

## Modality in professional music in Albania and Kosovo

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### Abstract

Albanian folk music, this great treasure preserved over generations is an expression of high consciousness of everything precious inherited from the past. In determining the typology of this folklore, Albanian Ethnomusicology rightly refers to two major ethnographic divisions, which, according to the natural boundary defined by Shkumbini River, are Gheg in the northern part and Tosk, south of it. In a general approach (even within these two large ethno music areas, folklore is presented with its striking diversity), it can be said, that: northern folklore, respectively Gheg one, is distinguished for its *monodic* singing, based on *oj-* and chromatic modes with 11 sounds, influenced by oriental music, while southern folk music generally appears unified in *iso polyphony*, which by modal perspective is built on pentatonic (Tole, 2007, 5).

The types of degree's steps that are encountered in Albanian folklore music can be divided in two categories, defined by their own origins. In the first group, the so-called *diatonic modes*, include older modes, in which did not penetrate the later influences that came from the Orient (when Albanian became part of the Ottoman Empire) (Koçi, 2002, 143), a part of which with ancient origins, like three, tetra, penta and hexachord, while the rest derived from church modes, like *eolic* and *jonic*, but also *anhemitonic pentatonic*. To the other group belong *chromatic modes*, with oriental origin.

Consequently, even the Albanian folk music melody is based on diatonic modes on one hand, where eolic, doric and jonic dominate (and the combination of two modes, eolic and jonic are a rather frequent phenomenon), as well as in defective modes mentioned above and on the other hand in chromatic modes (Çefa. 1997, 97).

**Keywords:** Folklore, Albania, Kosovo, modality, music.

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