

**ACADEMIC MUSIC JOURNAL PUBLISHING IN TÜRKIYE:
A FIELD-THEORETICAL ANALYSIS OF
INSTITUTIONALIZATION, SYMBOLIC CAPITAL,
AND EDITORIAL STRUCTURES**

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**ИЗДАВАЊЕ АКАДЕМСКИХ МУЗИЧКИХ ЧАСОПИСА
У ТУРСКОЈ: АНАЛИЗА ИНСТИТУЦИОНАЛИЗАЦИЈЕ,
СИМБОЛИЧКОГ КАПИТАЛА И УРЕДНИЧКИХ СТРУКТУРА
ИЗ ПЕРСПЕКТИВЕ ТЕОРИЈЕ ПОЉА**

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ABSTRACT

This article examines music journal publishing in Türkiye through Pierre Bourdieu's field theory. While briefly outlining developments since the

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nineteenth century, its primary analytical focus is the post-1980 period, marked by the institutionalization of academia and the rise of peer review culture. The article specifically traces post-2000 transformations driven by digitization, open access, and indexing systems, showing how standardized editorial workflows formalize relationships between journals and symbolic capital. It conceptualizes editorial networking as a field-level practice through which language policy, reviewer mobility, and networked authorship operate as instruments of internationalization.

KEYWORDS: music journals, Türkiye, Pierre Bourdieu's field theory, *DergiPark*, editorial networking.

АПСТРАКТ

У овом раду разматра се издавање музичких часописа у Турској из перспективе теорије поља Пјера Бурдијеа. Иако се укратко сагледава развој од деветнаестог века, примарни аналитички фокус усмерен је на период након 1980. године, обележен институционализацијом академског поља и успостављањем културе рецензирања. Рад посебно прати трансформације подстакнуте дигитализацијом, отвореним приступом и индексним системима после 2000. године, показујући како су стандардизовани уреднички токови формализовали однос између часописа и симболичког капитала. Уредничко умрежавање концептуализује се као пракса на нивоу поља, кроз коју језичка политика, мобилност рецензента и умрежено ауторство функционишу као инструменти интернационализације.

Кључне речи: музички часописи, Турска, теорија поља Пјера Бурдијеа, *DergiPark*, уредничко умрежавање.

INTRODUCTION

Music periodical publishing in Türkiye offers a productive field for examining how the domain of cultural production has historically emerged and organized itself over time. Journals are not merely outlets for publishing texts; within Bourdieu's field theory, they function as structures through which symbolic capital circulates, the positions of academic and cultural actors are shaped, and legitimacy is produced. For this reason, the development of music periodicals in Türkiye must be evaluated in connection with cultural policies, institutional formation, and shifts in media environments.

Although music journals of the late Ottoman period were short-lived, they were rich in content. Through repertoire listings, biographical sketches, and critical writing, these publications helped establish an early musical public sphere. In the early Republican period, new cultural policies and emerging educational institutions provided periodicals with a broader scale and a clearer orientation. Regularly published journals such as *Musiki Mecmuası* [*Music Journal*] became central points of reference in the field, bringing together discussions of technology, repertoire, criticism, and musical identity.

Between 1950 and 1980, popular music magazines helped shape youth culture and the agenda of the music industry. During the same period, the expansion of universities increased scholarly output and contributed to the emergence of new academic journals. After 2000, digitization, open-access initiatives, *DergiPark*'s¹ workflow management, and *TR Dizin*'s² quality criteria have restructured academic music publishing. Metrics such as visibility, citation, consistent peer review, and timely publication have become key determinants of competition within the academic field.

Despite this historical development, certain problems persist. The limited representation of Türkiye-based music journals in international indexes, inconsistencies in editorial practices, and the predominance of Turkish as the language of publication reduce the international visibility of these journals. However, digital infrastructures such as *DergiPark* and *TR Dizin* created a new framework that standardizes editorial processes at the national level. Today, DOI registration, ORCID integration, double-blind peer review, and open-access policies have become core instruments affecting the symbolic capital of journals.

This article examines academic music publishing in Türkiye through the conceptual lens of Bourdieu's field theory, Habermas's notion of the public sphere ([1962]1989), and recent approaches to digital transformation and open access (2006; 2015). According to Bourdieu, the "field" is a structured space shaped by power relations between individuals and institutions within the cultural world. Fields such as art and literature operate not only under external pressures but also according to their own rules. Therefore, the field is both a space of competition and a site where rules and legitimacy are negotiated

¹ *DergiPark* is a national digital publishing platform operated by TÜBİTAK [Scientific and Technological Research Council of Türkiye] that hosts Turkish academic journals and provides standardized workflow management for submission, peer review, editing, and open-access publication.

² *TR Dizin* is Türkiye's national academic indexing system, which evaluates journals based on criteria such as peer review quality, publication regularity, ethical standards, and editorial transparency, and serves as a key reference point for academic recognition and evaluation.

(Bourdieu 1993, 30). In modern culture, prestige and recognition – that is, symbolic capital – are often more decisive than economic gain (Bourdieu 1983). The field is based on people's habits and tendencies (*habitus*) and the types of capital they possess: economic (money), social (networks/relationships), cultural (knowledge/education), and symbolic (prestige). Cultural capital is expressed in three forms: embodied (personal knowledge/habits), objectified (material things such as books and collections), and institutionalized (diplomas and titles) (Bourdieu 1986, 243). As the field becomes more autonomous over time, the criteria for evaluating works also come from within the field. Within this framework, we can think of journals as key nodes where prestige is distributed and legitimacy is produced through debate.

In this context, the research axis of the article is shaped by the following questions: What functions have music journals assumed from the late nineteenth century to the present, and through what content forms have they contributed to public debate? How has digitization since the 2000s, with a focus on *DergiPark* and *TR Dizin* infrastructure, rescaled the visibility, workflow, and internationalization parameters of Turkish academic journals? In today's academic ecosystem, to what extent do language policies, the internationalization of editorial boards, persistent identifiers (DOI, ORCID), and open data/additional material practices facilitate or limit the connection of journals to the citation ecosystem?

This study is based on two observations. First, music journals published in the late Ottoman period were short-lived but rich in content; they produced early public discourse through original series (e.g. biographies) and repertoire-based texts that made the local/urban music public sphere visible (Öztürk 2020). Second, starting in the Early Republic, institutional publications and titles that gained continuity, such as *Mûsikî Mecmûası*, became the norm-setting medium for the field by bringing together the axes of technology–education–criticism–identity on the same page. While popular magazines in the 1950–2000 period constructed youth culture and the industry agenda within the “poster–interview–list” triangle (Kuyucu 2018), the processes standardized around *DergiPark* and *TR Dizin* in the 2010s and beyond have transformed the rhythm and visibility of academic publishing. *DergiPark*'s hosting and editorial process management, together with *TR Dizin*'s criteria such as “timely publication + ODIS,”³ form the structural backbone of the current ecosystem.

³ ODIS [The Online Journal Monitoring System] functions as a centralized monitoring infrastructure that enables *TR Dizin* to standardize, document, and audit the editorial and publication workflows of academic journals.

Pierre Bourdieu's (1993) approach to the field of cultural production provides a strong analytical tool for explaining the structure and functioning of academic music publishing. According to Bourdieu, the cultural field is organized between two poles: the autonomous pole, grounded in symbolic capital (expertise, academic authority, methodological rigor), and the heteronomous pole, shaped by economic capital, visibility, and commercialization. Academic journals exemplify the autonomous pole, as their decision-making processes are largely governed by internal field norms, their submissions are filtered through peer review, they adhere to methodological standards, and they regulate the circulation of knowledge across institutions. The main indicators of the autonomous pole include the production of symbolic capital (the scholarly reputation of the journal, the expertise of its contributors, methodological precision); epistemic authority (terminological accuracy, historical source usage, archival tradition); institutional support (universities, research centers, public institutions); and intra-field competition (quality of submissions, functionality of peer review procedures, presence in indexes).

Although academic music journals in Türkiye appear to be formally structured according to the principles of the autonomous field, in actual practice, heteronomous pressures, institutional hierarchies, and the demands of academic career advancement partially erode this autonomy.

This study evaluates four historical periods – from the late Ottoman era to the present – within the analytical apparatus of Bourdieu's field theory. In doing so, it demonstrates how music journal publishing has been shaped by the distribution of symbolic capital, the positioning of actors, and the production of legitimacy. These processes provide a critical analytical basis for understanding Türkiye's cultural modernization and the contemporary configuration of its academic field.

The primary point of departure for this study rests on two observations. The first is that the music journals of the late Ottoman period, despite their short lifespan, contributed to the formation of an early musical public sphere. The second is that institutional publications of the Republican era, as well as regularly issued journals such as *Musiki Mecmuası*, became central sites of legitimacy production within the field. When these two trajectories are combined with the post-1950 proliferation of periodicals and the post-2000 development of academic infrastructures, the examination of music journal publishing in Türkiye across four distinct periods becomes possible.

The emergence and development of music periodicals in Türkiye, from the late Ottoman era through the first half-century of the Republic, were directly shaped by dynamics of modernization, educational policies, cultural transformation, and the formation of the public sphere. Along this historical

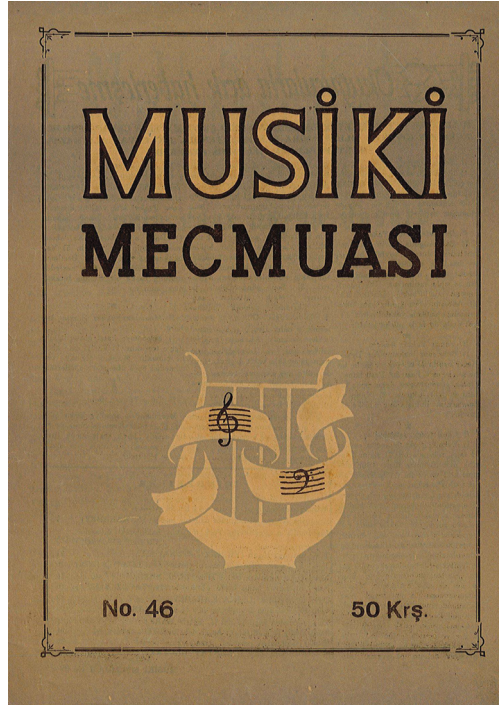


Figure 1. *Musiki Mecmuası* 46 (December): 1951, cover page.
Fikret Merve Eken Küçükaksoy's private collection.

trajectory, music journals became not just outlets for news and criticism, but instruments that institutionalized particular aesthetic, theoretical, and pedagogical orientations, distributed symbolic capital, and produced legitimacy within the field. Thus, music periodical publishing can be understood both as a reflection of, and as a vehicle for cultural and institutional modernization. Bourdieu's concept of the cultural field provides a functional framework for analyzing this process, since within this field knowledge, expertise, and visibility have accrued value not primarily through economic capital, but through forms of symbolic and cultural capital.

Habermas's concept of the public sphere ([1962]1989) introduces another crucial dimension to this transformation: from the late Ottoman period onward, music journals generated small yet influential communities of readers and facilitated discursive spaces; in the Republican era, these publications operated within a broader framework shaped by state cultural policy. The structure formed in the late nineteenth and early twentieth centuries thus established the foundation that shaped musical thought, repertoire conceptions, and institutional orientations in Türkiye up to the 1950s.

EARLY EXPERIENCES IN MUSIC JOURNAL PUBLISHING: FROM THE LATE OTTOMAN ERA TO THE 1950S

The starting point of this process – the transformation of music into a publicly visible and socially embedded cultural practice – lies in the expansion of the printing regime and the growing visibility of cultural life in the public sphere following the Tanzimat reforms.⁴ After the Tanzimat period, through activities such as theatre, concerts, parades, ceremonies, and staged performances, music ceased to be confined to the limited circles of the *meclis*⁵ tradition. Instead, it became a regular component of urban life.

Technical innovations in print media – particularly lithography and modern printing techniques imported from Europe – facilitated the reproduction of Western musical notation and led to a rapid proliferation of printed scores and repertoire collections, alongside Hamparsum⁶ notation and handwritten archival materials. The increasing availability of music books and printed scores in Istanbul created a new readership and laid the groundwork for a segment of society that actively sought music writing. In its initial phase, theatre and concert announcements, critical commentaries, and short musical texts that appeared in the cultural pages of newspapers enabled the emergence, toward the end of the nineteenth century, of music-themed supplements, short-lived publications, and ultimately, fully stand-alone music-only journals that developed out of the music columns in newspapers.

⁴ In 1839, Sultan Abdülmecid proclaimed the Tanzimat Edict, initiating a sweeping reform program that sought to reorganize the empire's core administrative, legal, and institutional foundations (Yıldız 2021). This edict signaled the beginning of the Tanzimat era, defined by an explicit attempt to modernize governance and recalibrate state – society relations through new regulations of the public sphere. During this period, music entered civil life as a shared public experience – performed in squares, parades, theaters, and concert halls – rather than remaining confined to elite *meclis* gatherings. The establishment of new schools, cultural associations, theatrical venues, and newspapers reflected a deliberate infrastructure-building process that expanded cultural participation and reshaped musical life.

⁵ *Meclis* refers to semi-private musical gatherings held in domestic or elite settings (such as mansions, palaces, or tekkes) within the Ottoman musical tradition, where trained musicians and a select audience engaged in listening, performance, and social interaction. These gatherings functioned as key sites for musical transmission, repertoire circulation, and aesthetic cultivation, rather than as public or institutional performances.

⁶ Hamparsum notation is a letter-based (and sometimes described as semi-Khazar) musical writing system developed in the early nineteenth century by Hamparsum Limonciyan, and was particularly used within Ottoman court circles and church repertoire for recording works of Turkish music. Due to its practicality and memorability, it was widely employed in the notation of Turkish music compositions throughout the nineteenth century.

Publications such as *Âlem-i Mûsikî* [*The Musical World*], *Hânende* [*The Singer*], *Musavver Hâle* [*Illustrated Scenes*], and *Tiyatrove Mûsikî* [*Theatre and Music*] represent primary examples documenting the musical culture of this period. *Âlem-i Mûsikî*, prepared by Mehmed Baha Pars and first published in 1919, produced dense content over the course of sixteen issues, including analyses of *makam*, instruction in *usûl* [rhythmic cycle], theoretical debates, biographies, discussions of musical institutions, and aspects of professional culture. *Hânende* compiled the popular dimensions of urban musical culture with its emphasis on lyrics and notation. *Musavver Hâle* reflected a multidisciplinary artistic perspective through its coverage of music, theatre, and literature (Polat and Yaygın 2019). *Tiyatrove Mûsikî*, published in 1928, was short-lived yet effectively captured the performance culture of its time. What these journals held in common was that, despite addressing a relatively narrow readership, they were extraordinarily rich in content. The contents of music periodicals – such as serialized articles, biographical narratives, repertory presentations, descriptions of *usûl*, and debates regarding *alaturka-alafranga*⁷ aesthetics – shaped the discursive axes of musical thought of that period. For this reason, late Ottoman music periodicals created small yet influential embryonic publics. Symbolic capital circulated within these circles, and the ideas that gained legitimacy in the pages of these journals laid the groundwork for the ideological and aesthetic debates of subsequent periods.

Dârü'l-Elhân [House of Melodies], which marked a major institutional turning point in the late Ottoman period, was established in 1917 by Rauf Yekta Bey and other prominent musicians of the time, functioning as an institution that combined repertoire collection, research, and education under a single framework (Paçacı 1999). Its publication organ, the *Dârü'l-Elhân Mecmuası* [*Journal of Dârü'l-Elhân*], consisted of only seven issues published between 1924 and 1926, yet possessed exceptionally dense content (Özcan 1993). Through the concerts it organized, its repertoire-collecting initiatives, publication and transcription of classical Turkish music works, theoretical writings of contemporary musicians, and student contributions, *Dârü'l-Elhân* shaped the *Dârü'l-Elhân Mecmuası* into both an institutional archive and a pedagogical instrument. In this way, *Dârü'l-Elhân Mecmuası* served as a

⁷ The *alaturka-alafranga* debates refer to the cultural negotiations of identity and modernity that took place through music in the late Ottoman and early Republican periods. *Alaturka* denoted the local/*makam*-based musical tradition, whereas *alafranga* represented the Western polyphonic musical system. This binary distinction was not merely aesthetic, but ideological – tied to cultural orientation, modernization strategies, class identity, and competing visions of civilization. The concept manifested in print media, journal discussions, institutional music education, and repertoire preferences.

bridge between the biographical–popular publication tradition of the late Ottoman era and the institutional pedagogical expectations of the Republic, laying the foundation for subsequent publishing practices.

After the proclamation of the Republic (29 October 1923), the institutional restructuring of the musical field directly transformed the nature of music periodical publishing. Republican music policy sought to establish a systematic framework of music education capable of training teachers and performers across the country, as well as cultivating a national and contemporary musical aesthetic. Consequently, journals ceased to function merely as conveyors of information and instead assumed roles in education, norm-setting, pedagogical orientation, and ideological framing.

The *Mûsikî Muallim Mektebi* [The School for Music Teachers], founded in 1924, undertook the responsibility of training music teachers nationwide, and through its own journal provided a wide range of materials, including curriculum debates and proposals, lesson content, score and method publications, and repertoire presentations. In doing so, the journal became both a mirror and an instrument of the teacher-training policies (Tangülü and Becerikli 2020; Dereli 2022).

During these years, the widespread practice of folk music collection and the effort to create a national musical aesthetic also found extensive coverage in the journals. Ziya Gökalp's⁸ ([1923] 1999) proposal to harmonize folk music was treated as a form of state policy within the Republican modernization process, and institutions such as the *Halkevleri* [People's Houses], the *Ülkü* [Ideal] journal, radio broadcasting, and various musical organizations supported this ideological orientation. In this way, music periodicals assumed the role of a public platform through which musical policies – grounded in national identity formation – were discussed and disseminated.

The most prominent link in this historical trajectory after 1948 was the *Mûsikî Mecmûası* [Music Journal], founded by Hüseyin Sadettin Arel,⁹ which eventually reached 473 issues, making it the longest-running music journal in Türkiye. The significance of *Mûsikî Mecmûası* lies not only in its longevity but also in its structure, which brought together education, criticism, technology,

⁸ Ziya Gökalp (1876–1924) was a Turkish sociologist whose ideas played a foundational role in shaping the early Republican cultural and nationalist ideology. He argued that a modern national culture should be constructed by synthesizing folk traditions with Western forms, a view that strongly influenced Republican cultural and music policies (Gökalp [1923] 1999).

⁹ Hüseyin Sadettin Arel (1880–1955) was a leading Turkish music theorist, educator, and intellectual who played a decisive role in the systematization of modern Turkish *makam* music theory during the Republican period. As the founder and long-time editor of *Mûsikî Mecmûası*, he shaped debates on the *makam* theory, pedagogy, repertoire, and musical modernization, thereby positioning the journal as a central platform of musical thought in Türkiye.

and identity debates on a common platform. Serialized writings on *makam* theory, methodological discussions, evaluations of concert and radio programming, repertory essays, interview series, and debates on the musical ideas of the period collectively established the journal as a central reference point within the Turkish musical field.

Sectioning practices such as “Makale-i Sene [Article of the Year],” used on the cover and in the content, directed symbolic capital toward particular authors and ideas, shaping internal hierarchies within the field. Readers’ letters and debates created a small yet influential public sphere around the journal. This discursive space made visible both the position of classical Turkish music within the Republican era and the musical dimension of modernization debates. With the increasing influence of radio and phonograph technologies, *Mûsikî Mecmûası* devoted greater space to concert and program evaluations; thus, the cultural transformations of the late 1940s and approaching 1950s were reflected within the journal’s content.

By the 1950s, music periodical publishing in Türkiye had transformed into a multilayered structure. The music publications of the late Ottoman period were limited in scope yet strong in substance. Even though these journals reached relatively small readerships, they helped generate significant musical public through repertory writings, biographies, and criticism. In the Republican era, publishing assumed a more regular and institutional structure. New institutions and educational policies rendered musical writing more pedagogical and broader in scope.

These two trajectories gradually converged over time. Long-established journals such as *Mûsikî Mecmûası* stood at the center of this convergence. These journals did not merely transmit information; they became platforms that determined which composers would be foregrounded, which repertories would gain value, and which debates would be accepted as legitimate. For example, the biographies and analytical writings published about Tanbûrî Cemil Bey¹⁰ strengthened his symbolic position within the musical field. Likewise, discussions on polyphony or educational policy influenced aesthetic orientations and the production of ideas within the field.

For this reason, journals like *Mûsikî Mecmûası* became central media that structured the distribution of symbolic capital, shaped the formation of aesthetic preferences, and directed the course of debates within the musical

¹⁰ Tanbûrî Cemil Bey (1873–1916) was one of the most influential performers and composers of Turkish music. The title *Tanbûrî* indicates his mastery of the *tanbur*, a long-necked, fretted, plucked lute central to the Ottoman–Turkish art music. His innovative performance style and early sound recordings established him as a canonical figure within the musical field.

field. This role positioned such journals as foundational actors in the shaping of the musical sphere in Türkiye.

Thus, the period from the late nineteenth century to the 1950s constitutes a foundational epoch in which music periodical publishing in Türkiye was constructed institutionally, ideologically, and aesthetically – a phase in which continuities and ruptures were interwoven.

THE INSTITUTIONALIZATION OF ACADEMIC MUSIC JOURNAL PUBLISHING IN TÜRKIYE (1950–1980)

Music periodical publishing in Türkiye offers a privileged observation site for examining how the field of cultural production has historically been structured. The limited yet intensive publishing practices of the late Ottoman period, combined with the pedagogical and cultural publication policies formed around state institutions in the early Republic, resulted in the emergence of a particular publishing culture in the field of music. This early phase established the institutional habits, expectations of expertise, and terminological accumulation that form the foundations of today's academic music journal publishing.

After 1950, music periodical publishing in Türkiye progressed along two principal trajectories: on the one hand, popular music magazines addressing broad audiences (such as *HEY*, *Blue Jean*, *Roll*) expanded rapidly; on the other, academic and specialized music journals grounded in expertise, archiving, criticism, and historical knowledge production gradually yet steadily institutionalized themselves. Although the popular magazines covering popular musics and musicians occupied the heteronomous (market-oriented) pole of the field and constituted a smaller part of this historical background, they are nonetheless significant for their contribution to widening the tradition of writing about music in Türkiye. However, the focus of this article is the development of academic music journals, which represent the most salient examples of the autonomous pole.

Following 1980, with the rapid expansion of universities in Türkiye, the proliferation of music departments, and the strengthening of research-oriented academic human resources, academic music journal publishing acquired a genuinely institutional basis. Journals such as *Musiki Mecmuası* (published since the 1948), *Orkestra* [*Orchestra*], and *Mızrap* ([*Plectrum*]), published between 1982 and 1987) reinforced the early norms of the autonomous field through repertory analyses, performance practices, writings on religious music, terminological discussions, stylistic inquiries, and archive-oriented studies. Although not strictly academic, these highly specialized publications functioned as important semi-autonomous platforms that prepared the terminological infrastructure for later academic journal publishing.



Figure 2. *Musiki Mecmuası* 51/461: 1998, cover page.
Fikret Merve Eken Küçükaksoy's private collection.

The academically consolidated example of this trajectory is *Millî Folklor* [National Folklore], published since 1989. Bringing together folklore, anthropology, ethnology, and cultural research within an interdisciplinary framework, *Millî Folklor* institutionalized the conversion of academic legitimacy and methodological rigor into symbolic capital by becoming indexed – as of 1998 – in major international databases such as A&HCI, Scopus, SJR, MLA, IBSS, and *TR Dizin*. Its peer-review system, emphasis on terminological accuracy, and careful use of sources provided a decisive framework that has strengthened the academic status of ethnomusicology and musicology in Türkiye.

Autonomous academic journals operate as mechanisms that convert cultural/academic capital (expert authors, critical discourse, archival and source knowledge, methodological discipline) into symbolic capital (prestige, academic authority, reputation). This transformation became visible through the contributions of early journals such as *Opus* and *Orkestra*, which shaped traditions of repertory writing and criticism; through the indexing and methodological standardization of *Millî Folklor*; through the critical writing

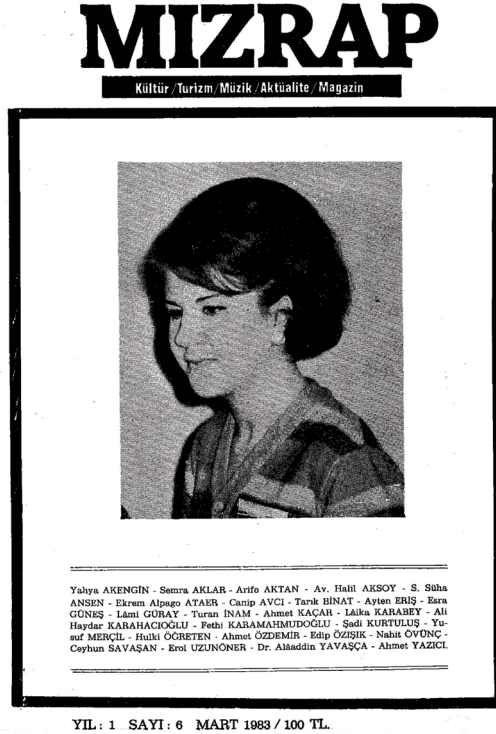


Figure 3. *Mızrap* 6 (March): 1983, cover page.
 Çanakkale Onsekiz Mart University Music and Stage Art Faculty archive.

tradition and interpretive analyses of *Andante*; and through the religious music-focused dossiers of *Mızrap*.

After 2000, the field entered a new phase characterized by internationalization and metric pressures. The increasing prominence of *TR Dizin*, Scopus, and other indexes, publication frequency, calls for international contributions, the requirement of DOI–ORCID registration, and the intensification of review procedures reshaped the institutional functioning of the field. These processes contributed to the improvement of academic quality on the one hand, while on the other, increased the pressures on academic labor: the imperative to increase publication output, the invisibility of editorial labor, and the limitations of institutional resources generated new risks for the sustainability of academic autonomy.

A characteristic example of this period is *Andante*, which institutionalized critical music writing in Türkiye through its commentaries on symphony, opera, festivals, and the recording industry. Although the language of *Andante* addresses both expert readers and the curious



Figure 4. *Andante* 145 (October) 2018, cover page. Fikret Merve Eken Küçükaksoy's private collection.

general audience, it maintains the hegemonic superiority of specialized knowledge. *Makam Müzik Dergisi* [*Makam Music Journal*], with its bilingual (Turkish–English) structure, assumes a function of cultural diplomacy; by increasing the visibility of Turkish musical culture within international academic circulation, it provides the field with a hybrid position. Journals such as *Mızrap* are positioned in the boundary zone between popular accessibility and expertise – reaching a wide readership while preserving the critical depth of the autonomous pole.

Today, academic music journal publishing in Türkiye exists within a dynamic balance between historical continuity and institutional renewal. Journals that established norms of expertise, peer review, terminological accuracy, and archival tradition after 1980 became the primary distributors of symbolic capital; after 2000, however, international indexing systems and metric pressures both increased the visibility of the field and deepened its fragility. The future of academic music journal publishing will be shaped not only by institutional support and methodological rigor, but also by the sustainability of academic labor policies and the strengthening of international intellectual collaboration.

ACADEMIC MUSIC JOURNALS IN TÜRKİYE FROM 1980 TO THE PRESENT

The post-1980 YÖK [Higher Education Council] reform significantly restructured the academic publishing field in which music research in Türkiye is situated. In Bourdieu's terms, the institutional expansion of universities and the proliferation of conservatories and fine arts faculties transformed the positions of actors in the field (departments, journals, editorial boards, referees, authors) and the distribution of capital (cultural, institutional/social, and symbolic capital) among them. During the period from 1980 to 2000, characterized by the "institutionalization and academization" process, the emergence of faculty and conservatory journals, the establishment of peer-reviewed publication norms, and the strengthening of the desire for autonomy (commitment to internal methodological standards, ethical principles, and disciplinary doxa) became noteworthy developments. However, the field's relationship with external (heteronomous) criteria, defined through international visibility, remained limited. In terms of publication language, citation networks, and distribution channels, most actors in the field operated according to an internal market logic based on national networks. The content produced during this period has primarily focused on music genres and music education specific to Türkiye; thus, the unwritten rules of what is considered "scientific," "respectable," and "publishable" in the field have produced a habitus that centers around national knowledge accumulation.

The 2000s witnessed the emergence of digitalization and open access, creating a new dynamic in the field. The launch of *DergiPark* in 2013 standardized the organizational logic of the field through a technical platform. The visibility of double-blind peer review workflows, plagiarism checks, identification tools such as DOI/ORCID, and archival continuity practices became widespread. The normalization of open access has dramatically reduced access costs, lowering the field's participation threshold for both authors and readers, which has triggered a surge in the number of publications and thematic diversification. Indeed, today, subfields such as ethnomusicology, music education, Turkish art/folk music, Western music, the performing arts, organology, and even intersections with neuroscience/technology coexist within the same ecosystem, each with its own subfield conventions and repertoire of expertise. This proliferation has intensified what Bourdieu called "inter-subfield struggle" – that is, competition for symbolic capital such as citations, prestige, and visibility.

When examined in general, academic music journals published in Türkiye have demonstrated significant diversity in terms of numbers and content in recent years. These journals exhibit different profiles in terms of language

policies, indexing levels, and thematic scope. Among the journals indexed in international databases and with the highest visibility *Musicologist: An International Journal of Music Studies*, *Rast Musicology Journal*, *Yegâh Musicology Journal*, and *OJOMUS [Online Journal of Music Sciences]* stand out. *Musicologist* (2017 – present, English) is indexed in Scopus, Web of Science (ESCI), and *TR Dizin*, and with a SJR of 0.160 (Q2, 2024), it is the musicology journal with the highest impact factor in Türkiye. *Rast Musicology Journal* (2013–present, Turkish/English) and *Yegâh Musicology Journal* (2022–present, Turkish/English) are included in Scopus/SCImago coverage, with SJR values of 0.113 (Q3, 2024) and 0.139 (Q2, 2024), respectively. *OJOMUS [Online Journal of Music Sciences]* is similarly indexed in Scopus and DOAJ and has an SJR of approximately 0.101 (Q4, 2024). These journals typically employ a double-blind peer review process and publish two to four issues per year. In terms of content, *Musicologist* focuses on historical musicology, ethnomusicology, and music theory, whereas *Rast* focuses on Ottoman-Turkish music, as well as Middle Eastern and European music. Beyond these, journals listed only in *TR Dizin* and (inter)national indexes (e.g. *EJMD – Eurasian Journal of Music and Dance*, *Konservatoryum–Conservatorium*, *AMADER*, *Ethnomusicology Journal*) cover subfields such as music theory, performance, music education, ethnomusicology, and choreology. Although their international index visibility is limited, they serve an essential function in terms of local academic production.

Journals that have recently begun publication or are available on institutional platforms (*DergiPark*, university open access archives) such as *MESHK: Journal of Religious Music*, *UHAMAD – International Hisarlı Ahmet Music Research Journal*, *Journal of Anatolian Music Cultures*, are thematically narrowed down, focusing on specific musical traditions (e.g. religious music, Anatolian music cultures), and are new initiatives still in the index application stage. It should also be noted that *Porte Akademik*, *Müzik-Bilim Dergisi [Musicology Journal]*, and many other journals that were published in the past or are currently being published, are indexed in other international journal categories. Despite the sustainability issues, it is evident that music journal publishing in Türkiye is becoming increasingly institutionalized, with global visibility having increased, particularly since the launch of the *Musicologist* journal in 2017. However, the field still relies primarily on local indexes.

Today, the situation can be assessed using two thresholds. The first threshold is the national index and open-access backbone: *DergiPark* and *TR Dizin*-compliant journals reinforce the field's internal autonomy criteria through regular publication cycles, transparent processes, and ethical policies. This backbone accelerates the accumulation of cultural capital within the field for young researchers, institutionalizing habitus elements such as entry into



Figure 5. *Musicologist: International Journal of Music Studies* 9 (1): 2025, cover page.

publishing practices, adoption of language/form standards, and peer review experience. The second threshold is external visibility, measured through international indexing (Scopus, RILM, WoS) and SJR bands. Some journals (e.g., *Musicologist*, *Yegâh*, *Rast*, *OJOMUS*) cross this threshold and connect to the field's international doxa; however, at the general level, only a limited number of journals achieve international coverage. Three fundamental "field logics" underlie this limitation: (i) language policy (the dominance of Turkish; the low percentage of full texts in English), (ii) the narrowness of external authorship and editorial circulation (limited progress in international referee/committee integration), (iii) the inadequate implementation of special issue/thematic issue strategies (missing the opportunity to bridge regional/continental themes to global citation networks).

At the intersection of these two thresholds, the *Musicologist* journal occupies a unique position in the field of music journal publishing in Türkiye.

While fully complying with *DergiPark* and *TR Dizin* standards at the national level, thereby fulfilling the conditions for internal autonomy in the field, it is also one of the few examples that can overcome the threshold of international visibility with its structural characteristics.

Several key parameters can explain the journal's unique position:

1. Language and Publication Policy: *Musicologist's* decision to publish exclusively in English increases the journal's international reach and citation potential, enabling it to reach a wider audience and author base compared to journals that publish primarily in Turkish. This allows it to transcend the local habitus of the field and establish a direct relationship with the international doxa.

2. Management and Editorial Structure: The journal operates a transparent and well-functioning editorial process. The peer review system, evaluation periods, and publication policies are openly accessible, setting an example that strengthens ethical and managerial standards in the national arena. Furthermore, working with native language editors enhances formal and linguistic adequacy, increasing the journal's academic prestige.

3. International Integration: *Musicologist* is one of the journals that achieves the highest level of international integration at the level of reviewers, authors, and advisory boards. The high ratio of external reviewers and authors enables the journal to produce a flow of information that transcends the boundaries of the field. Thus, a platform for two-way interaction is established between local knowledge production and global academic networks.

4. Author Profile and Publication Cycle: A significant portion of the articles published in the journal belong to foreign researchers. This is important not only in terms of visibility and citation but also in terms of bringing the cultural capital circulation of the field to a transnational scale.

In conclusion, *Musicologist* can position itself as a model that both institutionalizes internal autonomy mechanisms in the field of music in Türkiye and is open to the international scientific arena. This dual structure makes the journal not only a publication that "opens up from the national to the international," but also a transformative actor that redefines the boundaries of the field itself.

The micro-strategies of journals are closely related to Bourdieu's concept of *illusio* (1983; 1993) – that is, believing in the game and investing in its rewards. Journals aiming for international visibility invest in the international rules of the game through practices such as English-heavy calls for papers, thematic issues with guest editors, increasing the proportion of external institutions (editor/reviewer/author), requests for open data/additional materials, and research ethics/similarity transparency. In contrast, journals that prioritize local knowledge production and community service maximize social capital

in the field – trust and recognition within the national community – which strengthens internal legitimacy despite low citation yields on an international scale. Both strategies are rational in the field; the real issue is achieving harmony between the chosen strategy and the type of symbolic capital targeted.

In terms of numbers, there are currently 10–12 active academic journals (see *DergiPark* 2025) focused on music in Türkiye that maintain regular production. The language of publication is predominantly Turkish, with English abstracts and a limited number of full texts available in English. However, fluctuations in editorial standards, issues with periodic discipline and archival continuity in some titles, and inconsistencies in mission statements and DOI/ORCID applications can lower the field's institutional autonomy coefficient. On the other hand, the visibility provided by open access lowers the field's thresholds (minimum requirements for publishing and visibility, such as access, process knowledge, technical standards, and visibility channels), enabling more researchers and authors to participate in the publishing game by circulating the output of young researchers and institutions in rural parts of Türkiye, accelerating the cumulative capital accumulation of the national knowledge ecosystem.

DergiPark's open access infrastructure enables works from non-centrally located institutions, such as those from eastern regions of Türkiye, to be quickly found and cited in Istanbul, Ankara, and Izmir, which allows authors to gain experience in peer review and editorial practices, and facilitates the expansion of networks around new collaborative projects; thus, the practical barriers to entry into the field are reduced and the participation base broadens. From the perspective of Bourdieu's field theory, this process lowers the threshold for entry into the field, thereby expanding the *illusio* (the motivation to believe in and invest in the game), transforming local cultural capital into symbolic capital through circulation and citation networks, and rearticulating the field's *doxa* through the spread of open science norms. In short, by circulating the output of Anatolian institutions, it lowers the field's thresholds and accelerates the cumulative capital accumulation of the national knowledge ecosystem – and this acceleration is institutionally reinforced by practices such as regular periods, transparent peer review, and data-supplementary materials that nourish the field's autonomy.

The few journals indexed internationally act as poles of attraction within the field. Indicators such as the SJR band, H-index, and years of coverage are not only metrics but also signals of legitimacy within the field. These poles of attraction are reinforced by two critical levers: (1) Language/internationalization policy (proportion of full-text English articles, guest editors, external referees, author mobility), (2) File/subject architecture (themes such

as “regional bridges” like the Balkans–Caucasus–Middle East; methodological/ technological files; data and supplementary material requirements). These levers also explain Bourdieu’s transformation of symbolic capital: recognition gained within the local field can be converted into international, citation-driven visibility through effective network strategies.

EDITORIAL NETWORKING

While editing is one of the most visible roles in the academic field, it is often surrounded by an air of mystery and a somewhat mythological status. When considered within the framework of Bourdieu’s field theory, the editor is not merely a technical executor of the publication process, but an actor who determines the circulation of knowledge, the accumulation of capital, and the boundaries of legitimacy within the field. However, today this role has moved beyond the traditional “peer reviewer–author–editor” triangle and is embodied in a new identity: the editorial networker.

The editorial networker can be defined not only as someone who manages journal’s content, but also as a subject who designs, maintains, and transforms its network of relationships. This person relates the field’s internal dynamics (e.g. ethical, academic, linguistic standards) to the doxa of the international field; that is, they function as an interface that brings together local cultural capital and global symbolic capital. From Bourdieu’s perspective, the editorial networker may be understood as a form of “social capital operator” managing the field’s mechanisms of reproduction.¹¹ This actor undertakes not only the production of knowledge but also the production of relational capital in publishing practices.

In this context, editorial networking is the invisible fabric of interaction that ensures the continuity of a journal or an academic field. The networker’s role is to establish, strengthen, and expand this fabric. In this process, they also: (i) increase the journal’s international visibility, (ii) establish a transparent, ethical, and accountable management structure, (iii) establish mutual trust between native editors, external authors, and peer reviewers, (iv) institutionalize information flow through digital identity tools such as DOI and ORCID, and, in particular, (v) manage the symbolic capital mechanisms behind citation, visibility, metrics, and indexing processes.

From this perspective, editorial networking strategies developed in journals such as *Musicologist* transform not only the field’s publication standards

¹¹ See Bourdieu (1993; 1986) on social capital, field reproduction, and the role of agents in maintaining and transforming field structures.

but also its forms of epistemic visibility. The journal's transparent management model, language policy, working with native editors, and international author-reviewer integration create a process of cultural capital redistribution that, in Bourdieu's words, redefines the field's habitus. Here, the figure of the networker reproduces, in a contemporary form, the historical role of the "networker" (Klotz 2022, 35). This is represented by Wilhelm Doegen (1877–1967), the founder of early musicological networks, who first enabled the establishment and operation of the Royal Prussian Phonographic Commission (1915–1918) as the secretary and the founder of the Humboldt Lautarchiv (Sound Archive): it is no longer knowledge, but the connection itself that has capital value.

Consequently, the editorial networker is an actor who simultaneously manages the axes of visibility, legitimacy, and sustainability in the academic field, accelerating habitus transformation, with editorial networking being the institutional form of this transformation. This dual structure should be seen as a fundamental force in contemporary music publishing, enabling not only journals but also the entire field to evolve into a transnational network of information circulation.

CONCLUSION

This article demonstrates that music journal publishing in Türkiye has progressed from early public sphere formation to institutional consolidation and ultimately to a metrics-driven digital environment in which symbolic capital is being increasingly redistributed. The interplay between national publishing traditions and pressures for international visibility reveals a field that is still negotiating the boundaries of its own legitimacy.

As a result, the field established through inward-looking institutionalization in the 1980–2000 period has both grown in numbers and increased its subfield diversity thanks to the digital open access since 2000. Today's fundamental challenge is to adjust the strategic autonomy–heteronomy balance: Journals that continue to serve the national community and produce local knowledge will broaden their symbolic capital horizon to the extent that they can adopt language and network policies (bilingual/English full-text files, external authorship and refereeing, thematic bridges, open data, and ethical transparency) that connect them to international conventions (doxa). This means that legitimacy across the entire field will be redistributed not only on the basis of local recognition but also of comparable quality standards. The opportunity for music journal publishing in Türkiye lies precisely in its ability to play this dual game simultaneously: securing internal standards with the

DergiPark / TR Dizin backbone, and building a targeted, continuous habitus of internationalization to achieve international visibility in select titles. Thus, the field will have invested in its own *illusio* – that “this game is worth playing” – in a broader and more inclusive sense, as defined by Bourdieu.

This suggests that the future of music journal publishing in Türkiye will depend not only on technical capacity and index compliance but also on whether editorial networkers can operationalize editorial networking as a strategic tool for transforming symbolic capital. Developing comparative regional bridges (Balkans–Caucasus–Middle East–Turkic World), strengthening multilingual publishing policies, and increasing reviewer/author mobility offer concrete avenues for the field’s transition from national circulation to transnational epistemic exchange. Consequently, regarding the field’s future sustainability, its ability to consciously and selectively open itself to global citation ecologies while preserving its internal field ecology and balance will be a crucial determinant.

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ФИКРЕТ МЕРВЕ ЕКЕН КУЧУКАКСОЈ
АБДУЛА АКАТ

ИЗДАВАЊЕ АКАДЕМСКИХ МУЗИЧКИХ ЧАСОПИСА У ТУРСКОЈ: АНАЛИЗА
ИНСТИТУЦИОНАЛИЗАЦИЈЕ, СИМБОЛИЧКОГ КАПИТАЛА И УРЕДНИЧКИХ
СТРУКТУРА ИЗ ПЕРСПЕКТИВЕ ТЕОРИЈЕ ПОЉА

(РЕЗИМЕ)

У студији је представљено издавање музичких часописа у Турској, које је анализирано кроз призму теорије поља Пјера Бурдијеа. Постављају се питања о томе како симболички капитал циркулише кроз периодику и како издавачке структуре одражавају и истовремено стварају културни легитимитет.

Најпре се скицира историјски контекст издаваштва часописа од краја деветнаестог века до педесетих година двадесетог, које је писањем о репертоарима, уредничким дебатама и институционалним политикама обележило музичку културу касног османског и раног републиканског

раздобља. Примарна аналитичка оса обухвата период након 1980. године, који карактерише континуирана институционализација академске заједнице, подстакнута ширењем универзитета, пролиферацијом конзерваторијума и успоном културе анонимног рецензирања. Кроз оцртавање историјских токова долази се и до главног циља чланка: сагледавања промена од почетка XXI века, вођених дигитализацијом, успостављањем отвореног електронског приступа и системима индексирања, посебно кроз деловање националне дигиталне платформе (*DergiPark*) и академског система индексирања (*TR Dizin*), те укључивања појединих часописа у најпрестижније светске цитатне базе *Scopus* и *Web of Science (WoS)*. У том контексту указује се на формализовање односа између стандардизованих уредничких токова рада у часописима и симболичког капитала. Надаље, концептуализује се „уредничко умрежавање” као савремени облик активности на нивоу поља, а на примеру часописа *Musicologist* [Музиколоџ] представља се како језичка политика, мобилност рецензената и умрежено ауторство функционишу као алати интернационализације под уредничким вођством.

Издавање музичких часописа у Турској напредовало је од раног формирања јавне сфере и институционалне консолидације до дигиталног окружења у којем се симболички капитал све више редистрибуира. Преплитање између националних издавачких традиција и притисака у корист међународне видљивости открива поље које још увек преговара о границама сопственог легитимитета. Основни будући изазови односе се на способност играња двоструке игре: обезбеђивање интерних стандарда и изградње циљаног, континуираног хабитуса интернационализације, како би се постигла међународна видљивост одабраних часописа. Тако ће поље инвестирати у сопствену илузију – да „ову игру вреди играти” – како би то дефинисао Бурдије.