

In the process of global resemblance, traditional Turkish music culture

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Abstract

The technology and media, developing in the last century, are both changing social life gradually and taking hold of the world. In a world in which the communication opportunities push the limits, the sharing of knowledge accrue breathtakingly. In this process when the difference of time and place disappears, cultures affect each other, resemble each other and become the same swiftly. The resembling of cultural values also bring about predominating of dominant culture in a hegemonic way. So traditional cultures come up against the danger of absence by losing their values rapidly. In this current identified as globalization, it is an obligatory that people transfer their cultures and socio- cultural savings to next generations to keep their own values alive by protecting. These transferred products are generally values that public feel them belonging to themselves, interiorize and attribute a deep meaning to their self- culture via their feelings. The re-identifying of music, handicrafts, oral literature and traditional theatre and folkloric elements that can be identified as similar nature, by approaching with an academic consideration and using them with scientific methods in cultural transmission matter in the sense of increasing the significance of traditional culture in the face of globalization. In this study, in the face of globalization effect increasing gradually, protection of traditional culture, transmission it to the next generations and bringing up healthy social generations are discussed. The study has descriptive qualification and also includes surveys and studies that have been done in this field. The importance of traditional culture, new structuring that are needed in art education, proposals aimed to practices and programs constitute this study's main topic.

Key Words: Globalization, Resemblance, Turkish Music Culture, Traditional

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1. Prologue

Globalisation is identified as waning of world and proliferation of consciousness of being perceived as an only place (Aslanoglu 1998). "Globe" is the synonymous with world and ,due to its round, it exactly expresses earth (Nweihed, 2007). "Notion" states a process which means that the world perceived as an only place is waning by squeezing. According to Robertson, (1999) this definition is the result of interlocking of global one and local one. It also means that the world is squeezing as a whole and localnesses interlock each other by carrying their entertainment and it carries them to universal one by being nourished by various localness. According to Giddens, (2000) globalization means that with condensation of social relations that interlock far places in the world, events that are far affect local events and local events affect events that are far.

There is no certainty when the process of globalisation started and which phases it went through. However it can be said that it has as an old history as human being's immigration movement, appearance of trade train, establishment of big markets, exploration of new regions by using the silkroad and sea route" (Aktel, 2001). "Accordingly, globalisation tendency, which began with the exploration of other mainlands in other parts of the world by Western explorers, shows up as a result of enslaving Africa, wiping off provincialism, urbanization, industrial revolution and universal spread of a developing totally new economy with the rising of nation-states. This economy, in which meta and consumption relations spread progressively, where local markets are incorporated into foreign markets, where traditional manufacturing types are wiped off, where manufacture serves for profit motive and where fund dominates all around the world, conveys its own system to every market that it goes into" (Talas & Yasar, 2007).

"In these studies done for globalisation, three different titles are approached; economic, political and cultural. While the globalisation's political aspect expresses that the world became monopolar after the Soviet Union dispersed, it also refers to power which is dominating up-to-date the USA. The economic aspect indicates the domination of international fund which improves by means of overcoming the whole country and power, in addition, it can direct consumer and society with its own style. This situation creates resemblance tradition by standardizing the world on the other hand it has provided that production efficiency is determinative in global economy. In globalisation's cultural aspect, two different manners are primarily seen. While the globalisation, which has the authority to display even the smallest cultural difference by emphasizing it, attaches all factors into the process, it also respects to differences. This effect of globalisation is shown as a reason to "micro- nationalism" manner. The second cultural manner has paved the way for cultural resemblance" (Kongar, 1997; tra. Goktolga ve Gundogmus, 2015).

From this point, even if it isn't identified as micro-nationalism, protecting local cultures and the values that belong to them is provided by developments that are screened as a reason to globalisation. Despite the fact that traditional-local and micro cultural manners are tried to protect themselves by this way, natural flow process doesn't give permission to it. In sum, micro structure keeping itself aloof from globe comes across this manner while ones included into globe encounter with a truth as getting lost with the effects that globalisation brings. This situation which purports a paradox where similar results can occur on both cases finds out the fact of protecting traditional cultures as being an alternative to culture manners, developing and popularizing.

In this sense, because of solution seeking to traditional culture's troubles versus globalisation and the necessity of protecting precaution, Unesco, in 1989, took the first considerable step by taking recommendation "The Protection of Traditional and Popular Culture". After this decision, in 1994 "Alive Human Treasure" and in 1997-1998 "Humanity's verbal and Abstract Masterpiece Announcement Programmes" occurred. Ultimately, in 2003, with the engagement of "Protecting Abstract Cultural Heritage" remarkable distance was peregrinated (Oguz, 2008). Unesco in engagement text explained the concept of "Abstract Cultural Heritage" as:

“It is a term which involves traditional, popular and folk cultures that occurred by depending on tradition, in other words all shapes of collective work. This heritage involves oral tradition, custom, language, music, dance, rite, ceremony and celebration” (www.icme.icom.museum, tra. Ogut, 2010).

2. Cultural Heritage and Globalisation

Cultural heritage is a data series that human experienced them through the human history, associated, develop, carry on their lives by new synthesis and in the end transferred to next generations. In cultural heritage, we can see the humanity's historical and cultural phases and relations with other cultures. Cultural heritage not only involves in tangible culture but also intangible cultural values (Artun, 2008). For centuries, societies's togetherness in different geographical rations, language, custom, tradition, music and rituels create cultural heritage. This heritage, over time, was called as "Folk Culture" or "Traditional Culture". Then, traditional and folk culture can be identified as material or nonmaterial facts which folk and society form in consequence of common sensation, idea and taste during their lives and as works that forms their lives.

Nowadays, the most important contribution of globalisation to cultural heritage is to be able to present the folk's own traditional culture and cultural heritage to all humanity with the help of communication opportunities. Thus, it also enables different cultural values to be approved, watched and noticed among humanity's common heritage. AS an example of these values; Belgium's "Binche Carnival" where wooden clogs, feather hats and traditional cloths are displayed, the clothes which are made of bark in Uganda, "Dragon Boat Fest" in China, in our country "Karagoz" in which the dialogues of Karagoz and Hacivat are very comic, Peru's "Scissors Dance" , Colombia's Jaguar Shaman" who are believed that they have wisdom, power and supernatural theraphy, Mexico's traditional music "Mariachi", Iran's Qalisuyon Rituel, in Croatia "Klapa Songs" which depend on human voice and Mongolian Manuscript. These values are accepted as the cultural heritages that should be transfered to next generation by Unesco. We hope that these values aren't affected by resemblance flow and don't lose their essence.

3. Music Culture and Global Resemblance

Music always existed in human's life in both prehistoric age and history of humanity and featured in humanity. It contributed to the formation of culture, development and usage of culture. In human's life, it became the most important component of culture. The importance and influence of music in society and culture can be understood by the powerfulness of historical past. Thus, we can identify music culture as musical works that humanity creates for life, forms them over material and nonmaterial facts, develops and transfer.

If we look from the viewpoint of local, we can mention about a reality that the society purposely or inadvertently transfer their experiences and accumulation to the next generations. This cultural reality is the determining role in society's togetherness and holding on to life. In time, with the wing of the world, inevitable process begins for human. Thus, it is the effort for transferring the culture to other societies.As long as this effort continues deliberately or unconsciously, cultural resemblance begins and after a while it continues as a tradition. Like in every field of culture, in music there is such a process. When the music of primitive societies that have no connection with each other is examined, it is possible to say that there is a simple structure as technical and aesthetics. Because with culture's other aspects in groups that there are in communication with close societies interaction continues fast, voice structure, music examples, instrument and voice examples reveal a result of dedifferansiyasyon. Over time in Central Africa and Far asia, tribes that live outside of crowded cities have their own vocalic structure. This can be shown as an example. For example, Ancient Egypt, Ancient Greece, Sumerian's audio system and besides their instrumental development, in their ceremonies musical structures resemblance to each other. It is very thought-provoking that in an environment where communication facilities are limited, globalisation and cultural resemblance

effectively come true and after thousand of years this effect continues. Several thousand years later in Europe, explorer- gleeman called Troubadour featured in music culture. When Explorer- gleeman \ singers were alive, they officate "media". These duties are important in terms of cultural music transport. Even if the tunes and forms are short, transporting them from pillar to post and then conensation of relations are other examples. Today, in Europe and America there are nearly one and same music kind, stage show and perform forms. In addition, America which is consisted of migrant European and most of the parts in the world which fall under the hegemony of European culture are under the influence of this effect. MTV music channel is watched in almost every country. Euro-American style's album sales is identified as " million" or "clicking" which is a very new concept reaches millions and also in several music educational situation that provides academic train and in conservatories there is the same education. The best "Bach" interpretation is sometimes listened from a Korean, sometimes from Portuguese and sometimes from Mexican virtuoso. If this resemblance process continues at this speed, in the future people who want to search and deal with different music apart from globalisation's effect will be able to find what they want only in music like a society where the change is low, resemblance is rarely seen and like in a society in Far Asia's moorlands or in Central Africa societies who isolated themselves from global resemblance.

“In India, certain musicians, musicologists and international famous performers almost all agree that Indian music winces from globalisation too little. At least, they entitle it as national process that has evidence for four thousand years. Two famous musicians Pandit Shiv Kumar Sharma and Zakir Huseyin, who frequently play abroad, respond globalisation positively. Sharma indicates that Indian music has continued changing during last millennium. Indian classical music became global long before globalisation occurred. Huseyin indicated that Amir Khusro was the first who started the globalisation concept. He also added that Ali Akbar, Bade Gulam Ali and Ravi Shankar changed Indian music and were also successful to make others put across these changes. In addition, American Companies via World Trade Organisation sustain their trade in the countries which have raw materials and is resource-rich by frightening. Since World Trade Organisation denied to attend Unesco, It hasn't depended on agreements that take rich cultural differences under protection. So, the organisation is free to globalize rich cultural heritage in India, China, Bangladesh, Indonesia and other countries that have cultural wealth. Also the first threat in globalisation is over wealthy music culture. None of Indian music producer withstand against American monopoly. Many Indian Companies are taken possession by American MNC Company” (Ravindranath, 2002, 1-3, tra. Buyukyildiz, 2010).

In this sense, it should be thought that one of the most important altenatives which can be opposed to cultural resemblance is traditional culture and traditional music that depends on it. In terms of idiocratical character and their structure, audio system and their messages, traditional music are important factors against cultural resemblance custom. In this respect, in our country Turkish music culture with localness, simplicity, different musical structure and maintainability is one of the most important cultural heritage during the global resemblance.

4. Turkish Music Culture in Global Resemblance

Turkish folk music provides its accumulation from cultural wealth and variety which were brought by government and empery process in wide geography in its centuries old history and wide ethnicity like different religion, language, language and race. Wealthy traditional culture works that reached to modern day Turkey are the best witness of our cultural life. They are also inheritances that transfer folk is sensation, ideas and aesthetics taste. Turkish music is one of the most important traditional music in the world which is shaped in this wealthy cultural life and is developing, is filled with emotion and meaning, has its own character and musical structure.

Resemblance's second and another more important aspect is dominant culture's struggle to surpass. This concept which can be identified as cultural imperialism begins when industrial revolution and added-value concept have taken part in a dominant position among rising values. Inherently, this

process occurs as a result of resemblance of cultures and being deformed of conventionalism. Even if countries that keep of satellite dish, primitive lives and tribes are seen as if they are apart from cycle deliberately or unconsciously, disappearance of tens of languages every year displays severity of the situation. Maybe more gloomy aspect for globalisation opponent is that traditional- ethnic cultures need to be in an endeavour for globalisation. Undoubtly, it is very hard for Turkish music to fend itself against globalisation which got strong with communication and technological effects and also not to be affected by them. In addition to this resemblance flow, if there aren't enough academic and scientific research to protect music culture and transfer to next generations, it will be alarm bell for our traditional music.

“In the result of mass culture's passive structure, music culture like every factor that spreads mass culture and is presented globalist fund and is affected by expansionism of popular culture and popular music. Popular music imposed by mass culture, in other words popular culture, like in every works of mass culture competes unjustly with traditional and national ones. Globalisation shrinks national ones and instead of national music, tendency to western pop music or mass music has increased compared to past. Owing to policies, Turkish verbalised or foreign western pop music has become very popular among people who are middle-aged and over middle-aged. As a result of mass culture's effect, almost all works of life and of all ages can't get rid of the effects of fashionable pop music with instinct of not straggling. Listening to Turkish Folk Music and Turkish Classical Music causes psychologic pressure like getting out of date” (Buyukyildiz, 2010).

The situation that Turkey nowadays in music culture is expressed by Livaneli:

“Today we face to a degenerated harmony. At first, it can be expressed that there was a harmony. For example, there is a harmony between folk poetry and folk music. Missing, remonstrance, love, enthusiasm and life which can express manufacturing relation of Anatolian villagers were created with verbal-music harmony. New performers would behave according to the traditional harmony that was transferred by previous performers. They would improve their abilities and intelligence by internalizing aesthetics rules. Poets like Karacaoglan and Dadaloglu can not be thought in borders of a humanlife” (Livaneli, 2011).

At this stage, new tunes and melodies that folk has interiorized and attributed a meaning have started to disappear. In fact, in the studies of field and compilation, women peasants who change the tune by writing their own words to a song that they listed on a radio or tv are expressed as local performers. This situation causes some results that reach to "degeneration" by passing over cultural resemblance.

Besides, one of the results of globalist indigenization is local or regional nationalism. In consequence of appearance of nationalism movement, taboos are broken in Turkey and Kurdish, Laz, Armenian, Jewish, Georgian, Circassian and Greek music hit the marketplace. In the process of global indigenization with the effect of local nationalism, several foreign cassettes and CDs appeared from album companies (Buyukyildiz, 2010).

Even if there is a degeneration and vicious cycle in folk music works, in the period when globalization affects the world so much. Anatolian music has retained its speciality, with their strength of cultural roots, they can resist to global resemblance. For example, a folk song can be sung differently in different regions in a country. Traditional music of adjacent villages dissociate and are sung differently. In folk tones in regions that are close to each other, different dialect- accent can be seen. Children still try to sing their own folk tunes with method that they learnt from their grandad and with whistle made of bark.

5. Conclusion and Discussion

Especially since 21 c, our world has also turned over a new leaf in its culture life. Cultures reshape themselves and their future and try to direct a new culture fiction in the future. Abstract and concrete values are evaluated by approaching in a special scope and tried to be transferred to next generations. Music culture and nation's music cultures must be seen as one of the most important values that can carry cultural values into future. Besides the studies that are carrying on, these studies should be supported by organizations that every country can attend and initially we should create awareness. By forming education system according to this consciousness, it should be provided that children grow up with traditional music and play a part in global culture table without forgetting their own values.

The point that we need to know is irresistibility of globalization. To cope up with globalization, we should walk without missing the target. What is the target that will be defended against globalization? As long as individual's cultural identities are binding for them, it limits individual freedom, but it also functions as an identity card. There should be a field between cultural identity and individual freedom where the differences of individual's attitude and behaviour. With a consciousness of patronizing cultural identity, individual's "individual freedom area" is restricted considerably. Then, because individual moves in the direction of absolute cultural identity, his-her interaction with other cultural identities will be negative. Individual, who defends cultural identity, is tend to be tolerant of other identity owners that live in the same society. Solution; "Protect allness by enriching differences"(Kongar, 1997, tra. Artun, 2001).

Nations which couldn't protect their own culture and transfer them to next generations, disappear with effects of foreign cultures. The principle in protection must be dynamics, not statics. With cultural change and progress, there is a fine line between cultural degeneration and cultural alienation. A young should be taught substructure of common national culture not to become a stranger to his-her own culture and not to move away from folk. Preparing young to raise with nation's common cultural values is a duty for family and educator. We should teach to young that national culture is both a historical and cultural heritage and without having national culture equipment, they can not take place in universal culture (Artun, 2000).

The rapid growth of cultural resemblance by involving in cultural values also causes that local distances occurs as a reactional process. So, a big indigenization with globalization and a concurrent big process, where traditionalism gained importance with this indigenization have begun. In this process, we should glean folk culture heritage with academic and scientific methods by attacking correctly and then we should hand down them the next generations in a non-damaged way. We shouldn't forget that traditional Turkish music and all traditional music in the world are common heritage of all globe. Thus, we also shouldn't forget that values will be handed down the next generations in concordance with global and local cultures without degenerating. We need to go by the slogan; "Global Indigenization in tardition".

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