

**GUEST EDITOR'S PREFACE:  
SPECIAL SECTION ON MUSIC AND POVERTY**

This special half-issue of the *Yearbook for Traditional Music* titled “Music and Poverty” is the first published collection of scholarly articles on music and poverty. The collection draws together musical case studies about poverty in Nepal, Brazil, Haiti, Canada, the USA, and India, while the relationship of insights of the various articles to each other and to academic literatures on poverty form the focus of an introductory article.

“Music and Poverty” had several points of origin. Firstly, it resulted from the observation that no one publication had yet brought together ethnomusicologists to write about the subject. Although world conferences of the International Council for Traditional Music and symposia of certain ICTM study groups have previously featured paper presentations about music and poverty, and English-language publications on the subject have increased in number worldwide since the mid-1990s, ethnomusicologists’ treatments of poverty heretofore tended to be limited to separate case studies that had yet to be put in direct relationship with one another.

Secondly, while poverty has been a topic of prolific research in a number of disciplines beyond ethnomusicology and has shaped politics, policies, and human experiences in contexts where ethnomusicologists conduct fieldwork and research, I had noticed that music’s connection to a multidimensional nature of poverty had not yet been comprehensively theorized in ethnomusicology. Therefore I invited authors contributing to “Music and Poverty” to consider how they might theorize music–poverty connections, although this half-journal issue represents only a start due to space limitations. A driving objective in all of the articles became a consideration of what different dimensions of poverty—for instance, types of social deprivation or engagements with culture—bring to scholarly and ethnomusicological understandings of musical expressions and activities. Most of the authors also chose to locate their work in relation to conceptualizations of poverty in other academic fields and in everyday life, and to consider what thinking specifically about music can contribute to knowledge of poverty issues, or not.

Sincere thanks to the groups and individuals who were the originators of “Music and Poverty”: an inspired and diligent group of invited authors guided by a team of rigorous reviewers and the *Yearbook’s* general editor, Don Niles. Several years ago, Don asked me to guest-edit a special half-issue of the *Yearbook* on music and poverty. It has been a pleasure to work with him on this last issue of the *Yearbook* for which he serves as general editor—he contributed very thoughtful and precise editorial collaborations to all levels of the publication process.

**KLISALA HARRISON**