

From The Editor

When we listen to “Shu Bkhaf” song we can hear Lebanese music and Brazilian Bossa Nova rhythm patterns at the same time. The song that is a classical piece by Fairouz was composed by Ziad Rahbani(son). At the base of the combination of these two cultures that are perceived to be contradictory to each other in terms of geography and culture lies migration-based movement of people. The long migration process from 1880’s onwards made Brazil host to one of the largest groups of Lebanese migrants. The human and following cultural mobility examples we discussed find their place in every area of social sciences while migration studies regarding contributions of migration to social and individual lives and its impact on cultural life has found substantial place in literature on ethnomusicology especially after the 1970’s.

Cultural mobility brought by human movements (Greenblatt 2009) also brings forward all intellectual assessments such as “us and them” dichotomy, nomadism, population exchange, and refugee that came about as new forms of living during migration processes in near history and the nowadays while also presenting conceptualized attributes involving definite approaches that find place in migration studies as some sort of conclusions such as *homelessness/out of place, diaspora, subalternity, precarious, hybridity, assimilation, adaptation, integration, and alienation*. Thus, the said process brought about different discourses about types of migration and their spheres of influence. The migration and mobility of music, how they maintain, how they construct and invent within the “Imaginary Communities” (Anderson 1983) built within the framework of the relationship between individual and society have taken their place among the study topics of ethnomusicology and all social sciences.

While studying based on cause, consequence, and production methods the entire phenomenon of migration which is seen as simply moving from one place to another while in fact it is a body of complicated processes, it is possible to come across various examples by our side regarding its reflections on a quite broad cultural sphere such as music, dance, literature, cinema,

architecture, gastronomy in the axis of migrant, nomad, refugee. The place one belongs to, homeland, new places where the homeland is constructed in different ways, new belongings bring out identity particulars while music is situated at the hesitant point between abstract area of longing for homeland and building belongingness. It is possible that this hesitant state lies at the source of definition Hedetoft and Hjort* made for the concept of belongingness. Just like how music that is listened to as sound is not only an artistic phenomenon, but in fact a body of images woven from fault lines such as migration, belongingness, and identity.

While “homelessness is the coming destiny of the world” to quote Heidegger, what is constructed by music as the mortar of imaginary houses as well as new music types take their places in the meaning world of migration and music. Because music infiltrates into every living moment in a transparent fluidity in its soothing, healing and sustaining identity characteristic in “discontinuous existence” as defined by Edward Said and in “hesitant” state of unidirectional, going of no return that Stuart Hall put forward.

While the second issue of Year 4 of the Ethnomusicology Journal (8th issue) consists of articles in which new discourses and theoretical criticisms formed around all these inquiries are discussed in the first half, the second half of the journal, which is the free-themed articles section, focuses on instrument-oriented studies. In his article titled *Introducing Traditional Iran Music with Electronic Music: Cyrus Shahrads (Dj Hiatus) as an Example of a Diasporic Identity*, Gökmen Özmenteş, analyzes role of music in the cultural identities of immigrant communities, their relationship with the past and their adaptation to new lands, through fusion music of Cyrus Shahrads (DJ Hiatus), who migrated to London with his family at a young age after the Iranian Islamic Revolution in 1979 while Burçe Ulubilgin Çuhadar studies activities of Bursa Metropolitan Municipality Çalgıcı Mektebi (Instrumanist School) Romani Orchestra that was founded as one of the results of the “Romani Initiative” through the concept of cultural patronage in her article titled *Cultural Patronage of Gypsy Music in Turkey as a Result of the ‘Romani Initiative’: The Case of the Çalgıcı Mektebi Romani Orchestra*. In the following article titled *The New Song Movement: Functionalization of Music for Left Wing in Chile and the Chilean Diaspora after 1973*, Gülce Özen Gürkan inquires how music became one of the factors that ensured memories of what happened in Chile were transferred to following generations in diaspora after the members of Unidad Popular and New Music Movement musicians that were exiled with the Pinochet coup in Chile in 1973 migrated to all around the world, how the New Song Movement was situated and functioned as an

* Hedetoft, U., & Hjort, M. (2002). *The Postnational Self: Belonging and Identity*. Minneapolis: University of Minnesota Press.

opposition, a government, and as a migrant movement in the historic process. On the other hand, Hale Yılcıoğlu Biçer attempts to understand and explain the “Huysuz Virjin” performance using concept of performativity borrowed from Butler in the scope of gender and identity and heterogeneous state of the performance that refers to middle ages carnivals with the concept of carnivalesque borrowed from Bakhtin under the title *Performativity and Musical Representation: “Huysuz Virjin” as a Carnavalesque Performance*.

In the second half of our journal the article titled *Study of Reference Pitches in Ottoman-Turkish Music Through Analysis of the Historic Ney* written by Nağme Yarkin and Ali Tan aims to present researchers studying theory or music of the period a model using the data collected and targets revealing the performance ability that continues in the reference of the ney instrument in Ottoman - Turkish music by analyzing the neys of the renowned ney players in the historical scene. Afterwards, in the study of piece titled *Beethoven Op. 57 “Appassionata”* the author Emre Elivar assessed the piece titled Op. 57 “Appassionata” written by Beethoven in 1804-1805 period in terms of a general outlook on piano sonatas of the composed followed by its rendering. In article titled *“Variations Sérieuses” and Its Characteristics by The Aspects of Performance – Composition* which is a similar study of a piece, the author Özgür Ünalı assesses “Variations Sérieuses” piece of Felix Mendelsshon from the perspective of a performer. Finally, the author Uğraş Torun presents a compilation of aesthetic concepts and theories of music while presenting examples to the period called romantic period in Classical Western Music in his articles *“The Importance of Aesthetics in Music in Education and a Periodic View on the Development of Music Aesthetics*

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Editor