

Editorial Presentation: Music

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Since ancient times, we have regarded music as a component of social structure, as one of the tools and mediators. In other words, we have known for a long time that music is not a singular phenomenon. We increasingly understand music as a process, an activity, rather than an object with a specific moment of creation and fixed properties in time and space, and we see each moment of music creation, *poiesis*, and *praxis* as a series of social actions and conventions. However, some of the questions that researchers try to answer have changed little to this day: What elements constitute the social essence of music? How does music acquire its social functions, meanings, and values? How does music relate to general social distinctions such as nation, class, and gender? The musicologist of today attempts to answer these questions and their derivations with a toolkit consisting of theories, methods, and approaches from various sub-disciplines, from musicology, which can be considered the umbrella discipline, to music anthropology, music sociology, music psychology, music philosophy, music aesthetics, and music folklore, all under the influence of changes, debates, and distinctions among the social sciences. In doing so, however, the musicologist must directly or indirectly confront a number of fundamental questions, such as how the natural sciences' understanding of objectivity can be established in the social sciences –or whether such objectivity should be established at all- and how to eliminate the positivist and universalist assumptions and discourses. These “challenges” make music a dynamic field of study for social scientists. It forces the music researcher to reconsider and rethink the limits and possibilities, especially the material, the actors, and the method of music research.

When considering music research, special consideration should be given to periodicals, as these publications, together with the catalogues and dictionaries that developed in the eighteenth century, are significant platforms of the intellectual climate upon which music study is formed. The fact that more than 1,500 journals were published between 1798 and 1900, pioneering the later musicological tradition, such as, *Allgemeine musikalische Zeitung*, *Jahrbücher für musikalische Wissenschaft*, *Vierteljahrsschrift für Musikwissenschaft*, *Quarterly Musical Magazine and Review* and *Revue Musicale* (Duckles, 1970, p. 77), is sufficient to understand the dominant role of journals in music research. In these journals, the articles by Friedrich Rochlitz, Friedrich Chrysander, Robert Eitner, Philipp Spitta, and Guido Adler on music history, sound physics, music grammar, music rhetoric, and music criticism, in particular, played an essential role in the understanding of music research as an independent discipline and in defining its scope and areas of specialization. For example, the first article in the first issue of *Vierteljahrsschrift für Musikwissenschaft*, published in Leipzig between 1885 and 1894, was Guido Adler's article entitled “Umfang, Methode und Ziel der Musikwissenschaft”, which represented one of the turning points in the history of the discipline and dealt with the scope, method, and goal of

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musicology. Looking at Istanbul's music publishing industry, we find that music journalism is not as institutionalized as musical note publishing, which began in the 1850s, or cannot be further institutionalized but is mostly the product of personal efforts (Gençer, 1994, p. 539). In the early twentieth century, journals such as *Şehbâl*, *Millî Tebebbûlar*, *Dârülelhan*, *Nota*, *Mûsiki Mecmuası*, Halkevleri magazines, especially *Ülkü*, *Türk Folklor Araştırmaları*, *Filarmoni*, *Orkestra*, and *Opus* published articles by authors such as Rauf Yekta, Hüseyin Sadeddin Arel, Mahmut Ragıp Gazimihal, Halil Bedi Yönetken, Cevat Memduh Altar, and Gültekin Oransay on the historical, theoretical, and social aspects of music research, some of which focused on music research and others more generally on various disciplines of the social sciences. These articles retain their importance not only in the time they were published but even today, for these are an essential part of the literature study by the modern musicologist. By dedicating the 24th issue of the MSFAU Journal of Social Sciences to music, we hope to contribute significantly to the literature.

The current issue of the *MSFAU Journal of Social Sciences* contains ten articles dealing with various aspects of music research, showing us once again how broad music research is in terms of its scope:

The article by Ali Yunus Gencer entitled “*Understanding Opera’s Predecessor Madrigal Comedy and an Analysis of Il Zabaione Musicale by Adriano Banchieri*” considers madrigal comedy one of the representatives of the new approach that reveals opera. In his article, the author illustrates this new approach by examining Adriano Banchieri’s three-act *Il Zabaione Musicale*, a prolific composer and theorist who lived in the second half of the sixteenth century and the first half of the seventeenth. This work is believed to have played an essential role in the development of the genre and to represent a synthesis of the madrigal styles of the period.

Fatma Zeynep Bilge’s article entitled “*Junction Point of Music an Literature: Literaturoper*” examines the relationship between literary works and opera. It examines how the relationship between literary texts and music, librettist and composer, has shaped some of the most fundamental operas in the repertoire.

Ayşegül Dinç’s article entitled “*Gestic Music*” deals with gestus, one of the basic concepts of epic theater and gestic music, and discusses the functions attributed to music in epic theater, particularly about its role in creating contrasts with the action and generating irony.

İpek Akanay’s article entitled “*The Role of Music in Édouard Louis’s Novel Who Killed My Father and the Play of the Same Name by Moda Sahnesi*” is another article dealing with the relationship between literature and music. In her article, Akanay questions the contribution of musical signs to the semantic world of the work, which has been transformed from a novel into a play through its presentation and interpretation at Moda Sahnesi.

Ayşe Tül Demirbaş’s article entitled “*Atmeydanı: The Stage of Sound and Power*” is in the context of strengthening the bond between the ruler and the ruled and in the context of strengthening the bond between the ruler and the ruled held for the births, circumcision ceremonies, betrothals, and marriages of the members of the dynasty in the Ottoman Empire. It is about the circumcision feast in the Atmeydanı of Prince Mehmet, the son of Murad.

Fatih Akman’s article entitled “*The Poetics of the Open Work and Openness in Music*” takes *Umberto Eco’s Opera Aperta* (1962) as its starting point, which retains its relevance and is a reference text concerning the concept of openness. The author evaluates the relationship between the work, the performer, and the recipient together with the texts on openness in music.

The article by Erdem Çoğulu entitled “*‘Musical Phrase’ in The Light of Music Literature*” considers the definition of the musical phrase by drawing attention on the harmonic cadence. In



doing so, the author examines similarities or differences in the definitions of the musical phrase by music pedagogues, composers and theoreticians from 18th century on.

Hale Birgül Akçakmak assesses the debates in performance theory through music with her article titled “*An Overview on the Use of Music in Cem Ritual Through the Concepts of Liminality and Communitas*”. She approaches semah and saz in the context of Victor Turner’s performance studies, concepts, and texts.

Argun Çakır’s article entitled “*A Critical Essay on the Article 'Mardinli Koçerler': The Political Dimensions of Academic Responsibility in Studying the Kurds and Peripatetic Groups*” is a critical response to the article “*Mardinli Koçerler*” by Mahir Mak and Belma Kurtişoğlu published in the 18th issue of our journal. The fact that Çakır writes his critique based on his fieldwork is very valuable for scholarly dialogue, interaction, and discussion; the mediation that our magazine makes at this point is a great pleasure for us.

Considering that the acquisition of basic international texts into Turkish is important not only for the competence of music research in Turkey but also for the maturation of Turkish in terms of scientific language and concept, we have included the Turkish translation of Henry M. Johnson’s article entitled “*An Ethnomusicology of Musical Instruments: Form, Function, and Meaning*”, which deals with instruments from the perspective of ethnomusicology, by Seyit Yöre, in the current issue of our journal.

We would like to thank the authors who provided us with their papers for publication in the 24th issue of the *MSFAU Journal of Social Sciences*, as well as all the experts who contributed their knowledge and experience to improve the quality of these studies by serving as reviewers.

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