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EDITOR'S REMARKS

Every time SIMP emerges, some new rules and habits are created and applied. This time, we, the editorial board and the editor, changed some documents in the end matters. Also, we do away with the standard index as search engines became faster and better. We also do not continue the practice of putting all strange or unfamiliar words in italics. All emphasis markings are reduced in order to ease the reading flow and to inspire digital searches. For the first time, we introduce DOI for a better sustainability of our contributions.

Another change is the elimination of irritating double information in reference styles through modification and trying to only use footnotes. The references at the end of each contribution are to satisfy standard formats and to give full page ranges. Also, we try to use names in their locally used shape and do not mark inverted orders if the main name is in front. All other changes in layout and comfort come through the authors who contributed through their own imagination with more confidence than before.

This 7th volume of SIMP has two large themes that were discussed in the last Study Group Symposium held online and arranged by the Music Faculty of the University of the Visual and Performing Arts in March 2021.

1) Re-invention and Sustainability of Musical Instruments

Musical instruments have a long and regionally intertwined history. Often, it is hard to say who invented a specific type first or later, where were musical instruments used symbolically or in any way supporting regional cultural aspects, or what feature of musical instruments had the strongest impact on local developments. Knowing these dynamics might be important to national efforts and the encouragement of cultural pride, yet current issues among communities and global developments may reveal a growing necessity to overcome fixations and to think of sustainability from different perspectives that include re-inventions and instrumental substitutes produced through modern technologies. This topic invited papers contributing to any of these phenomena and to the actual appearance of re-invented musical instruments or their sustainable appearance today.

In this volume, 13 contributions were made in order to introduce thoughts on this first topic.

2) Instrumental Music and Food

The use of banquet music was and is a well-known fact, be it as live event or as replayed music. Also, there are plenty of drinking songs and songs that have food (hunting, accessing, preparing, digesting) at the centre of their lyrics. Yet instrumental music is not well studied in this regard. Some important aspects concerned with musical instruments and food are “taboos” in instrumental music, i.e. that forbid its use during meals or celebrations that include meals, or instrumental music that is closely connected to hunting, fishing, but also elementary busking, obtaining food or parts of it as well as instrumental music which is played during consuming food at diverse occasions. Another broad field of research was dedicated to explore specific types of instrumental music played during food offerings to spirits, deities, or gods. In result, papers related to this topic may reveal joint features of instrumental music in this regard or invite more detailed studies focussing on daily life, rituals, and working processes important to specific communities practicing instrumental music in diverse contexts.

This volume starts a general debate with seven articles on this theme.

Many thanks go to the many unnamed helpers, copy-editors and reviewers alike, and to the contributors for their time and willingness to share their knowledge.

Gisa Jähnichen

(Study Group Chair + Editor of SIMP)

Shanghai, October 2021.