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Preface

The second volume in the new series of *STUDIA INSTRUMENTORUM MUSICAE POPULARIS* is dedicated to the themes **“Rural” Musical Instruments in the 21st Century** and **Instrumental Melodies and Voice Construction**. Both themes were widely discussed during the 18th Meeting of the ICTM Study Group on Folk Musical Instruments in Stubičke Toplice, Croatia, held in April 2011.

One reason to organize meetings of this globally working Study Group at different places is to include local researchers, and to get in close contact to instrument makers and musicians of that region. In this volume, therefore, contributions to the theme **“Rural” Musical Instruments in the 21st Century** focus regionally on the Balkan and Mediterranean area.

Three joint contributions (Ceribašić, Šala, and Duplančić: *Pavo Gadanyi and Croatian Bagpiping*; Kovač, Čengić, and Toska: *Bosnian Instrumental Rural Practice: Soundscape of Rama*; Zakić, Lajić-Mihajlović, and Jakovljević: *The Presence of Rural Instruments in Serbia Today*) open the volume with a fascinating overview on issues of individuality, regionality and organological transformations. Besides being rich in information on current developments, these papers offer an advanced methodology that goes far beyond earlier descriptive standards. Single papers continue in this frame highlighting bagpipes (Fracile: *The “Banat Bagpipes” in Vojvodina in the Past and Today*; Garaj: *Rural Musical Instruments at the Turn of Two Centuries: The Case of Bagpipes in Slovakia*; Vrbanić: *Bagpipes in Modern Musical Practice in Croatia*), others focus on the accordion (Kovačić: *No Laughter Without Bellows (brez meha ni smeha) or Accordion in Slovenia Today*) and the *gusle* (Stojisavljević: *Gusle: the Sound of Serbian Epic Poetry – Perspectives of the Gusle Tradition in Modern Serbian Society*).

Two papers presented research outcomes that are loosely connected to rural history in the Mediterranean area. Apart from concentrating on local aerophones, their joint feature is the application of new audio-technological and sociological methods on their research subjects, especially on their musical material (Lutz: *A New Device for the Analysis of Musical Gesture in Launeddas [Sardinia]*; Rizzo: *Networked Construction of Krk’s Island Musical Identities*).

The second theme **Instrumental Melodies and Voice Construction** is discussed in twelve detailed papers embracing regionally four continents. An introduction into early literature on this theme gives Tari (*Some Effects of Vocal and Instrumental Music on Each Other: Identities and Differences*). She stresses classical sources of European ethnomusicology. A paper on historical sources of instrumental melodies that reach back into the 7th century of China delivers Nagai (*A Song not for Singing? Historical Scores for the Chinese Zither Qin*).

Another view on the theme offer Elsner, Jähnichen, Kartomi, Teffera and Ungpho. Elsner (*The Dân-singing of Husain Sa'îd al-Kâf, Sei'ûn [Wadi Hadramaut]*) documents meticulously the vocal-instrumental potential of a genre in its immediate context. Jähnichen (*The Last of their Kind: Khmu Flute Songs*) examines a multi-functional instrumental cum vocal music practice and its inevitable disappearance, while Kartomi (*Stylistic Interaction between Vocal and Biola [Violin] Performance in Malay Songs along Sumatra's Coast*) explores in a holistic approach links between local songs and their shaping through instrumental representation. Teffera (*The Six-Stringed Bowl Lyre Krar of Ethiopia and its Function as a Melody Instrument*) adds detailed information on the relation between ergology and cultural practice. Ungpho (*Pi Nai and Saw Sam Sai: Special Instruments Imitating the Vocal Solo*), who contributes another paper with a genre specific focus, highlights the instrumental interpretation of lyrics as an integral part of a professional music practice.

Fujita (*Tofu-Rappa: Adaptation of Reed Aerophones in Japan*), Talam (*Example of an Interesting Practice: Singing along the Pan*) and Zeh (*The Brazilian Cuíca: the Percussion Instrument which Plays Melodies*) contribute interesting papers on special instruments that are outstanding in their cultures and in their connection to voice construction.

Besides Talam, two other papers return to the region in which the 18th Study Group Meeting took place. Ivkov (*Some Thoughts on the Relation between Vocal and Instrumental Melodies Performed by Accordionists in Vojvodina*) informs elaborately on a still young instrumental tradition and its current development, while Marjanović (*Ljubo Duletic's Diple and Gusle Modulations*) dedicates her study to a multi-talented musician and instrument maker.

All authors deserve acknowledgement for their contributions to the field of musicology, anthropology and neighboring academic disciplines. Additionally, the new series of *STUDIA INSTRUMENTORUM MUSICAE POPULARIS* comes with an audiovisual supplement on DVD that not only helps to understand the discussed matters. Audiovisual documents become increasingly an inseparable part of knowledge provided in the publication. For the first time, the volume is also equipped with an index of internal and organological terms. As in the previous issue, joint and single articles are printed in alphabetic order of the (first) author's name.

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Gisa Jähnichen
Editor