

From The Editor

From the perspective of Tomislav Volek, music and politics are two completely different phenomena in essence. Political content is dependent on the word and different meanings can be imposed on the melodies by changing the words of the songs that defend different ideologies. The political elements in music only exploit a few things. The music is undefended to being shown in a political structure.

There are certain points, including even these words, that need to be discussed about the relation between music and politics. From the stylistic standpoint, it is certainly difficult for a work of music to have a political content. Just as we cannot easily comprehend the events or depictions which are desired to be expressed in a work the program of which we do not have much previous information about. Above all, it is wrong to restrict the relationship between music and politics only to Hitler's Germany, Stalin's Soviet Union, or McCarthy's America. This relationship stands vividly in front of us from the ancient Greece to the Ottoman period, from the Renaissance to the 20th century. Certainly, the 20th century symbolizes a period in which this relationship is much more intense. This is due to the emergence or development of some ideologies that influenced the century. The composers who have handled political events, those who openly rebel governments, those who place their political identities in their works, those who question the system, those who question the humanity, those who devote their works to the freedom of other peoples or the pioneers of other nations' wars of freedom...As you can see, it is wrong to restrict this phenomenon just as Volek said, but the importance of the words is still great. It was clear that Mozart's critique of the class concept could not be expressed in any symphony, so he preferred opera. Everyone was aware of the political power of the music, but it was composers and politicians who were the most aware. Music was one of the biggest weapons in fighting against the enemy. Only those who created political music appeared and they are remembered by their political identities. Some people were tortured and murdered for singing. In any case, it would be impossible for the person who made music to stay away from politics. At this point, some of them came forward while the political identities of some of them have never been mentioned along with their music.

When this topic is evaluated from the perspective of my country, we encounter a chain of unbelievable events. The intertwining of music and politics in different civilizations for centuries on this land has caused the subject to continue to be relevant from the times of Ottoman Empire to the Republic period. From performance to institutionalization and social engineering to music, the music-politics relation is a topic to which Turkish people are not strangers at all. Musical genres are prohibited, institutions are closed or permuted, people who are banned because of their music are either imprisoned or deprived of citizenship.

All decisions made about music in this country are political. The establishment of Western music conservatories is political, and the same applies to Turkish music conservatories. It's political to say what a composer should do. The story of writing the first opera, music policies of People's House, orchestras, music criticism, all are political. Everything that stands out as the Components of the Republican Period Music Politics; objective setting, strategy setting, ideological devices of the state and practices in this direction are all ideological.

That is the same evolution in many countries in the world as you see in this volume which contains seven articles.

Martin Stokes, is very known by Turkish readers. Besides of his popular books like *The Arabesk Debate: Music and Musicians in Modern Turkey* and *The Republic of Love: Cultural Intimacy in Turkish Popular Music*, he had been in Turkey for many times. Martin underlies a very common belief which is still living in many societies in his paper: good music produces good citizens. And also have believed that good music needs to be in the hands of the right people, because the dangers of bad music are obvious to them. Martin focus the problems of this subject and asking if the ethnomusicologist have a voice in this situation.

Antti-Ville Kärjä is telling us an interesting story. The Finnish Immigration Services (Migri) denied several residence permit and asylum applications from Iraqi artists in particular in the late 2016 and early 2017. In the decisions, the mortal threat posed by "certain extremist quarters" to especially musicians is noted and linked to Islam. There is a clear connection with Migri's decisions and evolution of Finland's domestic politics and Antti-Ville gives us a portrait of this situation.

As Michael Drewett says, accordingly, fighting in a war is not only a symbol of a man's patriotism but of his masculinity too. The two processes are integrally connected. At times of war, men ought to stand up and be real men by going off to fight. Women, if they are patriotic and true women, should wholeheartedly support their military men. Michael explores examples within popular music which illustrate the contest over gender roles and patriarchal patriotism in both the South African and United States contexts.

Claire Levy draws attention to a particular notion of “blackness”, observed within Bulgarian ethno-jazz – a trend which emerged as a modern fusion between local folk music and jazz idioms. Roma musicians called “black people” and the music they perform as “black music. Levy asks if Balkan black music and African American roots of jazz might have in common.

I think blockchain is one of the weird phenomeon of this era. It’s easy to define it as strange but as Jan Hemming says, it takes a while to understand what a blockchain is and what it was originally invented for. Do we need extra effort to follow up on some of the underlying technologies and to acknowledge its potential for creative industries and especially for music? Jan’s paper offers a critical introduction and explanation (guided by his own experiences) and a review of the available literature complemented by a list of research questions and strategies to investigate and reflect current and future developments including pros and cons, dangers and corresponding demands to society and politics.

In the 1980s, due to the political circumstances of the Cold War, two separate German metal scenes arose. In focus of Wolf-Georg Zaddach’s article will be the practices of the metal scene in socialist East Germany, the German Democratic Republic (GDR). It will become clear, that the socialist state understood metal as a threatening Western youth culture and tried to fight it. Nevertheless, metal became one of the most popular youth cultures during the 1980s, accompanied by a changing public discourse about heavy metal.

Timothy W. Ryback is searching the relationship between state power structures and popular youth culture in the Soviet Bloc from the mid 1950s to the collapse of the Berlin Wall in November 1989. He is asking the question: “What was primarily entertainment and commercial enterprise in the west, was a highly politicized and ideological activity in the eight member bloc dominated by the Soviet Union?”.

I want to thank all my friends for accepting my call and sharing their works. I am honored to take part with them in such a study.

Firat KUTLUK