

## FROM THE EDITOR

Welcome to this year's edition of *African Music*. Readers will notice that the articles are by seasoned scholars as well as young scholars whose interests and voices deserve to be heard in peer-reviewed publications.

Many of the articles in this edition first saw the light of day as papers presented at the ICTM Study Group on African Musics, held in Accra in August 2018. These articles include Michael Vercelli's account of Bernard Woma (1966–2018), the virtuoso musician of Dagara music in Ghana; Jacqueline Dje Dje's article on black Americans' fiddling traditions in the Appalachian mountains; John-Doe Dorzdro's pioneering research on brass bands in Ghana; Marie-Christine Parent's article on the development and expression of the *moutya* from Seychelles, in relation to the *sega* from Mauritius and the *maloya* from Reunion; and Fernando Palacio's article on the religious music of the Afro-Esmeraldian people in Ecuador.

Other articles deal with Haul music in Western Sahara and Mauritania, in which Luis Gimenez Amoros argues that the mobility of the Haul modal system provides a reconsideration of a precolonial past in existing music cultures in sub-Saharan Africa. In considering the ongoing challenges of fieldwork, Moses Nii-Dorty's article provides valuable insight into alternative possibilities for research methods. He puts forward the possibilities of eavesdropping as both research method and ethical practice. A reviewer described this article as a timely piece for most universities where an overzealous and mechanical approach to ethics undermines the possibility of authentic and engaged research. Finally, Afrikaans protest music has dominated the attention of South African music scholars, but Cornelius Holtzhausen provides another perspective in his essay on *sokkie*, an Afrikaans popular music style that, until now, has received less scholarly attention.

There are six reviews of books and a music album mostly submitted by graduate students of the University of Virginia. More students should use this medium as an opportunity for acquainting themselves with the canon of African music studies. I would like to thank these students for their contribution to the journal this year.

The journal appears as a result of teamwork. In this regard, the many reviewers who dedicated themselves to the task had a strong hand in producing articles that should be of interest to all music and Africanist scholars. I thank Mandy Carver for her sharp-eyed attention to ensuring that the quality of the articles conforms to the requirements of the journal and academia in general; and Jane Burnett, whose expertise in publishing and production helps to keep the journal in good standing.

Readers are encouraged to visit the websites of the Dhow Countries Music Academy (DCMA) in Zanzibar and Phonothèque Historique de l'Océan Indien (PHOI) in Reunion, ILAM's new partners in the southwestern Indian Ocean. More information about these organisations is available in the journal.

I wish all readers a prosperous and healthy 2021.

Lee Watkins