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**Porte Akademik
Müzik ve Kimlik**

/

**Porte Akademik
Music and Identity**

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/
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PREFACE

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For the last several decades, the ever-evolving concept of identity has been a central issue for researchers from the many disciplines who examine musical phenomena. Whereas we had once associated identity mainly with religious, ethnic, or national groups, it has recently become a scholarly commonplace that identity functions as a conceptual tool on many levels of human experience, from the individual to the mass societies of nation-states and everything in between. Taking as a starting point the well-worn postulate that music can be a means to manifest identity, construed broadly, we decided to include articles from any of the music disciplines (i.e. musicology, ethnomusicology, historical musicology, systematic musicology, cognitive musicology, empirical musicology, and music theory) blending this with research that derives from other other fields for whom musical phenomena are a substantial element (philosophy, sociology, anthropology, history, critical theory, gender studies, psychology, economics, and many others).

What we tried to do was to include articles that question some of the long-standing assumptions and central texts in this line of research. For example, while identities are often delineated in isolation or in antagonistic opposition to other identities, perhaps several identity groups existing in the same society could be considered in an agonistic relationship. Similarly, one could call into question the hard boundaries that the discourses of identity politics consistently claim as a rhetorical strategy, but likely do not capture what are in reality more fluid and unstable boundaries between cohering groups. We hope that you enjoy this issue.

