

## Harmonization, the processing and folk music citation in Albanian music works

PhD Armira Kapxhiu  
University of Arts, Tirana

### Abstract

The beginnings of cultivated Albanian music could not be and indeed without direct links to Albanian folk creativity, by imitating, citing, processing, or developing on themes, folk motifs. This had to do mainly with the fact that to be accepted by the creative composers had to liken their creations with the tastes, already embedded and transmitted from generation to generation of the folk creativity. Only in this way could be accepted and liked the creativity of a new art form to Albanians from different strata of the population. Trends of influence of various composers from folk melodic had their source from two performances, internally and externally. Firstly, the internal influence had to do with the fact that the Albanian composers related their works to the Albanian environment. Therefore, to be understood and welcomed, as the Albanian society was unformed related to cultivated music, Albanian composers, especially those created it in the beginning, but also in latter periods, relied mainly on the folk creative experience, being much closer to it, because in this way they believed would be welcomed, and so it was. Second, as a result of the outside impact, it was mainly related to the experience of European composers, whom, must be said, that since the beginning of professional creativity had as models the tunes of their people.

**Keywords:** folklore, the processing, harmonization, Albanian composers, citation.

### Introduction

Albanian folk creativity has a really wide and diverse wealth of means and expressive forms, structures and styles, melody and harmony, rhythms and gamma timbres and ways of singing, musical accompaniment and fioritura etc. which created and still create foothold opportunities, quotes, elaborations, creation of winds, sounding and functional, etc.

It must be admitted that the connection and support of Albanian composers and in Albanian folklore used to have and has continuity until today, of course, in certain size and technicalities. During monistic period prevailed for all composers, but not only, as a requirement of the party-state, relying on folklore, its use as one of the separators and sign- criterion of Albanian national identity in the works of artists in all fields of art .

Already been exceeded the spirit and the indispensable requirement that folklore was the supportive base also of composers, to bring works with national content and spirit, to preserve and emphasize the Albanian national identity in the works of various types and genres of Albanian cultivated musical art. Nowadays there are different views about the necessity or not of composers, in our case, of the folk creativity. But we think and believe that this does not mean that we should give up completely, or of all creators and composers, by this collaboration of their work with folk creativity. World experience shows or even brings exactly this interaction, as one of ways to the success, of welcoming and evaluation of each creation.

Despite what was mentioned, it cannot be said in any case that the only space for success would be for a composer only if he is based on folklore. On the other hand, the ways of using folk practices today cannot be the same, as they have been in previous experience of Albanian arts. It is already exceeded by Albanian composers, a long time ago, the way of support or use of folklore, as we find this concrete in most heartfelt ways, more processed, more stylized, using contemporary arts techniques. But we believe that regardless of what was said above, that there is still and will be place in the future for walking and using the Albanian composers and using circular creative arts experience. It is important to emphasize here the fact that and the level of art lovers of cultivated music is already an enviable stage, not only able to estimate and evaluate all works of genres and types of music, but also to hold critical positions in all cases. The phenomenon is present because of the long musical education, mostly in towns where there were and are musical schools.

On the other hand, the folklore itself brought an experience to remember. From this was born and spread the folklorist movement, which is a kind of processing, adaptation, change of practicing environment to practice, based on folklore. This implies that and our composers have to recognize the report or changes between the folkloric and folklorism that their professional treatments to develop further this broadening, or the opportunity that comes through these routes, previously unknown. In this sense, the behavior of previous experience of a number of composers, through the review and analysis of their works, not only enables the recognition of ways used by them, but also creates opportunities for young artists to develop further this experience. This is why we stopped to work with the works of composers of different generations and experiences, because through this work becomes more obvious for anyone interested in knowing where we have been, where we are and what should be done, also for a profiling within individual creative styles of each composer, of Albanian cultivated music, with national prominent features and characteristics.

Ongoing have been treated manners, ways and forms of *Cultivated music with folklore*. Allegedly on top that these relations find expression in almost all forms, genres of artistic professional cultivated music. National schools of music, especially of the nineteenth century, which flourished during that period in many European countries, in the framework of efforts for the formation of national musical cultures at the center of their programs had the knowledge, study and possible use of musical heritage of their peoples. Their formation influenced also in the wake of the development of national musical cultures of other peoples. This direction led and guided also the development of the Albanian national music, since its early stages, during the first decades of the XX century.

Among the totality of relationships of cultivated music with folk music are separated the *harmonization, the processing, the creating in a folk style and folk music citation*. The application of these forms has shaped the folk music with folk spirit and national character, with the result that they, despite differences, could also coexist among them. Folk music, with great and varied heritage that it represents, in emotional, meloritmik, modalo-tonal, harmonious, linguistic and structural aspect, has been a source of inexhaustible inspiration and perfection factor for the development of cultivated creativity. The songwriter, the closer he is with folk art and the more profound he knows and assimilates it, just as naturally more obvious will also appear his creative individuality. The simplicity of expression and talent with which our people have created songs and folk dances proves, not only for the creative genius, but through them is developed and oriented the artistic skills of professional cultivated

music.

One of the simplest and tangible forms of relationship between folklore and cultivated music is the harmonization of folk songs, particularly those for many-voices vocal formations. The harmonization of folk songs is the earliest and most simple form, and the closest relationship with cultivation processes in professional artistic music. Given the term, harmonization means the harmonious coating (Akordic)<sup>1</sup> two, three and four voices of the folk authentic musical subject. The harmonization of folk songs, along with coating of many-voices structure, modal or diatonic and chromatic, significantly influences in the emotional richness and fusional growth of the folk song, or any other many-voices creation. Among the Albanian composers, who also laid the harmonization of popular songs for different vocal formations, can be distinguished: Kristo Kono, Konstandin Trako, Çesk Zadeja, Lorenc Antoni, Tish Daija, Tonin Harapi, Milto Vako, Fahri Beqiri, Mark Kacinari, Gjon Simoni, Mende Mengjiqi etc.

By many harmonizations of Albanian folk songs for coral formation, we have chosen to mention : *"Rritu moj Bajame"* and *"Nën një rras aty në krua"*, conducted by the composer Çesk Zadeja and *"Drandofilja e vogel"* by composer Mark Kaçinari.

The processing of folk music as an expression and form of relation with artistic created music, represents a developing process in a more advanced and deepened stage of relations between them. It implies not only the further development of thematic material source, but in most cases also its transformation, without leaving the sounding totality of folk original music source. Compared with harmonization, the development of folk music is considered as a more in-depth development, and as such, represents a more advanced form on the way to realization of the types of cultivated music on the national character. It is a process that, through compositional techniques, stretches out efforts to bring folk music closer to artistic cultivated musical creativity. The tools and techniques applied by the creator in the process of making of folk music are many and varied. Among them are: the development and growth of thematic material as a dimension, the usage of contrapuntist elements as imitation or canonical placement of the voices, The processing of folk music has been the focus of the Albanian composers creative work of the first generation of the second half of the last century. Among them stands out the quality of processing for vowels formations of Çesk Zadeja, Konstandin Trako, Lorenc Antoni, Tish Daija, Akil Koci, Fahri Beqiri, Tonin Harapi, etc. They transmitted this precious tradition also in other generations of Albanian composers, those after the '70s, such as Limoz Dizdari, Milto Vako, Feim Ibrahim, Gjon Simoni and those after the '80s, as Rafet Rudi, Thoma Simaku, Vaso Tole, etc. For illustration, we have discussed in the paper the analyzes of three processing of Albanian folk songs for different vowel formations, carried out by Albanian composers of different periods, in which clearly appears professionally the creative logic, through production means of compositional techniques. We have selected the composers Thoma Simaku with *"Qenke veshur me te bardha"*, Çesk Zadeja *"Shkon djali termal"* and *"O, mora rrugn e kurbetit."*

Besides the elaboration and harmonization process of folk songs, particularly in different coral formations as a form where cultivated music creativity finds orientation expressions, it is also the way of musical creations in folk style. This process occurs

<sup>1</sup> Accord, consonance with three or more sounds varieties melorhythmic case musical sources, a combination of component voices of the formation musical, tonal displacements, as avoidance or modulations of close harmonious, structural growth of creation to achieve greater form than singing or harmonization, diapazon growth of thematic material, movement dynamism etc.

most frequently in delivering small forms of cultivated vocal music, especially in the song genre for soloists or vocal creations for different vocal formations. Characteristic of these creations is that they, despite not relying on any authentic folk creation to quote and develop further, most of them come oriented from generalized features of folk songs and, most often, inspired by provincial folk music of the author's origin.

These creations in their listening bring to your attention source style versions of folk songs. In the majority they transmit the folk spirit, by preserving syntax distinctive features, tonal-modal, regional metro-rhythm, as in melodic content, and also in structure. What makes these creations to be truly popular, is the character, melo-rhythmic structure mode, emotional vocation, etc. In argumenting this reasoning we bring as an example some of the city songs of Shkodra, Elbasan, Berat, Tirana, Korca, etc., which, despite having authors, nowadays exhibit anonymity and among people are recognized as simply folk songs. Examples are numerous, but among them are distinguished the city songs: "Turtulleshe", "Delja Rude", "Zanusha", "Lulja me ere" of R. Sokoli, "Lulebore", by S. Gjoni, "Kënga e krushqve", by T. Daija<sup>2</sup>.. "Kur më vjen burri nga stani", by K. Kono<sup>3</sup> etc.

During the second half of the last century musical creations in the folk style were emerging and won a huge spread. From the creations of this period can be divided songs such as, "Margjelo", "Syri si qershia", by P. Jakova; "Kur perëndon dielli" by L. Deda; "Kur bjen fyelli, e çiftelia", "Ky marak", "Gryka e Kaçanikut", by P. Gaci; "Oj zoge" by Ç. Zadeja; "Grurë e këngë", by A. Lalo; "Gajdexhiu" by T. Daija; "Zambaku i Prizrenit", by A. Koci; "Xhamadani vija-vija", by Z. Çoba; "Elbasan i bukur Elbasan", by R. Ismaili; "Lule t'bukra ka Tirana", by M. Gurra etc. Following the reasoning on musical creativity in folk style, as an independent development, are brought analyzed examples of some of small vocal creations in which find expressions syntax features and modal-tonality characteristics of folk sang music.

One of the forms and most common ways of relations between folk music with artistic cultivated music is quoting the authentic music matter of songs, instrumental pieces and instrumental group (orchestral) of folk music and its involvement in the cultivated music. Quotation<sup>4</sup> means the selection of musical material of a source dance or a song, in full form or part, by the composer, and the usage or adaption in the work created by him, in function of the main or secondary thematic material etc. Among folk music genres, Albanian composers have widely used the homophonic or polyphonic vocal music, the instrumental genre or instrumental group and music in the ensemble of Middle Albania orchestra, and especially the genre of interpretation of harmonica players of South East Albania.

Citing, as an important expression and necessity of cultivated music relations with the folk creativity, has found expansion in almost all musical creativity of Albanian composers of the period between 1930-1990 and the following years. Besides, in the small vocal and instrumental music, citing of folk music has found wide use in the instrumental forms, instrumental-symphonic, orchestral, symphonic forms

<sup>2</sup> According to S. Shupo, "Albanian music encyclopedia" (Vol.1), "ASMUS", Tirana, 2002, pg. 253-254.

<sup>3</sup> Right there, pg. 46 – 47.

<sup>4</sup> In the "Dictionary of Albanian Language" 1, edition II, revised, Sh. B. "Toena", Tirana, 2002, pg. 174, is said: Quotation – is written the act of using a quotation, part of a short construction, literally, of a written text of a statement of someone. In a university article quotation is an essential activity that puts author's writing special assistance in the context of the presentation of a secondary and primary sources related to work.

of chamber music, in great genres of vocal-concert music, and also in stage music (Opera & Ballet) and for films. There are endless examples of quotations from folk music, vocal as well as instrumental-orchestral, from all Albanian territories, which are included as a main thematic material, secondary and illustrative material, in the musical compositions of all genres and forms of our vocal music, vocal-concert, instrumental, orchestral-symphonic, chamber stage, etc. Since this period Albanian cultivated music had begun to design large of orchestral, vocal and symphonic forms and genres with folk spirit and national trend.

### Conclusions

In later periods, especially in the post 50s, of XX's century, the orientation through folklore step by step finds wide usage all over the musical creativity of Albanian composers, as Jakova, Zadeja, Daija, Zoraqi, Gaci, Harapi, Gjoni, Dizdari, Ibrahim, Gaqi, Laro, Peçi, Zaharia, Shupo etc. Albanian composers cite authentic folkloric dances and songs, or segments thereof, from different regions of the country, some of which, through the recreative process, have included as thematic material works their rhapsodies for orchestra.

Albanian professional composers, especially their first generations, have had reference to folk creativity for their works. Among other things, they have used this creativity through many forms, such as quoting, processing, getting motifs or melo-rhythmic pieces from folk music.

The folk creativity and cultivated music are two artistic formations, with their own principles of creation, performance and turnover. Each of them has followed their own special ways during historical developments. But it should be stated that among them there were also relations, certain giving- taking relations.

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