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Preface

The fourth volume of *STUDIA INSTRUMENTORUM MUSICAE POPULARIS (NEW SERIES)* is offering papers on two main themes presented during the 20th symposium of the ICTM Study Group on Musical Instruments held in Luang Prabang, Laos, from 10-13 June, 2015. The first theme is "Dance Instruments – Song Instruments" and considers that many local music traditions are complex and involve to a big part dance alternating with songs. The idea to deepen insights on instrumental functionality from the perspective of performative demands is, therefore, of some urgency, especially in times of increasing substitution of live music through fixed and pre-produced media items. Studies on the duality of performance functions, observed differentiation in playing techniques or repertoire, the physical inclusion of musical instruments in the performance and musical instruments as subjects in song texts or vocally represented in sound imitation might be some research fields that deserve to be looked at.

Papers on this topic include Ingrid Hamberg's "Social Interaction Between Dancers, Musicians, And Peripheral Actors At Social Dance Events", the overview on "Dealing with Musical Traditions and the Position of Instrumental Music and Dance in Laos" by Sinlau Kaobansa, Douangchamy Vouthisouk, and Chanphakesone Souramasing. Other important contributions are "Ballroom Dance Music: History of Establishment in Thai Society and Songs of Thai Own Compositions" by Kamontam Kuabutr, "Musical Instruments Used in Singaporean Kuda Kepang During Malay Weddings" by Low Kok Leon and Low Kok Wai, "Instrumental Ghazal Melayu: A Functional Analysis" by Chinthaka Prageeth Meddegoda, Gerald Ng Kea Chye's "The Violin in Ensembles for Dance: Improvisatory Styles in the 'Adopted' Malay Dances of Zapin and Joget", and Timkehet Teffer's "Multi-Functionality of Masingqo Playing in Song and Dance".

The second theme is dedicated to „Emotional Implications of Instrumental Sound“. This topic includes cross-disciplinary studies that investigate into instrumental sound with regard to music psychology, acoustics and social behaviour, dynamics of aesthetic norms within communities, ethnic labelling, gendering / age grouping of musical instruments according to sound qualities, or any associative structuring in the perception of instrumental sound.

Until today, only few previous researches were dedicated to aspects of religious, therapeutic and ritual ideas that base on the effect of instrumental sound. Insofar, this second topic can open up new research areas bridging disciplinary boundaries with the means of modern analytical tools. The following papers of this volume serve the second theme: "Viewing Instrumental Sounds in Theravāda Buddhism with the Buddhist Doctrine of Emptiness" by Chow Ow Wei and Thongbang Homsombat, "Instrumental

Sound in Music Therapy” by Ruwin Rangeeth Dias and Kongdeuane Nettavong, Rinko Fujita’s “The Sounds of Nostalgia: *Chindon* Ensembles in Modern Japanese Society”, Margaret Kartomi’s “Recent Changes in an Ancient Xylophone’s Morphology, Ergology, Tuning, and Functions: the Gamolan in Lampung, Indonesia”, and “The Use of Thai Musical Instrument as a Therapy in the Thai Red Cross Rehabilitation Center” by Rewadee Ungpho and Pattharawut Dinprangthada.

A number of papers deals with new research, among them Ahmad Faudzi Musib’s „Multi-Distance Listening to Tube Zithers of the Bidayuh“, Rare Archaeological Musical Artefacts from Ancient Tombs in Mongolia” by Otgonbayar Chuluunbaatar, Brigitta Scarfe’s “The *Biola* in Riau Islands Music Performance: Its History and Playing Styles”, “Brass and Bamboo — A Survey on Selected Musical Minority Cultures in China” by Schu-chi Lee, John Garzoli’s “Phleng Thai Doem and the Myth of 7-tet: The Questionable Origins of the Theory of Thai Tuning” as well as Ali Fuat Aydins “Notes on the Tuning Systems of the *Bağlama* in Turkey”, and Manfred Bartmann’s “Doing It without Doing It. Notes on the 'Africanness' of Ginger Baker, Allegedly the 'World's Greatest Drummer’”. Some of them also involve research questions of the second theme.

All authors contribute with exciting research outcomes and lively discussions to the field of musicology, anthropology, and neighbouring academic disciplines. Without the authors’ efforts this book series could not be realised. During the 20th symposium of the ICTM Study Group the name of the Study group was changed from ‘Folk Musical Instruments’ to ‘Musical Instruments’. This is to give space for a broader understanding on musical instruments, their social environment, their technical conditions, and their cultural meaning. However, reminding to the long standing tradition of the book series, the Latin name of it was not changed. The New Series, which comes with a DVD supplement, marks also a new profile in dealing with musical instruments that might invite further scholars to participate and explore the International Council for Traditional Music.

Many thanks go to the reviewers and language editors, as well as to the production team of MV-Wissenschaft in Münster.

Gisa Jähnichen
Editor