

## EDITOR'S PREFACE

This last volume of the *Yearbook* in this millennium is also the first to deal entirely with popular music and transnational processes since the IFMC/ICTM began publishing a journal in 1949. Themes concerning various aspects of popular music and globalization have been on the programs of ICTM conferences for many years, and the *Yearbook* has published articles on this vaguely circumscribed subject before, signaling a broadening understanding and perhaps a growing beyond what the eponymic "traditional" might indicate. Has the time come to change the name of the *Yearbook* again? Surely not to "*Yearbook for Popular Music*," but perhaps to "*Yearbook for Music Research*"?

Journals come to life primarily thanks to their dedicated authors and editors, all of whom we owe much gratitude. And lest I be suspected of self-acclaim, let me add that over the last year, I was on sabbatical from Columbia University, away from New York, and kept as remote as possible from *Yearbook* affairs. This was possible only because all our editors, widely dispersed geographically, worked together reliably and with inspiration and dedication, as they always do. In Stockholm, Krister Malm, who had accepted only with hesitation the responsibility to guest edit this volume, shaped the essay section into a true departure from the "traditional" direction of the traditional *Yearbook*. (Meanwhile, with equal hesitation, he has accepted his election to the presidency of the ICTM.) At New York University, Gage Averill, our Book Review Editor, assisted by Daniel Neely, successfully adopted and implemented the new format introduced the previous year by Cynthia Wong, our Record Review Editor — a format that seeks to describe critically but succinctly as many publications as possible in the given space and time. Both of them — Gage Averill from New York City and Cynthia Wong from Beijing (where she was conducting research this past year) — had to struggle with authors all over the world who were used to writing at length, but who graciously assented to contributing in the new style which, in future, will also extend to the Film/Video Reviews which John Baily is directing from England.

All this was held together at Columbia University in New York by our Assistant Editor Amanda Minks, who, with the help of David Novak, successfully coordinated editorial schedules, copy-edited and proofed, led the flow of manuscripts to our wonderful printers in Kingston, Ontario, Canada, and back to the authors — a process which Dinah van Polen, our typesetter for many years, aided with understanding and alertness. There are many people involved in creating an issue of a scholarly journal; most of them are volunteering their work, and we as readers owe all of them more than words can say.

The first issue of the new millennium, *Yearbook* 32/2000, will concentrate on themes of the 1999 World Conference in Hiroshima, and East Asian topics will be in the foreground. The essays for that volume will be co-edited by Professor Tsuge Genichi in Tokyo and Dieter Christensen in New York.

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DIETER CHRISTENSEN