

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

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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.

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