

# From the Editor

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Dear Readers, Dear Researchers,

We're pleased to publish the first issue of the *Musicologist: International Journal of Music Studies*, as the scientific publication organ of Karadeniz Technical University (KTU) State Conservatory.

*Musicologist* is an internationally peer-reviewed journal, published in open access, in English and operating in a double blind system. Published biannually in the months of June and December, *Musicologist* will have 5 academic works, including original research articles or reviews, publicity, field notes and ethnographic writings, and translations related to musicology. The journal aims to make a major contribution to musicological discourse worldwide by presenting high-level and original scholarly research, theoretical discussions and up-to-date methodological studies, and to thus become an effective locus for scholarship around the world.

In line with this goal, we first introduced the idea for the *Musicologist* Journal during the closing session of the 2<sup>nd</sup> International Music and Dance Studies Symposium we organized in Trabzon in 2016. We progressed step by step from that day onward and arrived at the present moment by dedicating serious effort at each stage and discussing ideas. The periodical publication committee was created with the valuable contributions of the members of KTU State Conservatory. The core of this work was done by a group of upstanding editors, with the board consisting of scientists from 15 different countries, each of whom has made significant contributions to their field.

The first issue of *Musicologist* is dedicated to Prof. Ş. Şehvar Beşiroğlu, whom we lost during the preparation process of our journal, and who greatly contributed to the department and to our journal since its establishment.

We cannot forget the contributions our teacher, Ms. Beşiroğlu, has made to the development of the field of musicology in Turkey and to the scientific activities of Turkish musicology at the international level. We will share with you a short biography of Ş. Şehvar Beşiroğlu, a greatly esteemed scientist, following the table of contents. We remember her as her students and colleagues with our deepest love, longing and gratitude.

Music researchers from 5 different countries, including (in the order of publication) Australia, Austria, Georgia, Greece, and Serbia contributed to our first issue.

Charulatha Mani, in her article titled "Gesture in Musical Declamation: An Intercultural Approach", identifies declamation in music as an ideal musical framework for gestured performance, by referring to historical literature related to performance practices. She

draws a parallel between the gesture of Southern Indian Carnatic singing practice and the rhetorical gesture used by orators and singers in Early Modern Europe in the 16<sup>th</sup> and 17<sup>th</sup> centuries.

Wei-Ya Lin, in her article titled "Representing Musical Identities of Children with Migrant Background – An Example from the Research Project Music without Borders", draws attention to the disadvantages and precarious situation of immigrant students in the Austrian education system. As a result of the "Music without Borders" project, which she conducts with Hande Sağlam in the schools in Vienna, she tries to determine the problems and needs of students, parents, and teachers in everyday practice, and to develop constructive strategies.

Nino Razmadze, in her article titled "Larchemi/Soinari - The Georgian Panpipe", examines the instrument which known as the ancient panpipe and as Larchemi or Soinari in Georgian traditional musical instrumentarium together with organological, ethnographic, and musical characteristics in the historical background.

Athena Katsanevaki, in her article "Modern Laments in Northwestern Greece, Their Importance in Social and Musical Life and "Making" of Oral Tradition", discusses and contrasts the observations and experiences based on field research on laments in a way that covers Northwest Greece and surrounding regions. She explains the functionalities of the laments and how they contribute to music-making in the process of change, and also refers to their multiple functions in social life.

Jelena Jankovic-Begus, in her article titled "Between East and West: Socialist Modernism as the Official Paradigm of Serbian Art Music in the Socialist Federal Republic of Yugoslavia", describes the political developments in the second half of the 20<sup>th</sup> century and the changes in Yugoslav art by relating them to different trends. She discusses Serbian music history and musicology, with a focus on the Serbian composer Aleksander Obradovic's sample.

As we see it, the first issue of the *Musicologist* offers an impressive spectrum of diverse subfields of musicology and interdisciplinary work, which deals with a wide geographical area.

I would like to particularly thank: my dear colleague, Merve Eken Küçükaksoy, who has greatly contributed to offering this issue to you and has shared all the responsibilities with me, as my greatest supporter since the earliest stage; Emrah Ergene, our devoted assistant; our technical editor, Beyhan Karpuz; the distinguished scientist Jim Samson, who offered us instruction throughout every stage of this work and helped us make our way whenever we were in trouble; our language editor Marina Kaganova who altruistically accepted to work with us; all members of the board of editors; the readers, who selected the articles for this issue and offered helpful advice to the writers; and, of course, our writers who contributed to the world of research with their valuable articles.

We expect your valuable contributions for the new issue of *Musicologist* to be released in June 2018. I hope that our journal will continue to work with the same determination and resolution.

With gratitude for your readership,

Abdullah Akat

Editor-in-Chief