

FROM THE EDITOR

Welcome to this edition of *African Music*. In the journal the reader will notice the appearance of an implied theme such as music in the African diaspora. Trujillo's article on the Carángano bow and women in the Colombia Caribbean and Mora's article on Nigerian music making in Guangzhou, speak to a world in which music forms an indispensable part of people's movements from Africa to remote parts of the globe, be it voluntarily by air or as a result of forced movement across the Atlantic Ocean. Another implied theme is that of music and the environment, a fitting contribution to the world in which we find ourselves at present. As far as music and the environment is concerned, and in keeping with the nascent discipline of Ecomusicology, Tang's article on modifications in the construction of sabar drums and performance practice in Senegal as a result of deforestation, convenience and mobility; and Olusegun's article on songs depicting the neglect of indigenous knowledge by way of the river goddess, Yemoja, and environmental damage in Ibadan, is a reminder of our vulnerability to the forces of nature. The other point he observes is that indigenous knowledge may hold a solution to environmental degradation. A question which seems common to both articles, is, what are the implications of environmental change for musical performance, organology and the retention of what is understood as "indigenous knowledge?" As ethnomusicologists, one of our preoccupations is understanding musical change and these articles remind us to understand change in music as being partly attributable to environmental issues as well.

Standalone articles deal with songs and storytelling performances among the Èwè peoples of Ghana's Volta Region. The authors of this article observe that songs serve as cultural markers and as transmitters of indigenous knowledge. This observation, as in many other communities, is nothing new but through a close analysis of some of the related music the authors succeed in describing the specificities of storytelling performances among the Èwè peoples. Another article on Ghana features music and ritual performance in the healing practices of the Twelve Apostles Church (TAC). This ethnographic article contributes to understanding the universality of music in healing practices while retaining a distinctly local approach to this practice. The article that stands out most on its own is the final one on digital technology and fieldwork recordings. The author of this article provides a much-needed call for the integrity of fieldwork recordings, which, ultimately, has a bearing on the integrity of fieldwork in general. Understanding the nature of our engagement with digital technology in fieldwork is perhaps a question which needs more attention.

Last, I hereby thank the reviewers of the articles. Some describe reviewing as a "thankless" task but their role is critical to the well-being and longevity of our respective "disciplines". I would also like to bring your attention to changes in the Editorial Board. I take this opportunity to thank the former members of the Board for their support of the journal and their contribution to its revival and welfare. I trust that the editor of *African Music* will always have access to their wisdom and input.

Lee Watkins
