resources. Chernin (1988) turned out to be an essential resource, but since I don't often browse the *British Medical Journal*, I would never have found this reference without the initial assistance of Wikipedia (Wikipedia Contributors 2009). And, as I have mentioned in other issues, JSTOR provides better and more complete access to the *Yearbook* and its predecessors than any library I have access to here. Amazing sources are being made available to researchers. We are just beginning to explore these riches and learn how to use them.

During 2008 and 2009, I was honoured to be accepted as a visiting fellow in the Department of Anthropology of the Research School of Pacific and Asian Studies at Australian National University in Canberra (coincidentally, the same university where the ICTM Secretariat is located). While I have been resident at my usual job in Port Moresby, this attachment has enabled me to access the excellent resources made available to staff and students of that university. This has proved essential in editing the *Yearbook* where the need to check something on various subjects not well represented at my institute or the nearby university occurs frequently. I continue to benefit in many ways from such an association with that institution, and I am very grateful for their support.

I have been editing, designing, and/or laying-out articles, journals, and books for over a quarter of a century. This has resulted in quite a bit of experience with a variety of printers. Whatever wonderful combination of words, design, and layout an author and editor might produce, it can all be pretty well destroyed by a poor printing job. Text can be quite easily printed, but add photos to the mix and I have occasionally had in the past the very unpleasant task of explaining printing disasters to justifiably angered authors. As general editor of the *Yearbook*, I still fuss a great deal over photos, resolution, etc. Throw in some diacritics with high Unicode numbers, non-Latin glyphs, tricky graphs, music and dance notations, and diagrams—common components of a *Yearbook*—and there are a lot of things that could create potential calamities. Computer hardware and software have certainly made many things much easier, enabling endless fine tuning, up until the last minute. And I learn things every time I edit something or prepare PDF files for printing. However, there is still that last step of actually printing. Will the printed version be as striking as what appears on my screen and what the author approved? Or will the result necessitate emergency emails of apology for an embarrassing mess “beyond my control”? Since the Secretariat moved to Australian National University in 2006, the *Yearbook* has been printed at the University Printing Service, under the expert supervision of its manager, Darren Vincent. I continue to be absolutely elated with the superb quality of the printing they produce. They do a fantastic job in reproducing that virtual *Yearbook* on my laptop screen, allowing readers to focus on the content of articles, rather than be distracted by any sort of graphics mishap.

The efforts of a group of hard-working people have once again produced this issue. I have truly enjoyed working with the anonymous referees whose comments

prove to be so invaluable, and with the authors who want to fine-tune their articles for publication. The reviews editors continue to find excellent reviewers to create the other essential part of the *Yearbook*. All of us also appreciate the support of the individuals and organizations that send materials or recommend websites for review; without such assistance, there would be nothing to review. Final editing is my responsibility, but is always done in collaboration with authors, reviewers, and the other editors. For this issue, my special thanks also go to Bryan A. Garner and Jeff Newman for timely usage advice. I send completed files for printing to the Secretariat in Canberra. There, Lee Anne Proberts expertly liaises on my behalf with the printer, whom I have celebrated above. I receive a final printed proof for examination. Once I give my approval, the *Yearbook* is printed and the copies are delivered to the Secretariat. By mid-December Lee Anne and student assistants mail it out to you. Let the other editors and me know what is good, what is not, and how to improve the *Yearbook*.

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