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WOMAN AND MUSIC TRADITION: VOCAL SINGING IN THE RITUAL OF HENNA NIGHT

Abstract: The paper research traditional female singing among the Turkish population in the western rural parts of the R. Macedonia. Due to the location, high level of physical, cultural and linguistic isolation contributed to the strong cohesion of this woman with the community and inherited patriarchal matrix. Although the acceptance of some urban elements of living narrow the repertoire, female singing in the henna night is still a vital factor because of its context of woman's contribution in maintaining the social life and cultural integration.

Keywords: Female traditional singing, Turkish population, R. Macedonia.

Introduction

Musical tradition of the Turkish population in the western rural parts of the Republic of Macedonia is still one of the vital factors that continuously sublimate and bring forth the events of the rich long-lived history. The high degree of physical, cultural and linguistic isolation, due to geographical location (high mountain area – 1170 m), resulted in more pronounced community cohesion and greatly contributed to longer preservation of musical heritage.

If music practice is considered as a special tool for maintaining and stimulating the basic gender values, then the pillar of vocal music in this population is precisely the woman. Female vocal tradition has been unchanged for centuries and contributes to maintenance of social life and community integration. Still, each generation accepts music tradition in consistency with inherited social patterns and passes it through the filter of changes created by current social conditions. However, migration from village to city, migrant work, acceptance of new technological tools greatly contribute to the faster changing of

this musical repertoire, replacing the local traditional songs with the popular Turkish folk music.

The field research showed that in practice the women's labor and lament songs are almost forgotten, while lyric traditional local songs are still living and they are transmitted as an unavoidable segment in the weddings. This most important secular event still consists of the largest number of ritual (Coloring, Taking the dowry, Henna night, Taking the bride, Shaving the groom, etc.) based on the apotropaic character in which the music contributes to emphasizing the dramatic nature of these rituals.

In this paper, we are focusing precisely on the local music repertoire in the Henna night, because, the traditional female singing has still formally and functionally preserved its authenticity. The methodology of this case study included participatory observation of multiple collective gatherings, digitization, melography, data analysis process and application of a visual method. The survey also used a non-direct interview, conducted individually and in groups with a large number of informants.

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