

The Influence of Modern Tendencies on the Musical Heritage in Rural Areas in Republic of Macedonia

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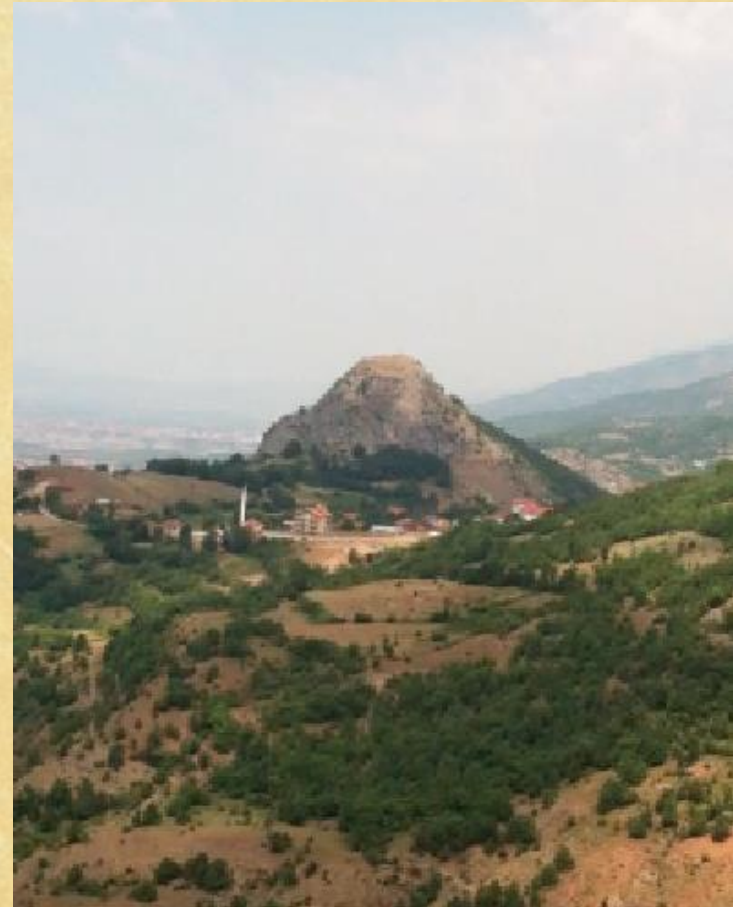
Significant changes in all segments of the musical tradition

- Musical instruments – replacement of the traditional instruments with modern electronic instruments, primarily synthesizer
- Reduction of the traditional repertoire
- Dominance of the contemporary musical trends, especially on the younger population through satellite and cable TV, Internet, etc.

Specific rural settlements of the Turkish population in Macedonia

Yörük's communities

- Characterized by:
 - geographical, ethnological, linguistic, and cultural autochthony
 - higher levels of physical, cultural, and linguistic isolation, leading to a pronounced community cohesion
 - longer preservation of cultural heritage and the musical tradition



Yörüks- The Turkish nomadic groups

- Originated from the Oghuz who settled in Anatolia, Turkey
- 14th and 15th century settled in the eastern part of the Balkans
- Yörüks in Macedonia originated from Konya and settled in the mountainous rural areas, distant from the urban cores in the east and west parts of the country
- Stand out with authentic customary and folk characteristics as a result of their long-time isolated social community and later provided with some basic benefits of modern living

Yörüks tradition vs. modernization

- The dominance of global processes and global cultural trends drastically change the picture of cultural heritage in part of Yörük population in Macedonia

The main thesis:

To what extent does modernization get into the most isolated structures of the rural areas and causes certain changes in music tradition of Yörüks?

- The extent of these changes is influenced by various factors



The methodology of the research

- Field collection, recording, and monitoring of certain secular events in which music plays an important role
- Analysis of video recordings of massive collective events such as weddings and circumcisions realized in different time periods
- Analysis of video recordings of local traditional folk songs performed by members of the older generation
- Video recordings from a different period of time for comparative analysis in the transmission of musical traditions of the population over the past two decades
- Today's Yörüks from the east and west Macedonia differ in terms of the practice of inherited tradition

Yörüks in west Macedonia

- Settled in the areas close to the city Debar, near the border of Albania
- It is a mountainous region with several villages: Kocacık, Novak, Elesa etc.

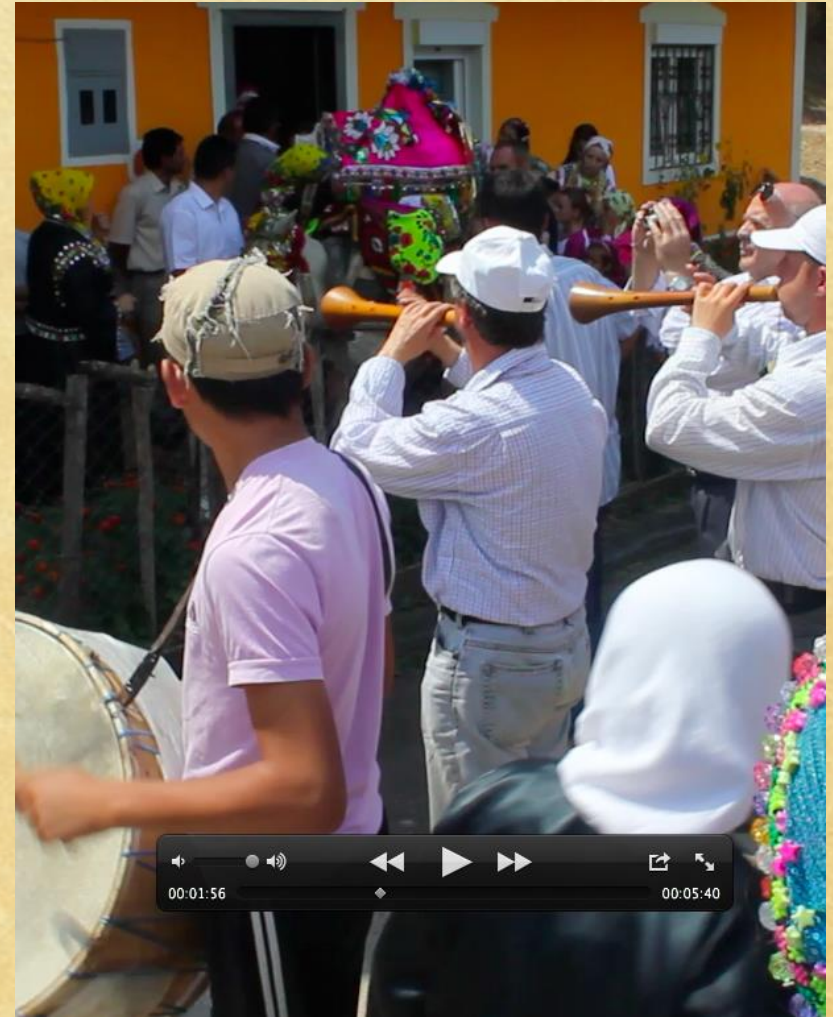


Kocacık

- Reasons why we focused on the musical heritage of the village Kocacık are based on the following facts:
 - 1) Kocacık is one of the first regions in the Balkans in which the Turkish population settled;
 - 2) The ancestors of Atatürk originated from there
 - 3) Folklore heritage of this rural area has still preserved its authentic form

Musical tradition in Kocacık

- The musical heritage with the migration of the Turkish population of Anatolia has still preserved its authentic character
- Traditional rituals where music has significant role:
 - 1) Secular - weddings, circumcision, rites of Hidirellez, Nevruz, daily habits, activities of cultural artistic society
 - 2) Spiritual - customs during Ramadan and Bayram



Analysis of the musical repertoire

- The field collection shows that the current repertoire contains two categories of songs:
- **Traditional:**
 - Local folk songs with autochthonous musical idioms
 - Rumelian songs from the wider regions
- **Modern:**
 - Contemporary folk / ethno-pop from the Republic of Turkey
- Analyzed songs - 39:
 - Local traditional folk music – 32
 - Rumelian songs from the wider regions that were part of the repertoire of traditional collective manifestations - 7
 - The songs from the repertoire of Turkey are not included, because they are imported authorial newly composed works



Folk tradition in Kocacık

- In further analysis, the songs were categorized according to seven variables that make up our database:
 - the musical form
 - thematic content
 - structure of the text
 - melodic structure
 - rhythmic patterns
 - structure of performers
 - musical instruments



"türk" derneğinin folklor ekibi-Kocacık

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Musical form

- In folk music tradition of Kocacık two basic forms are present:
 - *türkü* (vocal or vocal/instrumental form) – 31
 - *oyun havası* (instrumental form) – 8
- *Türkü* form in rural folk tradition differs from the same form of the Rumelian music of the urban provenances in terms of poetic content and structure, as well as in terms of the musical structure

The structure of the music form

- Represented one-part (20), two-part (16) and three-part songs (3) (aba, abac and abc)



Thematic content

- Division according the thematic content: *lyrical, epic, tragic, heroic etc.*

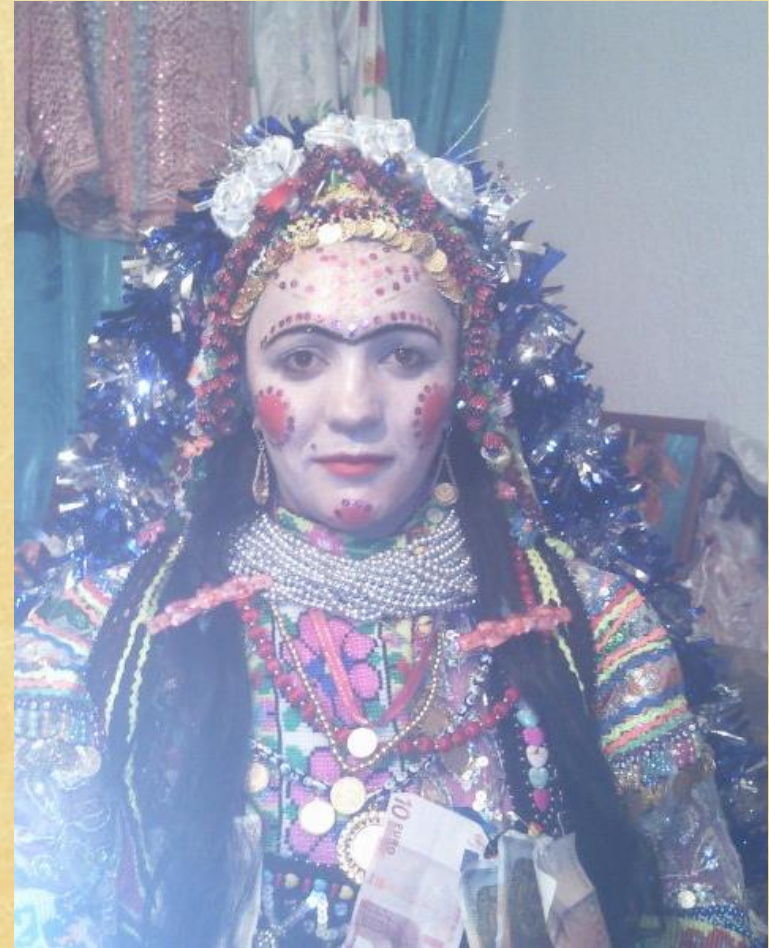
- prevailing *lyrical - love songs (24)*

- Division according to the performance occasion of the songs:
 - *Collective, rites - weddings, henna night (kına gecesi), circumcision, secular festive*
 - *Daily occasions - labor songs, lullabies and mourning*

Mus. ex. 7

Weddings

- Represent the most massive cultural events that contribute to the maintenance of social life and community integration
- The represented repertoire is defined as *traditional* since the rituals have retained the autochthonous form both in terms of the choice of songs and musical instruments, as well as in terms of rituals and clothing
- The instruments that comprise the performing band are the zurnas and the davuls (bass drums) – traditional ensemble that has its origins in the period of settlement of Yörüks in Kocacık
- The music repertoire consists of traditional/local folk songs and of Rumelian songs from the wider regions
- **Mus.ex. 8, 9, 10, 11, 12, 14, 15, 16, 17**



Kına gecesi (Henna night)

- Bridal ritual with great significance
- The ceremony is held one day before the wedding in the home of the bride and among women
- It is the rite of applying henna to the bride's hands as a protection from the evil eye
- Can be considered as a separate traditional rite given that it has its characteristic elements
- Music tradition: the collective vocal singing accompanied by of one or more daires (tambourines)



Lullabies and mourning songs

- The only lullaby song that exists today is "*Uyusun da büyüsun*" ("*When you fall asleep you will grow up*")
- During the field research, we were unable to collect mourning songs, because of the following reasons:
 - 1) the belief that singing mourning songs with no reason can induce the fate
 - 2) rare presence of this form in today's tradition

Poetic forms

- The represented poetic forms of the folk literary creation are *türkü* and *mani* - forms whose authors are anonymous and are transmitted by oral tradition
- **The characteristics of the songs:**
 - spiritual monuments of the events or the emotional states that have left a strong impression on the people
 - fruits of a common man who expresses his emotions in a spontaneous manner

Results:

- consistency regarding the syllabic structure or rhyme fails, and in that way the whole poetic form is deranged



Türkü and mani

- **Türkü:**

- found in the folklore of Anatolia since 15th century;
- reflection of everyday rural life
- consist of stanzas and refrains, composed of two or three verses that have mutual thematic connection

- From a total of 34 songs with texts, 23 are in the form of türkü

- 8 songs have their own stories of creation, and the motive for creating the other 15 is forgotten over time

- **Mani:**

- contains four verses with no thematic whole
- the stanzas which often contain seven/eight voice structures rhyme in the form a-a-b-a

- The number of songs whose lyrics are in the form of mani is 11

- **Mus. ex. 22, 23 – Kaladan kalaya**

The structure of the lyrics

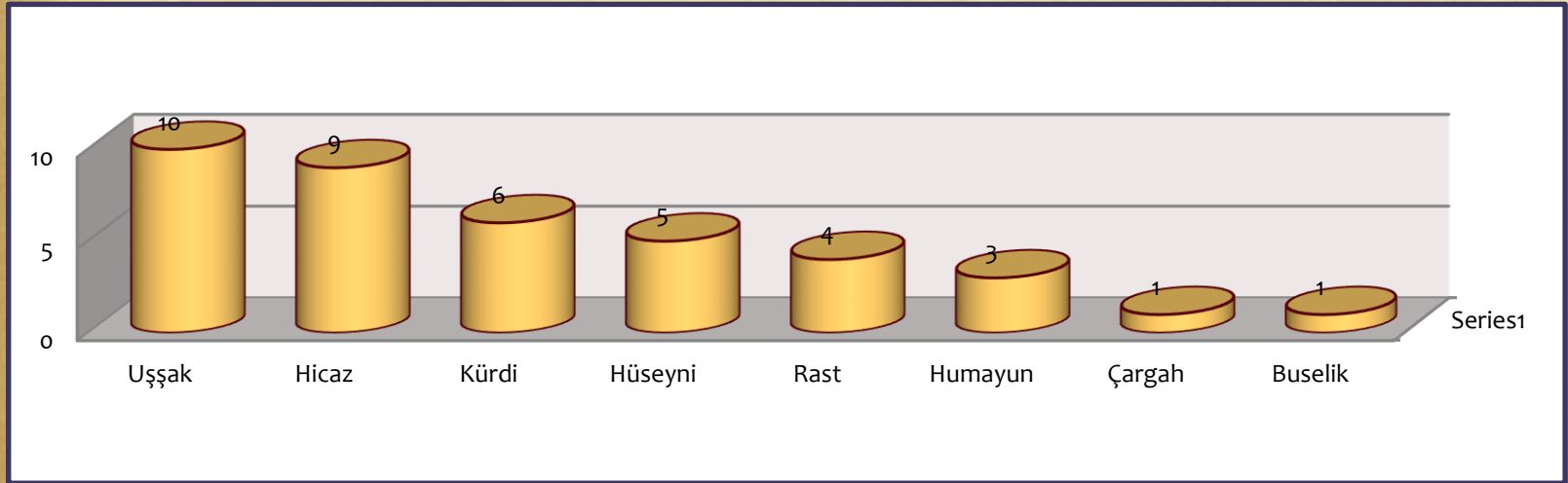
- From the songs in which the number of syllables in the verses is identical, the most common examples are with 7 (nine songs), 8 (four songs), and 11 syllables (three songs), while others are with 10, 12, and 13 syllable structures
- 15 songs with irregular syllabic structure
- This is due to the deformations that occur during aural transmission (adding, subtracting, or changing some words)
- **Mus. ex. 24, 25**

Tonal structure - Makams

- ◆ Turkish music is monophonic musical tradition founded on the principal of makam
- ◆ Makams contain their own unique characters of style and execution with the rules of melodic progression patterns (seyir) within musical scales

- Most of the songs do not contain all the tones of the tonal sequences
- Out of 39 songs, 18 consist of complete makams, 10 songs of tetrachords, and 11 of pentachords
- Prevailing songs range from the initial part of the makam: tetrachord or often pentachord
- This is common for the rural music tradition because of the fact that the songs are the products of the individuals who have no musical education

Makams



Uşşak (10), Hicaz (9), Kürdi (6), Hüseyini (5), Rast (4), Humayun (3), Çargah (1) and Buselik (1)

- The prevalence of the makam Uşşak is due to the nature of this makam characterized with warm lyricism and rationality, which is suitable for both secular and spiritual music
- The second in representation is Hicaz makam (9), which is considered to be a makam that is suitable for expressing warm feelings

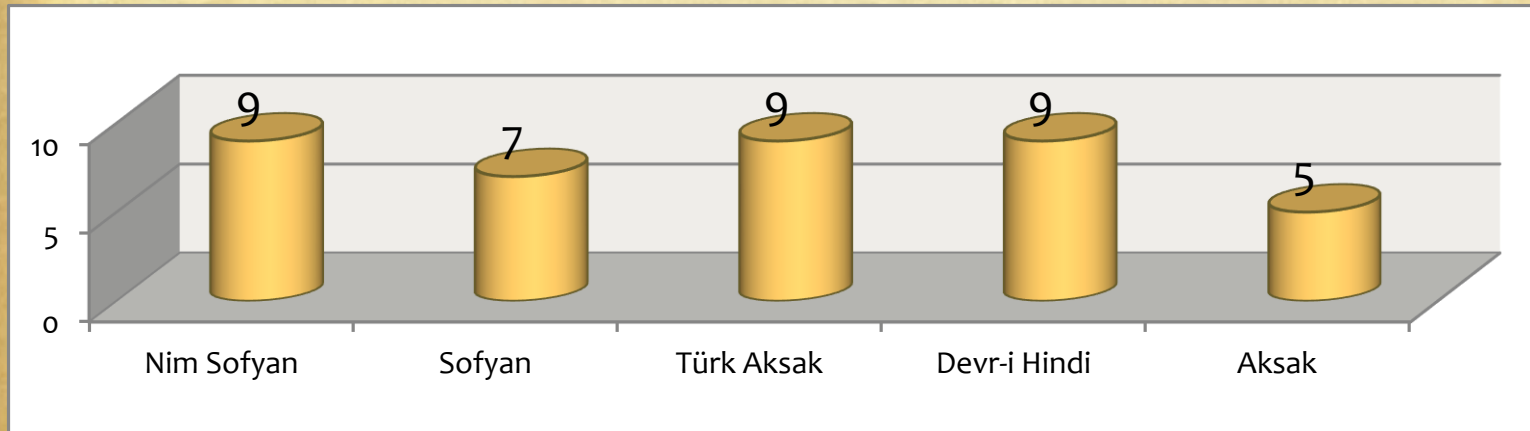
Mus. ex.



28 - Muradiyem , 29 - Kuri kavak



Rhythmic patterns (Usuls)



- Out of 39 songs that were analyzed, 23 have irregular and 16 have regular meters
- Irregular usuls: Türk aksak 5/8 (9), Devr-i Hindi 7/8 (9), and Aksak 9/8 (5)
- Regular usuls: Nim Sofyan 2/4 (9) and Sofyan 4/4 (7)
- The prevalence of irregular rhythmic structures is greatly due to the fact that this rhythm follows the best prosodic structure of poetic forms represented in the Rumelian songs
- **Mus.ex. 1, 2**

Structure of performers and musical instruments

- The most frequent instrumental ensembles during the mass events consist of traditional instruments – 2 zurnas and 2 davuls
- The davuls are the main carriers of interpretation, and they often join those who are dancing. The leading role is confirmed by the fact that the drummer is the entity that defines and leads the repertoire
- These traditional musical ensembles perform the instrumental form - *oyun havası*, as well as *türkü*, without performing the lyrics



Cultural artistic society “Kocatürk”

- CAS “Kocatürk” is very important for the maintaining and transmission the tradition through singing, dancing and playing the traditional music
- Consist of a mixed vocal group, as well as instrumental group (4 sazs, 1 darbuka, 1 daire, 1 castanet, and tablespoon)
- Musical activities of CAS are implemented through continuous preparations and are performed at folk festivals or ceremonial events held in the village, in the region, in the wider country areas, or abroad, mostly in Turkey
- The music repertoire consists of local autochthonous songs and Rumelian songs of wider regions
- The young population that gravitates toward urban lifestyles integrate elements of the city's musical idiom
- **Mus. ex. 5 – Debreli Hasan**

East Macedonia

- The developments in music culture globally reflect the inherent musical tradition of the Yörüks in the villages of the East Macedonia, located near the cities Radoviş, Ştip, Strumica: Kocali, Alikoç, Pırnalı, etc.
- Compared to the west, in the east are evident significant changes in music heritage, specifically, traditional music features that until recently were symbols to identify this cultural community
- These modifications are the result of:
 - frequent communication with the urban settlements
 - changes in the structure of the activity of the population
 - frequent migrations
 - opening the possibility of secondary education in their mother tongue in Radoviş (2003), which intensified over the past two decades



Analysis of the musical repertoire

- 29 songs were analyzed, which were grouped in two categories:
- **Traditional:**
 - Local traditional folk music – 19 (autochthonous musical idiom)
 - Rumelian songs from the wider regions that were a part of the repertoire of traditional collective manifestations (10)
- **Modern:**
 - The songs from the repertoire of Turkey are not included, because they are imported authorial newly composed works
 - **Mus. ex. 6, 7, 8**



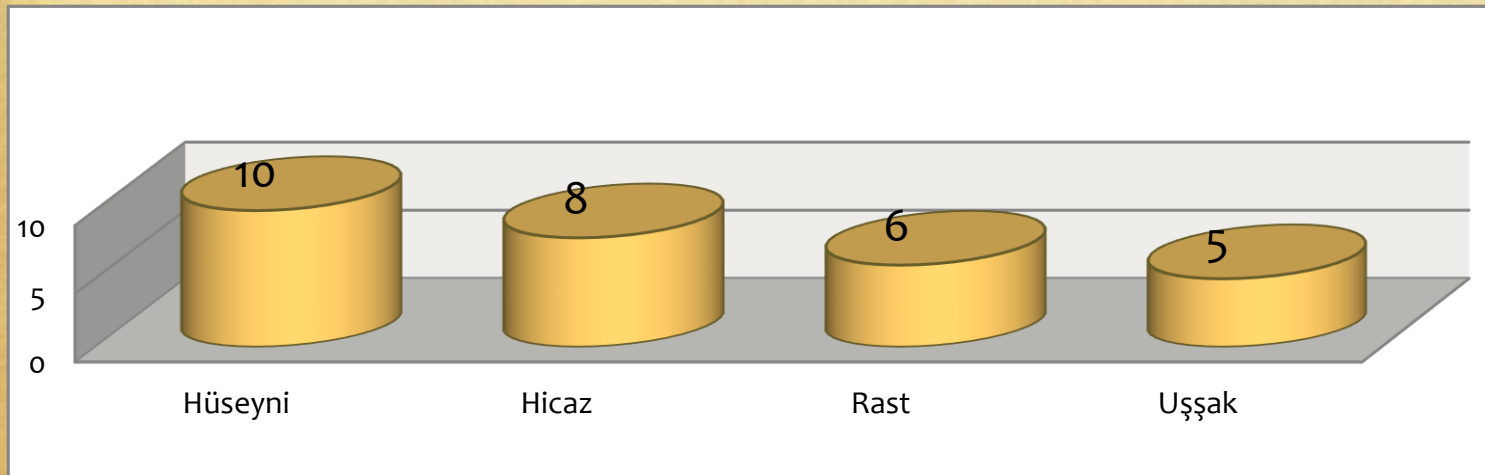
Music form

- Predominant musical form is *türkü*
- Usually occurs as a *two-part*, in vocal, instrumental and vocal/instrumental performance

Thematic content

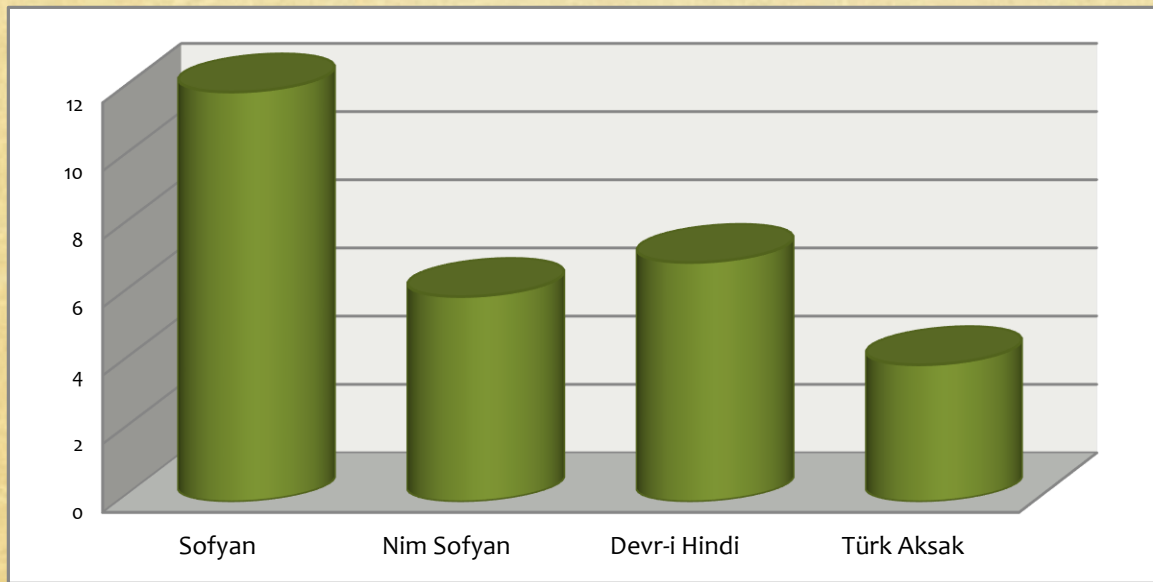
- Thematic content: lyric, epic, tragic, heroic etc.
- *Lyrical - love songs* dominate in the repertoire (21)
- Represented poetic forms are *türkü* (21) and *mani* (8)
- **Mus. ex. 9**

Tonal structure



- Most of the songs are usually within the first five tones of the makam
- The most common tonal range is the pentachord of the makam Hüseyini (10) with pastoral character and is suitable for the expression of the rural ambient
- Frequently found is the makam Hicaz (8) with lyrical character and corresponds to the lyrical content of the songs
- The other makams are Rast (6) and Uşşak (5)

Rhythmic patterns



- Out of 29 songs analyzed, 18 have regular and 11 irregular meters
- Regular usuls: Sofyan 4/4 (12) and Nim Sofyan 2/4 (6)
- Irregular usuls: Devr-i Hindi 7/8 (7), Türk Aksak 5/8 (4)
- **Mus. ex. 10**

Structure of performers and musical instruments

- The traditional instruments zurna and davul are replaced by imported instruments, mostly the synthesizer
- Integration of the synthesizer as a tempered instrument is reflected on the sound picture of the songs because of the inability to reproduce the micro-intervals that are specific for the Turkish music system
- This results in modifications of the songs that can greatly contribute to the modification of taste in general population and to the autochthony of the traditional music



Kına gecesi (Henna night)

- The music characteristic of **henna night** which used to express through collective vocal singing with rhythmic accompaniment of one or several daire has disappeared

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General observations

- Traditions exist because they are important for the groups; they rarely disappear entirely during their natural evolutionary path of changes
- They change and develop in a natural way, and what looks like their end is actually an adaptation and a part of the folklore that was confirmed by our study of the spiritual and material cultural values in Yörük population in Macedonia
- A number of changes can be interpreted as a strategy to survive in an attempt to change the aspects of the old traditional system to preserve its essence
- It is not abandoning the tradition of the Yörük population in Macedonia, but leaving the components or substantial impoverishment as a result of changes in musical energy. To remain relevant, this tradition must continually be adjusted along with the transformation of the group that practices it