

## From The Editor

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One of the 2021 events of the Women Play/Sing the Earth organization, which started its activities in 2018, was the International Music and Women Symposium held by Association of Ethnomusicology/Turkey. The symposium touched upon the subject with many sub-titles with a multidisciplinary approach. As a result, it hosted the most striking presentation examples throughout the symposium. The date range announced for three days has been extended to 4 days due to the large number of applications. Watching the presentations of researchers, who are one of the most important names in their fields, on each of these days was a historical moment. Another reason for being historical moments was that the symposium took place online due to the pandemic conditions that changed the habits of the whole world. On the other hand, these new experiences brought researchers and colleagues of the world together. It was possible to listen and watch the researches who are veterans of their fields, which are difficult to bring together in a physical symposium and who have articles in this journal, and even watch it over and over again on the Association Ethnomusicology Youtube page also. (<https://www.youtube.com/channel/UCDt-PzrTDXGdQYXjrdyVEzg/videos>)

After the symposium, the special issue of the ethnomusicology journal consisted of the articles that our keynotes and invited speaker have written separately for the journal. Theoretical studies related to music, which comes to mind almost at the end of the social sciences when women's studies are mentioned, create a wide literature within the discipline of ethnomusicology, especially since the 70s. Numerous studies around the world on women and the multiple genders have come one after another. Thus, the visibility of invisible and hidden women's lives has been ensured through the increase of fieldworks and the face of world culture has changed.

If we look at the content of our special issue journal, we see that Ruth Stone, who is well known by the ethnomusicology community through her writings. She has written about Liberians from West African societies, among whom she was almost throughout her life; states that for the past four decades, music has been used in Liberia and the United States to combat post-traumatic stress disorder (PTSD), which has often emerged in Liberian communities after the civil war and the pandemic. In line with the observations

she has made, she states that the music and dance performances that women use skillfully and creatively, help the community away from pain and lead a healthier and happier life. The article emphasizing that music is an important tool at this point is featured in a special issue with the title *West African Women: Performing as Agents of Change in War and Pandemic*.

Arzu Öztürkmen, as both a historian and a folklorist, explores how women remember their bodily ways of knowing and their sense of movement in Tirebolu, a town in the Eastern Black Sea region of Turkey under the title *Bodily Responses to Everyday Life in Tirebolu: A Historical Ethnography of Women's Ways of Moving*. Also she propose that explore the domains of both movement and the body as situated in everyday life, the field of ethnochoreology offers us important insights to better understand and analyze meanings assigned to them.

With the title of *Why Women Sing: Female Performers in Traditional Societies* by Razia Sultanova, she asked about female performers from another continent, Central Asia; What are the features of traditional societies in the past and present? Why is being a female performer is very difficult in those societies? Why do women-performers become the center of social key problems?. She finds the answers to her questions through professional female artists who have become popular in the aforementioned geography.

Karin Bindu, in line with the fieldwork she started in 1996. She find answers with the title *Layne Redmond's Legacy: Digital Handprints of Female Frame Drummers* that questios are; Are female drummers basically focused on music, on healing methods, empowerment of women, on spiritual concepts or on other aspects of drumming? What kind of identity could they create in society? Which role models are they creating and representing for future generations?

The last article of the special issue was written by Philip V. Bohlman, with his work titled *Hers, Theirs, Ours, Others: Women's Stories and the Global Ethnomusicological Moment*, takes a look at the history of gender studies, and hence the history of ethnomusicology research, through women's performances. In his article, in which he expertly wrote about the reflections of global movements on women's stories, the example given from Turkey are quite compelling.

I would like to thank the authors of the special issue of the *Ethnomusicology Journal* one of the most valuable productions of the *Women Play/Sing the Earth* formation, and I hope it will contribute to the readers in their studies. We wish health and happiness to all our readers, writers and referees in these days as we prepare to enter the year 2022.

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Editor