GUEST EDITOR'S PREFACE

It is a pleasure and a privilege to be invited as Guest Editor for the International Council for Traditional Music's 2014 *Yearbook for Traditional Music*. The 2013 World Conference in Shanghai was our largest ever; as those who attended can attest, many outstanding papers were presented, and selecting the best of those submitted for publication was not an easy task. A total of twenty-four submissions were received and sent out for blind peer review.

Not surprisingly, many of the articles have an East Asia focus, but I believe that the range of issues with which these authors have engaged (including changing representations of gender in music drama, music and nationalism in film, regional variance in traditional funeral rituals, changes and controversies in instrument design, interaction between indigenous and immigrant musical communities, musical instruments and practices in the diaspora, and the current state of ethnomusicology) should be of interest to a large segment of our readership.

I am particularly pleased to be editing the *Yearbook* that includes Shen Qia's keynote speech from the Shanghai conference. I met Professor Shen in the early 1980s on a visit to the China Conservatory in Beijing, where he taught for many decades, and he was the first (at that time, perhaps only) scholar in China who understood what it meant when I said that I was studying "ethnomusicology." The range of his scholarly work is impressive: ethnographic work on Chinese minorities in Yunnan, problematization of etic-emic issues in fieldwork, the history and nature of ethnomusicology and other branches of music scholarship in China, and the challenges of transcription. His article here draws on his experience in all of these areas to challenge us to rethink the hegemony of western art music terminology, explore some of the ways we can use indigenous concepts and terms to discuss performance practice, and ultimately develop and apply a lexicon of non-western musical terms.

This issue of the *Yearbook* would not exist without the help of numerous (and unnameable) reviewers of the articles. Their careful readings and constructive comments and suggestions have been invaluable to me and to the authors. I thank the authors for sharing their work and tolerating my sometimes ruthless editing, and I owe a nod of thanks to Don Niles for sharing his experiences as *Yearbook* editor over the past few years. Lastly, current *Yearbook* editor Kati Szego has been a wonderful co-worker on this issue. We are lucky to have our publication in such capable hands.

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