# FROM THE GUEST EDITOR

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I was deeply honored to be invited to guest edit this issue of *Ethnomusicology Journal*, published by the Association of Ethnomusicology - Türkiye. I was even more honored when I perused recent volumes and discovered the high quality of the papers and the diversity of perspectives presented in it by writers from Türkiye and other countries. When asked to select a theme for my guest-edited call for submissions, I suggested three themes that I have been thinking and writing about for decades (among them Seeger 1986, 1992, and 2008). These were applied ethnomusicology, audiovisual archives, and rights over music. While each is a separate field of activity, with its own professional organizations and publications, they are related to one another. They are also all rapidly growing areas of activity and significance for ethnomusicologists, communities, and musicians in the 21st century.

Applied ethnomusicology is defined differently in different sources. Most simply, it is the use of ethnomusicological research and theory to address music-related problems faced by communities and individuals outside the academic community. Many nations, communities, and musicians are troubled by rapid changes in their musical heritage and seek ways to safeguard valued genres and encourage transmission of knowledge and music to younger

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generations. In other cases, sudden disasters, wars, migration, and other traumas challenge the survivors to maintain or establish identity and cultural traditions. Applied ethnomusicologists can be of assistance both by developing systematic approaches to understanding why some local traditions flourish and others do not (SCHIPPERS and GRANT 2016) and by more directly assisting communities and artists to gain recognition and greater prestige for their music. This can be done by assisting them to apply for recognition through UNESCO, following guidelines of the 2003 Convention on the Safeguarding of the Intangible Cultural Heritage and national legislation to safeguard national Intangible Cultural Heritage (ICH). Applied ethnomusicologists use many methods to work with communities and individuals to address their needs. The rapidly expanding literature on applied ethnomusicology is filled with examples of how they have done this (see, for example, Titon and Pettan 2015 and Gunderson, Lancefield, and Woods 2019).

Audiovisual archives are active participants in many applied ethnomusicology projects and community activities. All audiovisual archives have some of the same functions: they acquire, organize, preserve, provide access to, and disseminate recordings. How each of these functions is managed varies widely among archives. The preservation of archived recordings is very important, however. Many older archives have early recordings of musical performances in their vaults that are unknown to the communities in which the music was originally recorded. Some applied ethnomusicologists have worked to locate and return recordings located in archives to the recorded communities, often in close collaboration with local musicians or institutions (handbook of music repatriation). This is variously called "repatriation," "bringing music back home," or "recirculation." Such returns can lead to revivals of forgotten traditions, new creations based on them, or nothing at all. (Not everyone is moved by recordings of long abandoned musical traditions). In the digital age there has been a huge expansion of, and interest in, all kinds of archiving. Archives now see themselves as stewards of the music they have organized and want as much of it to be as accessible to as many people as possible while observing ethical and legal considerations. Many local communities are creating their own archives, organized in their own ways and in their own languages. This gives them greater control over what is available, who can access it, and how it can be used—in short, issues of rights.

This is why the theme of rights over music is so important. Rights and ethics are an important part of applied ethnomusicology and audiovisual archives. Who has what rights to which aspects of music is extremely important and frequently a source of conflict. Archivists think about rights a lot and ethnomusicologists tend to know too little about them. Artists and communities are right to be worried about how they can retain the rights to their creations, sounds and images. Most national copyright legislation is written on guidelines of the World Intellectual Property Organization (WIPO). These are based on a commercial understanding of music ownership. It privileges literate individuals creating new works for commercial purposes who have access to legal advice over communities whose music is held to be ancient, is orally transmitted, and does not have a single recent creator. For over a century traditional and folk music were considered to be available for anyone to use without

restrictions. Even when an item can be claimed under copyright, that protection expires after a defined length of time (frequently the life of the creator plus 70 years). After that the item is not protected at all and can be used or arranged by anyone. While that seems like a long time, for Indigenous peoples around the world that is a very short time for sacred songs of eternal value. The United Nations Declaration on the Rights of Indigenous Peoples offers some protection for the cultural productions of Indigenous peoples. But those protections do not apply for all the non-Indigenous communities who have local traditions they value and would like to protect, and also receive money for. In many cases the issue of rights is closely associated with major economic interests. In 1992 I wrote: "[Ethnomusicology] will be poorer for neglecting the rights and obligations associated with music, and we will have less and less to contribute to a dialogue about contemporary music, which is increasingly shaped by the very processes we appear to be ignoring." I still think so. Who should have what rights over which aspects of music is an issue that applied ethnomusicologists, archives, communities, and individual artists all need to reflect upon and develop strategies to address.

These were the three themes I suggested and the reasons I thought they could be included in a single volume. The journal editor, Özlem DOĞUŞ VARLI, sent out a call for manuscripts that I forwarded to several ethnomusicologists I knew were working on these issues. More manuscripts were submitted, peer-reviewed, and approved for publication than could be included in this volume. Some will appear in the next issue. Here is a short description of the contents of this volume.

The first essay is by Huib SCHIPPERS, who has written extensively on applied ethnomusicology and safeguarding musical traditions. In "So You Want to Be an Applied Ethnomusicologist? Seven Things They Probably Forgot to Teach You at University" he observes that even though many ethnomusicologists are interested in doing applied ethnomusicology projects, most universities offer very little training in the skills required to successfully design, fund, and complete applied projects. He proposes a rough outline of how a one-semester course might be designed to address this shortcoming in university training, based on his experience creating and teaching such a course at UCLA, in the United States.

"Applying Ethnomusicology in Nagaland," by Christian POSKE, is an excellent description of how POSKE undertook applied ethnomusicology projects at the Highland Institute in Nagaland, India. He presents his work in the light of SCHIPPERS' writings on musical ecosystems and Gillian HOWELL's modification of SCHIPPERS' points from her experience in different armed conflict zones.

In "Mapping A Decade of Applied Ethnomusicology (2015-2024) Through ICTMD Study Group Symposiums" Olcay MUSLU demonstrates the growth and expansion of applied ethnomusicology in the papers presented over a period of ten years. Starting with a joint symposium of the Society for Ethnomusicology (SEM) and the International Council for Traditions of Music and Dance (ICTMD) and continuing with five ICTMD Applied Ethnomusicology Study Group meetings, MUSLU concludes that, although Applied

Ethnomusicology has strengthened in global relevance over the years, not all nations are participating in the debates. Core discussions have typically been dominated by Global North and anglophone participants and publications. She notes that Turkish academia has been only minimally represented in international forums and symposia, for reasons she presents, and gives a valuable description applied ethnomusicology in Türkiye and how it might further develop.

The next paper is a collaboration among Indigenous and non-Indigenous authors that follows the format of a workshop they presented at the 2025 World Conference of the ICTMD in New Zealand. In "Caring for Data Now and in the Future: Perspectives on and Approaches to Data Sovereignty in Community, Institutional, and Educational Contexts" Bert CROWFOOT, Sandra CROWFOOT, Mary INGRAHAM, Tiriki ONUS, and Sally TRELOYN address the issue of rights over images and sounds collaboratively and directly using their experiences in Canada and Australia. This is the kind of collaboration called for by many ethnomusicologists and communities.

Acoustic environments often have profound significance for those living, working, or passing through them. In "The Role of Soundscape in the Construction of Urban Identity and the Musicscape of Trabzon" Aycan TURAMAN and Uğur ASLAN describe the importance of music in the soundscape of Trabzon, a city on Türkiye's Black Sea coast. These musical sounds, like local dialects or oral expressions, serve as tools for constructing identity and function as integral elements that shape the soundscape and evoke a sense of place. Soundscapes also change, and the loss of remembered sounds can be deeply felt by those who valued them.

The closing paper of the section focuses directly on audiovisual archives—what they are, how they are changing, and what they should be like in the 21st century. What is the role of audiovisual archives in an era in which it seems that almost everything recorded is also posted to YouTube or a social media platform? Or is YouTube a replacement for archives? These are issues raised by Janet Topp FARGION's in "Changing Access, Outreach, and Formats: Archives in the Age of YouTube." Originally prepared as a short, provocative, discussion piece for an international conference and based on her decades of experience at the British Library, this article is an eloquent introduction to some key issues in audiovisual archiving. FARGION moves from a definition of an archive to a detailed comparison of what YouTube and archives do. She stresses the importance of the preservation function of archives as well as their responsibility to observe legal and ethical constraints of data sovereignty on the dissemination of their collections.

In addition to thematic papers, this journal also publishes free submissions, under the direction of the General Editor. There are two papers in this section.

Erhan ÖZDEMİR, in "Ruzba: Cultural Representation of a Folk Instrument in the Alevi Belief System" makes the important point that musical instruments are not only objects for sound production, but also carriers of collective memory, aesthetic expression, and cultural identity.

His paper argues that the stringed musical instrument *ruzba* plays an active role in the construction of Alevi identity at aesthetic, religious and sociocultural levels and stands out as a functional tool in the representation of this identity at both individual and collective levels.

Finally, Alican Ozan İŞCAN and Aykut Barış ÇEREZCİOĞLU discuss the phenomenon of Anatolian Rock in "Revived Revivals: Repro-Retro and Anatolian Rock in the Case of Altın Gün". Using the band *Altın Gün* as a case study, they examine the trajectory of the genre and the sometimes-slippery definitions of genre in the press and scholarly writings about popular music.

In conclusion, I give my profound thanks to Özlem DOĞUŞ VARLI, editor of this journal for many years, for offering me the honor of serving as a guest editor and for her assistance and patience as I struggled with the academic journal portal and tight deadlines to complete this issue. She and previous editors have made *Ethnomusicology Journal/Etnomuzikoloji Dergisi* an outstanding example of how ethnomusicology journals in different countries can contribute profound insights to global ethnomusicology from a regional perspective.

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