

Music as a Vital Factor for the Continuity of the Cultural Identity

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Abstract

Among the rural settlements of the Turkish population in Macedonia exist more specific communities that are characterized by geographical, ethnological, linguistic, and cultural autochthony. These features, which greatly contributed to the longer preservation of cultural heritage, are also reflected in the musical tradition. One of these communities is Kodzadzik village, municipality Zupa, Western Macedonia, the birthplace of the family of Ataturk. Today, Music in the village of Kodzadzik is still one of the vital factors that continually sublimate events of the rich history of many centuries. This is confirmed by our field research conducted during 2013 by collecting, recording, and monitoring of certain worldly events, in which music plays an important role. Hence, we focused on the wedding customs, sunnets (circumcisions), holidays, as well as everyday occasions. The structure of the performing ensemble depends on the occasion in which they perform a repertoire, and it can be both instrumental and vocal, or either one alone in a group or solo performance. Interestingly, the performing ensemble in collective events is still constituted of traditional instruments, davul and zurna and also are used the saz, wooden spoons, and tarabuka (hourglass drum). The repertoire consists of local traditional folk and Rumelian songs from the wider region and songs are epic or lyric in their theme. The music in Kodzadzik represents a spiritual monument of events and emotional conditions that leave a strong impression on people and owing to which it retains its authenticity to this day.

Keywords: authentic repertoire, Kodzadzik, musical instruments, musical tradition

1. Introduction

Hyper expansion of technology and migrations in contemporary life are the main factors why the folk creation significantly disappears, not only in urban but also in rural areas. Such conditions usually create a gap between the past and the future and that is why future generations are formed with minimal knowledge of the traditions of the past.

These socioeconomic changes in the Republic of Macedonia are changing the daily lifestyle in society and contribute to the urbanization of rural areas in the country. At the same time, adverse economic conditions impose working abroad to be the necessary choice of many households. Consequently, rural communities slowly lose their traditional character and authenticity of continuity in transferring the cultural traditions. Thus, archetypal examples of folklore music-shepherd who plays kaval, labor songs, or lullabies—are increasingly becoming rarity in rural villages throughout Macedonia.

The above factors contribute to significant changes in all segments of the musical tradition. Technical and technological innovations are resulting in a change of musical instruments, where traditional instruments give their place to modern electronic instruments, primarily synthesizer. The reduction of the traditional repertoire and the dominance of contemporary musical trends are very obvious, especially on the younger population through technical and technological means, satellite and cable TV, Internet, and so on.

In contrast to these modern conditions, among the rural settlements in the Turkish population in Macedonia, there are more specific communities that are characterized by geographical, ethnological, linguistic, and cultural autochthony. Thus, the rural areas have higher levels of physical, cultural, and linguistic isolation leading to a pronounced community cohesion. These features, which greatly contributed to longer preservation of cultural heritage, are reflected in the musical tradition. One of these communities is the village Kodzadzik, municipality

Zhupa, Western Macedonia, the birthplace of Ataturk family.

The reasons why in this paper we focused on the musical heritage of the village Kodzadzik are based on the following facts:

- 1) Kodzadzik is one of the first regions in the Balkans in which the Turkish population settled;
- 2) The ancestors of Ataturk originate from there; and
- 3) Folklore heritage of this rural area has still retained its authentic form.

2. Location and Historical Past of Kodzadzik

Kodzadzik village is located in the southeast area of the R. Macedonia at an altitude of 1080 m. It is situated on the slope of the mountain Stogova, known as “Kodzadzik heights.” The specific geographical location, i.e., steep rock structure that provides a natural defensive position gives Kodzadzik positioning of greater importance. On the western side of the village is located Kale (fortress) that was known earlier under the name of Svetigradsko Kale (holy city fortress) (Kartal, 2002, p. 80).

One of the most common assumptions about the etiology of the village name comes from the expression “Kodzadzenk” which means a great battle for the conquest of this region in which the Ottomans lost 3000 soldiers.

According to some other sources, the Kodzadzik name comes from the Turkish word “Kodza” which means old, big, which by adding “dzik” makes the form of mercifulness.

The first attempt of conquering these territories by the Ottomans (1444-1446) was unsuccessful and ended with the defeat in favor of Skanderbeg. Three years later (1449), at the time of Sultan Murad II, Kodzadzik was conquered by Isa Beg with his soldiers called “Konyans” (originating from the region of Konya, Anatolia). In this region, along with the soldiers, a large number of Turkish population originating from several Anatolian regions were migrated, such as Konya—Karaman, Aydin, and Soke (Hammer, 1997, p. 159). This population belongs to the Turkmen community named “Kiziloguz” which means “Red Oghuz.” From here comes the nickname of Ataturk’s grandfather—Ahmed Efendi “K’z’l” (Kizil), who originates from this village. The population that migrated according to geographical conditions was called “Yuruks,” and mainly deals with livestock breeding.

According to some sources, because of the important geostrategic position, until mid-XVI century, Kodzadzik is treated as an urban settlement (Rusic, 1957, p. 72). In fact, by the look of the built facilities, such as schools, management facilities, etc., this settlement had a character of an urban environment.

3. Musical Tradition of the Population of Kodzadzik

The music heritage of Kodzadzik which was brought with the migration of the Turkish population of Anatolia has still retained its authentic character.

Traditional rituals where the music has significant roles are as follows:

- 1) From the secular side: weddings, sunnets (circumcision), rites of Hidirellez, daily habits, activities of CAS, and the school choir.
- 2) From the spiritual side: customs during Ramadan and Bayram.

We realized our study of musical tradition in the village of Kodzadzik during 2013 through field collection, recording, and monitoring of certain worldly events, in which music plays an important role.

The research of musical repertoire, which is present today in the village of Kodzadzik, included the analysis of videos of massive collective events such as weddings (4) and sunnets (circumcision) (2) collected in different time periods. Also were analyzed video and audio of local traditional folk songs performed by members of the older generation as well as some from the public appearances of CAS “Kodzadzenk” and the choir of primary school “Nexati Zekerija”. In this way, we have covered all segments of the cultural life of this population. The analyzed recordings were from various time periods and that allowed us to make comparative analysis in the transmission of musical traditions of the population over the past two decades.

3.1 Analysis of the Musical Repertoire

We grouped songs from the current repertoire of Kodzadzik into three categories: traditional folk (local), Rumelian from the wider region, and the newly composed folk, i.e., ethno-pop from the Republic of Turkey.

While analyzing the songs, we have focused primarily on local traditional folk music, because it is characterized by its own autochthonous musical idiom. We also included in the database several Rumelian songs from the

wider regions that were part of the repertoire of traditional collective manifestations. The songs from the repertoire of Turkey are not included since they are imported and newly composed works.

Hence, our database includes 39 traditional songs of which 32 are autochthonous traditional folk works created by local events in the village or region. The remaining seven songs are from the wider Rumelian repertoire that is popular among the Turkish population in almost all rural and urban settlements in the state.

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, and musical instruments.

3.1.1 Musical Form

In folk music tradition of Kodzadzik, two basic forms are present: *türkü* (vocal form) and *oyun havası* (instrumental form). From the songs that form the base, 34 are in the form of *türkü* in the vocal, instrumental, and vocal–instrumental performance, and 5 songs are *oyun havası* in the instrumental form.

Türkü form in 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. Regarding the structure of this musical form, the repertoire of our database is represented as one-part, two-part, and three-part songs. Of the total number of songs, the prevailing songs are with one-part (20) and two-part (16) forms, while from three-part we met only 3 songs (aba, abac, and abc).

Songs performed by the CAS include instrumental interludes which are aimed at demonstrating the instrumental skills of the performer. This phenomenon is evident at the vocal-instrumental works accompanied by the string instrument—*saz*.

3.1.2 Thematic Content

We formed the classification in terms of thematic content of the repertoire by the content of songs, and we got the following categories: *lyrical, epic, tragic, heroic, and beat*.

From our analysis, we can conclude that in the repertoire there are prevailing *lyrical-love* songs (24). Folklore creation as a reflection of social living is also expressed in the poems that describe the heroism of a hero. One of the most popular songs of this kind is the song “*Kara Yusuf*”, which describes the courage of Kara Yusuf. This song is popular in several Turkish rural areas in Eastern Macedonia too.

The thematic content of four songs from the database is inspired by the tragic events of everyday life. In this category are the poems: “*Gelin türküsü*”, “*Kız Fatime*”, “*Bekir kardaş*” and “*Hamdi be kardaş*”. Songs with beat character are: “*Hidirellez türküsü*”, “*Debreli Hasan*” and “*Aman be deryalar*”. The repertoire also contains one epic poem which describes the legendary character called *Köroğlu* (“*Köroğlu*”).

Given that the songs are performed during various occasions and ceremonies, besides the thematic content, we created divisions according to the occasion of the performance of the songs. We classified this repertoire, which can generally be termed as the ritual, into the following categories: *Wedding (weddings, k’na gedzhesi and sunnets-circumcision)*, *Labor (work in the field and shepherds’)*, *Lullabuyes*, and *Mourning*.

Weddings and circumcision represent the most massive cultural events that contribute to the maintenance of social life and community integration. We define the repertoire that is represented during weddings as *the traditional* since the rituals have retained the autochthonous form both in terms of 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 *cylinder drums*. This ensemble has many centuries of tradition that has its origins in the period of settlement in the *Yuruks* in Kodzadzik. The music repertoire consists of traditional folk songs and of Rumelian songs from the wider region.

Within the wedding celebration, bridal rituals that are called *k’na gedzhesi* (*k’na gecesi-k’na night or dyeing with k’na on the fingers of the bride*) have very great significance and can be considered as a separate traditional rite given that it has its characteristic elements. Carriers of this ceremony are members of the female sex. The collective vocal singing is usually accompanied by the rhythmic accompaniment of one or more *daires* (*tambourines*).

Given that circumcision is a religious ritual, it is realized by the accompaniment of the ensembles only with traditional instruments—*cylinder drums* and *zurna*. In addition to the secular, spiritual works are performed in one part of the ritual, such as *Mevlid* and several *Ilahis*. This part of the ritual is held at the home of hosts, and musical forms are performed without the accompaniment of musical instruments.

Given the location and the geographic structure of the village Kodzadzik, *agriculture* is not a developed branch. Therefore, here we did not find songs performed during the field work. The main occupation of this population from the period of settlement of the Yuruk communities was stockbreeding. But, with social changes and economic conditionality in recent decades, a large part of the male population of the village was forced to leave to work abroad temporarily. Therefore, stockbreeding activity is becoming increasingly overlooked especially by young people. These conditions lead to neglecting the songs that were once practiced by the shepherds on the pastures. One of the songs that are still sung in the village Kodzadzik is “*Marama*”.

Given that the *lullaby* songs are less prevalent among younger generations, we included in the database only the song “*Uyusun da büyüsün*” (“*To sleep and thus grow up*”).

During our 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, and 2) rare presence of this form in today’s tradition.

3.1.3 Lyrics of the Songs

Of the poetic forms of folk literary creation, the forms *türkü* and *mani* are represented in this region. These are forms whose authors are anonymous and are transmitted by oral tradition.

Each of the represented songs aims to be a spiritual monument of the events or the emotional states that have left a strong impression on people. Therefore, in some of these songs that are the fruit of a common man who expresses his emotions spontaneously, consistency regarding the syllabic structure or rhyme fails, and in that way, the whole poetic form is deranged (Öztuna, 1976, p. 247). Certain transformations occur in the texts as a result of subtraction or addition of new words during different interpretations. The texts, among other things, often adapt to the melodic movement of the song (Kartal, 2002, p. 133).

Türkü form which is found in the folklore of Anatolia since 15th century is a reflection of everyday rural life. These songs consist of stanzas (*bent*) followed by refrains (*nakarât*). The stanzas are poetic structures composed of two or three verses that have mutual thematic connection (Yaltirik, 1999, p. 86). Most of the songs included in our database contain two stanzas and refrains.

Form *mani* contains four verses. The stanzas often contain eight-syllable structure rhyme in the form a-a-b-a. *Mani* forms that make up the song do not form a thematic whole.

From a total of 34 songs with texts recorded in our database, 23 are in the form of *türkü*. Given that this form is a reflection of everyday or special events of life, each has its own story of creation. There are 8 songs of this type in the database, while the history of creation of the other 15 is forgotten over the period of time. The number of songs whose lyrics are in the form of *mani* is 11.

While exploring the structure of the texts, we found examples of 7, 8, 9, 10, 11, 12, and 13-syllabic structures. From the total of 34 songs that have lyrics, 15 are with irregular syllabic structure. This phenomenon is due to the deformations that occur in oral transmission of creation (adding, subtracting, or changing some words). The most characteristic songs of this kind are: “*Kara Yusuf*” (5-8-9-11-12-13), “*Güzel Gelinim*” (13-11-15-11, 15-10-15-10), “*Fincan oyun türküsü*” (8-10-7-5), etc.

From the songs in which the number of syllables in the verses is identical, the most common examples are with 7 (9 songs), 8 (4 songs), and 11 syllables (3 songs), while others are with 10, 12, and 13 syllable structure.

As far as the language is concerned, almost the entire repertoire of songs is performed at their own dialect.

3.1.4 Tonal Structure—Makams

Analysis of the tonal structure of the repertoire showed that most of the songs do not contain all the tones of tonal sequences. Unlike urban Rumelian repertoire in which most of the songs contain the entire tonal range (and some of them even extensions), in this repertoire prevail songs ranging from the initial part of the makam: tetrachord or often pentachord. From the total of 39 songs, 18 consist of complete makams, 10 songs of tetrachords, and 11 of pentachords. This phenomenon is common to the rural music tradition because of the fact that the songs are the product of individuals who have no musical education.

The following makams are represented in the songs from our database: Ushak (10), Hidjaz (9), Kurdi (6), Husejni (5), Rast (4), Humayun (3), Chargjah (1), and Buselik (1).

As can be noticed, the makam Ushak has the highest representation. Out of the 10 songs, 5 songs are covered in all the tones of tonal range, 4 contain tones from the initial tetrachord, and 1 song is within the pentachord of the makam.

The prevalence of makam Ushak (arab. *aşık* in love) is due to the nature of this makam characterized with warm lyricism and rationality (Özkan, 1987, p. 120). Ushak is one of the oldest makams dating from 14th century, and it is a widely prevalent tonal range in Turkish music. Folk repertoire is used in addition to the Turkish classical music. The lyrical tone of makam is suitable for both secular and spiritual music.

The second in representation is Hidjaz tonal range (9), which is exclusively in the form of tetrachord (4) and pentachord (5). The name of the makam Hidjaz, which is also considered to be one of the oldest makams, comes from the same name of the western Arabian peninsula. It is considered to be a makam that is suitable for expressing warm feelings. This makam includes increased second which is a characteristic interval in the Turkish classical music and is represented in several makams. Because of the calming effect, the Hidjaz makam has often been used in music therapy.

Among the features that are seen in one part of the songs that make up this repertoire is the existence of *melismas* that are otherwise specific in both the popular and the classical Turkish musical creation (Islam, 2005).

3.1.5 Rhythmic Patterns

Analysis in terms of rhythmic structure of musical units from our database suggests the presence of complex symmetric and asymmetric usuls. The dominance of irregular rhythms is evident in the repertoire.

According to the results obtained, from the 39 songs analyzed, 23 have irregular, 16 have regular rhythm. From the regular rhythmic patterns, usul Nim Sofyan 2/4 (9) and Sofyan 4/4 (7) dominate, while from the irregular rhythms, the most representative usuls are Turk aksak 5/8 (9), Devr-i Hindi 7/8 (9) Aksak 9/8 (4), and Frenkchin (1).

Rhythmic patterns that prevail among the songs in the database are the following: Turk aksak 5/8 (9) and Nim Sofyan 2/4 (9). Although the presence of the usuls Turk Aksak and Nim Sofyan is identical, based on the dominance of the complex asymmetric rhythmic structures in the entire repertoire, we could point out that the irregular rhythms (especially 5, 7, and 9 pattern usuls) are characteristic for all the Turkish music, especially for the music of the Rumelian region.

The prevalence of irregular rhythmic structures is greatly due to the fact that this rhythm best follows the prosodic structure of poetic forms represented in the Rumelian songs (Islam, 2005). According to the musicologist Muzaffer Sarisozen, the irregular structures represent the richest and most beautiful components in Turkish music (Yilmaz, 1996, p. 95).

Many of the songs with symmetric rhythm contain punctured rhythmic figures as syncope. If we take into account the fact that irregular rhythm is one of the most characteristic features of the Turkish music in general, the presence of these metrorhythmic figures could be interpreted as a way of creating an impression of irregularity in the regular rhythm.

3.1.6 Structure of Performers and Musical Instruments

If traditions live as they are realized in the performances, then interpretations and performing structures are a mirror of the tradition in a sociocultural environment (Blum, Bohlman, & Neuman, 1993, p. 243).

The composition of performing structure largely depends on which occasion the specified repertoire is performed. Most of the songs from our database are solo/vocal performances since they are recorded at the request of researchers during the fieldwork during 2013. Most of the performers of these songs (female/male vocals) are members of older generation.

The instrumental ensembles that we met within the assembled material consist of traditional instruments—zurna and cylindrical drums (two zurnas and two drums). These *ensembles* were indispensable during all occasions in the past. From our observations of the performances of this type of *ensembles*, one can notice that the drums are the main carriers of interpretation and they often join to those that are dancing. The leading role is confirmed by the fact that a drum player (drummer) is the entity that defines and leads the repertoire. These traditional musical *ensembles* perform instrumental forms—oyun havası, as well as the vocal form türkü without performing the text.

By the predominance of urban trends in rural areas over the past 10-15 years, the use of these instruments is minimized or replaced by modern electronic instruments, mostly the synthesizer. Integration of the synthesizer, which is a tempered instrument, is reflected in the rural music on the sound picture of the songs because of the inability to reproduce the micro-intervals that are specific to the Turkish music system. This results in modifications of the songs that can greatly contribute to the deformation of taste in general population and to the autochthony of the traditional music. However, cylindrical drums and zurnas remain irreplaceable in the tradition of the village of Kodzadzık where all collective celebrations are still realized in their performance.

Vocal-instrumental performances are present in musical activities of the CAS “Kodzhadzhenk.” This CAS consisted of a mixed vocal group of 6 female and 3 male vocals, and the instrumental group composed of the following instruments: 4 sazs, 1 tarabuka, 1 daire, 1 castanet, and 1 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 area or abroad, mostly in Turkey.

The music repertoire of CAS consists of local autochthonous songs and Rumelian songs of wider region.

The young population that gravitates toward urban lifestyles integrated elements of the city’s musical idiom among other things. Although this phenomenon is particularly expressed in Eastern Macedonia, such ensembles can be found in the village of Kodzadzik in the form of vocal performances accompanied by guitars. Performances were interesting because of the addition of the elements of the pop music.

4. Conclusion

Folk tradition is one of the most important areas in the development of human civilization and the general principle of continuity, on which are based all forms of human activity and culture. In fact, its transmission from generation to generation is the sum of cultural achievements and represents an important indicator of philosophical and anthropological dimension of culture movement.

From the study of musical tradition of the village of Kodzadzik conducted during the 2013, one can conclude that the musical heritage brought with the migration of the Turkish population from Anatolia has still retained its authentic character. One of the main reasons is the fact that residents of Kodzadzik are very attached to their own tradition. Although some segments of the musical past are not present today as a result of modern conditions of living, most of the rituals are held and practiced in both spheres of everyday life—secular and spiritual. The local customs accompanied by music are particularly common among elderly people who still practice them in the authentic form.

The factors that among other things contributed in preserving the specifics of musical heritage of this population are as follows:

- 1) Geographic isolation of this region—considerable isolation of the population from the surrounding influences, especially from the urban areas, contributes in maintaining the high degree of authenticity in worldly and spiritual practices;
- 2) Marriages were solemnized among the villagers;
- 3) Respect for the inherited cultural tradition—despite the fact that over the past two decades due to unenviable economic situation much of the population leaves to work abroad temporarily, authentic elements in all segments of the cultural tradition still remain present in everyday and holiday rituals.

Indisputable is the fact that new forms of musical expression integrate too, such as entertainments with guitars and repertoire from the popular genre, but these phenomena do not appear to overshadow the existing traditional customs. In step with modernity and development, each generation understands folk art in a different way by running it through the filter of their own terms, their own world and their own intellectual and sensual axiological categories.

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