GUEST EDITORS' PREFACE

In our role as guest editors, we are delighted to present the 2016 *Yearbook for Traditional Music*, which is devoted to papers read at the forty-third World Conference of the International Council for Traditional Music in Astana, Kazakhstan, 16–22 July 2015. The conference, the first in Central Asia and territories of the former Soviet Union, represented an important initiative by ICTM to serve an expanding global community of music scholars. About one third of the 600 presenters and two of the ten articles in this issue are from that area of the world.

The conference programme was organized into six themes: (1) Music and New Political Geographies in the Turkic-speaking World and Beyond; (2) The Creators of Music and Dance; (3) Music, Dance, the Body, and Society; (4) Sound Environments: From Natural and Urban Spaces to Personal Listening; (5) Visual Representation of Music Cultures; and (6) New Research. Seven of the ten articles in this issue fit into the new research theme. The other three represent theme 1, New Political Geographies (Solomon); theme 2, Creators of Music and Dance (Balosso-Bardin); and theme 3, Music, Dance, the Body, and Society (Wrazen). The international scope of ICTM is reflected in this issue, with articles covering six major geographical areas: Africa (1), Central Asia (3), Europe (3), North America (1), South Asia (1), and Southeast Asia (1). However, we have grouped the articles in this issue to illustrate a number of ethnomusicological themes. The sustainability of traditions is the subject of two articles (Stojkova Serafimovska, Wilson, and Opetčeska Tatarčevska; Grant and Chhuon). Questions of cultural identity are central to four articles (Balosso-Bardin; Kaur; Linford; Solomon). Computer-based musical analysis is the theme of two articles (Yunusova and Kharuto; Utegalieva). The remaining two concern the use of music and disability (Wrazen) and ethnomusicological research methods (Miller, Pettan, Rasmussen, and Sarkissian). We also note that four of ten articles have two or more authors—an unusually large number, we think, and perhaps the result of research oriented toward problem-solving rather than simply reporting.

The *Yearbook* could not have been published without the invaluable assistance of sixty-five thoughtful referees, the authors who shared their work and tolerated our editing, and the *Yearbook* General Editor Kati Szego. To all of you we extend our sincerest thanks. We hope readers of this issue will agree that this collection of essays represents an interesting snapshot of global ethnomusicologies in 2015 and 2016.

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