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Preface

The papers compiled in this 5th volume of SIMP (Studia Instrumentorum Musicae Popularis, New Series) are dedicated to two main topics. The first topic is 'Musical Instrument Makers between Local Quality and Global Market' and the second topic dealt with the "Permissibility of Instrumental Sound in Society". Additionally, some selected papers on new research subjects were included. The first theme included research, field notes, and reports on local features of musical instruments regarding their ergology, sound quality, and visual aspects that are modified over various time periods in order to expand the local market, to resist the global market, or to accommodate diverse functionalities in the world of 'world music'. The second theme asks for the permissibility of instrumental sound in society. This included many sub-topics ranging from executive laws to aesthetic concepts regarding selected musical instruments, instrument makers, and instrumentalists in general. Also, hierarchies in ensembles and orchestras may play a role in determining various aspects of permissibility. Gender, age groups, racial and social perspectives are discussed in this context.

All papers were presented in person, through teleconferencing (one case), or through an instructed delegate (two cases) during the 21st Symposium of the ICTM Study Group on Musical Instruments held at the Academy of Music, University of Sarajevo, Bosnia and Herzegovina, 5-8 April, 2017. Nevertheless, it is not a primary policy of the Study Group to include only presented papers. Anyone who feels capable and willing to contribute to the main topics of any of the symposia is invited to submit their papers.

In the future, the Study Group will have to work increasingly with teleconferencing as working conditions, travel costs, and legal issues regarding visa requirements may not allow everyone to attend all symposia. However, personal meetings, an immediate and interactive exchange of ideas and experiences is at core of the Study Group.

All papers are arranged in alphabetic order according to the authors' names. Also, academic titles, originating countries, or institutional affiliation are omitted in the main text. This is to give all contributors the same importance and to avoid unsubstantiated hierarchies. Another principle is to give the authors as much freedom in their writings as possible and to allow for various types of papers, such as problem-centred, reports, quantitatively evaluating papers, interviews, short essays, historical sketches, or rather encyclopaedic papers. Authors are not limited in page numbers, word counts, or number of

figures. The main criteria for quality is the scientific relevance regarding the topic, the strength of referred facts and sources, and the innovative ideas deriving from the results. SIMP as a book series is widely used in academic discourses because of this open minded approach to reflect on organological as well as on socio-musicological issues.

Due to restructuring of our former publishing house Monsenstein & Vannerdat located in Münster the following volumes (all NEW SERIES) had to be made available under new ISBN numbers issued for ReadBox-Unipress, a publisher dedicated to scientific series of universities and academic organisations:

Title	ISBN old	ISBN unipress
SIMP I	978-3-86582-956-6	978-3-96163-071-4
SIMP II	978-3-86991-411-4	978-3-96163-072-1
SIMP III	978-3-95645-035-8	978-3-96163-073-8
SIMP IV	978-3-95645-743-2	978-3-96163-074-5

The Study Group will primarily go for e-publishing which includes an option of ordering a hardcopy in the same layout as the previous four issues of *Studia Instrumentorum Musicae Popularis* (New Series).

All volumes can be ordered through the ReadBox-Unipress homepage contact form: <https://readboxunipress.wordpress.com/kontakt/> using the new ISBN numbers. Coming volumes will be hopefully available as e-book and as hard copies on demand from the new publishing subgroup.

September, 2017

Gisa Jähnichen



Remark: Musical instruments and terms foreign to English language in this volume were not italicized, only titles of musical pieces, songs, or collections of music. This is to not overload the text with a huge amount of italicized words and keeping the main text pleasant to the readers' eyes. Also, this may avoid inconsistencies considering that the readers may be familiar with some topics.