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Preface

The third volume in the new series of *STUDIA INSTRUMENTORUM MUSICAE POPULARIS* is dedicated to the themes ‘**Wind Instruments in Regional Cultures**’ and ‘**Social Significance of Instrumental Music Practice**’. Both themes were widely discussed during the 19th Meeting of the ICTM Study Group on Folk Musical Instruments in Bamberg, Germany, held in March 2013 and locally organized by Marianne Bröcker, who much to the regret of all of us passed away in August of the same year.

Though the volumes are structured in panels followed by individual papers in alphabetical order, here I introduce the contributions according to the discussed research topics to emphasize the diversity of research topics and issues.

The first topic deals with ‘Wind Instruments in Regional Cultures’, whereby special emphasis was given to reed instruments due to the outstanding venue of the symposium in the Concert Hall of “Schwenk & Seggelke Werkstätte für innovativen Klarinettenbau” [Schwenk & Seggelke workshop for innovative clarinet construction]. This topic comprises the history of regional standards as for example in the papers of Christopher Meinel: “The Concertina and Today’s Concertina Scene in Upper Franconia”, Rinko Fujita: “*Chindonya*: Adaptation of Reed Aerophones in Japan”, Gisa Jähnichen: “Sound Aesthetics in *Lue Pi* Performances”, Lolita Surmanidze: “Chiboni as a Symbol of the Region”, Rewadee Ungpho: “The *Pi Ga-yhong* – A Musical Instrument Used in Urak Lawoi Martial Arts”, Katrin Lengwinat: “Construction, Social Practice and Music Production of two Reed Instruments among the Wayuu Indians from Western Venezuela”, or Jürgen Elsner: “A Wind-Instrument of Its Own: The *Mizmar* of Yemen”. Papers focusing mainly on regional ensembles and their social functions were contributed by Ali Fuat Aydin: The *Kaba Zurna* Tradition in the Aegean Region of Turkey, Rūta Žarskienė: The Role of Brass Bands in Funeral Rituals of Samogitia”, Timkehet Teffera: “Western Wind Instruments and the Development of Ethiopian Popular Music”, as well as one panel by Miroslava Lukić-Krstanović, Danka Lajić-Mihajlović and Mirjana Zakić: “The Dragačevo Trumpet Festival in Guča, Serbia: Music as Aesthetics and Communication”. Marianne Bröcker contributed the very last paper of her life “Bagpipe and Accordion in Paris: The Birth of a New Urban Music Style” to this volume discussing the first topic ‘Wind Instruments in Regional Cultures’. This excellent contribution is an enlarged version of a paper, given in the year 2000 at the Meeting of the Study Group on Folk Musical Instruments in Falun, Sweden.

Cross-disciplinary papers on wind instruments are provided by Chinthaka Prageeth Meddegoda: “Adaptation of the Harmonium in Malaysia: Indian or British Heritage?”, Irina Popova: “Methods of Learning Harmonica Playing in the Folk Traditions of the Russian North”, “Rastko Jakovljević: Master’s Work:

Constructing Music Instrument as a Material, Cultural and Social Object”, Juan Javier Rivera Andia: “An Exceptional Flute in the Andes: Morphology and Distribution of an Indigenous Traverse Flute in the Peruvian Northern Highlands”, and Otgonbayar Chuluunbaatar: “The *Cuur* as Endangered Musical Instrument of the Urianxai Ethnic Group in the Mongolian Altai Mountains”.

Another group of papers serves the second important topic, namely ‘Social Significance of Instrumental Music Practice’. This topic explores musicians and teachers of instrumental music and their social position within their communities, general status issues and politics on the instrumental music market as well as other status dichotomies. Contributions come from Nana Zeh: “The Social Status of Musicians and Musical Leaders within Communities and Changes due the Entrance of Researchers”, Susana Moreno: “The *Rabel* in Cantabria, Spain – Singing Transgression, Staging Regional Culture”, Vida Palubinskienė: “The Lithuanian Traditional *Kanklės* and *Kanklės* players on Festivals”, Marko Aho: “The introduction of Art Music Elements to Folk Music Performance and High Social Status: the Case of *Kantele*-Master Eino Tulikari”, Gaila Kirdienė: “Significance of Instrumental Music Making of Lithuanians in Forced Exile”, Jasmina Talam: “Players of traditional folk instruments in Bosnia and Herzegovina”, Nino Makharadze: “Children’s Musical Instruments in Georgia”, and Manfred Bartmann: “Open G Tuning + Banjo + Cassette Recorder = Rolling Stones Traditional Tunings of Banjos, Bouzoukis, and 5-String Guitars in Rock Music, Folk Music and Beyond”.

Finally Madeleine Modin gives an overview on her research of Ernst Emsheimer’s Extensive Network, which is of some importance to the history of the Study Group on Folk Musical Instruments.

All authors deserve acknowledgement for their contributions to the field of musicology, anthropology and neighbouring 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.

Many thanks go to the reviewers and correctors of the submitted contributions, namely Sydney Hutchinson, Birgit Abels, Rastko Jakovljević, Timkehet Teffera Arle Lommel, and Justin Hunter.

Gisa Jähnichen
Editor