

National Identity in the Cultivated Music Through Its Relationship with Our Folklore

Kreshnik DUQI

Ph.D, University of Arts, Tirana, Albania

Abstract

Through this work, we decided to represent the relations of national identity, with the cultivated music and its relationship with folklore. The spiritual inheritance of Albanians is represented by a treasure of values which with its dimension and importance along the history of the albanian people, have played an significant role in the preservation of the national identity, becoming this way an important element in the formation of the cultivated arts as: music, literature, coreografi or other visual arts.

Folklore, known as: art of a syncretism nature; has an early old origin. It was born, developed and configured together with each Albanian individual through centuries. By using it, our nation manifested a prominent talent, an expressive spiritual potential, and great promotional abilities.

Along with the development and shaping of the folk culture, Albanians, in late periods of time, have given more evidence of cultivated arts, where the most prominent are the cultivated artistic music.

KEYWORDS: folklore, cultivated music, national identity, cultivation of arts.

Different musical researches and works of several scholars in the modern times, through internationally accepted documents and reasoning, have brought to light important data on the contribution and precious values in the cultivated music since the first century of our era through Niket Dardani (340-414), who became well known with his famous hymn "*TE DEUM*". In the continuing years, we will mention the creative work of the Byzantine Church reformer, Jan Kukuzeli, some of the most well-known works of his are: the vocal works "*Psalmi biblik*" (*the biblical psalm*) nr.117, "*Tropari i hyjlindjes*", (*Troparion of Christmas*), "*Isoja e madhe papadike*" (*The great papadic vocal voice*), and a system of notation named after him, well-known internationally.

During the period of the National Revival, and especially after the Albanian League of Prizren, along with the war for independence and prosperity, the basic aspiration of our nation, there were serious efforts about the all cultural educational development. In this context, we will mention the attempts to develop the cultivated music. The first attempts of our cultivated music, found a rich and colorful musical ground, represented by the rich inheritance of the folk music, and it was not a parallel culture, but an example, a model and aspiration of the Albanian cultivated music. This music, since the beginning has been developed by the perennial folk music from a rich tradition. Since the folklore for a long time has been the only artistic creative consciousness of our people, especially in the aspect of music, it has managed to create an indisputable authority. The National Revival valued the folk music, especially the

songs, as important and necessary means of the coverage and spread of the innovative ideas. During this period of time the folk music was spread beyond the closed provincial circle and step by step started to equalize its national counterparts and the new Albanian cultivated music.

At this period of time started to enlighten in the cultivated creativity of the Albanian music, the works of Palok Kurti, Frano Ndoja, etc. Followed, during the first 30 years of the past century by the professional cultivated music of Zef Kurti, Father Martin Gjoka, represented not only with small forms and genre, but also with multi dimensional instrumental, orchestral and stage works.

In the years that followed, the Albanian cultivated musical composition was multiplied and enriched, in genres and forms, and is daily improved in structure and clarify as a language. During this time, and before it, folklore has been the only source of nourishing the Albanian cultivated music. Composers as: Thoma Nasi, Kristo Kono, Prenk Jakova, Ramadan Sokoli, etc., gave important proves about the close relations with the folklore.

Now we will bring to attention some of their first vocal creations, like: “*Një ditë shkova nga Drenova*”(One day I went to Drenova) by Thoma Nasi; “*Kur më vjen burri nga stani*”(When my husband comes from the barn), by Kristo Kono; “*Turtullesha*”(Turtledove), “*Blegërin Delja*”(The sheep bleats), “*Rritu mollëz-o*”(Grow up little apple) by Ramadan Sokoli, and in the years that follow the vocal compositions: “*Lule borë*”(Snow drop), by Simon Gjoni; “*Kënga e Krushqve*”(A wedding song), by Tish Daia; “*Margjelo*” and “*Syrin si qershija*”(Your eye like e cherry), by Prenk Jakova, etc.

In the Albanian compositions, the national identity is influenced by the relations with folklore, through several ways and forms. Among them we emphasize processing and reconciliation of the folk songs, about different vocal formations and structures, stylization and quotations from the folk music and the complete compositions according to the folk genre.

This kind of relations are found not only in the short vocal or instrumental genres, as in: “*Shkon djali ter male*” (the boy goes to the mountains) and “*Oj Zog-o*”(Hej bird), by Ç. Zadeja; “*Kroi i fshatit tonë*”(the stream of our village), by K. Trako; “*Grurë e Këngë*” (Wheat and song), by A. Lalo; “*Ky marak*”(This worry), “*Gryka e Kaçanikut*”(The gorge of Kacanik) by P. Gaci; “*Një zambak i bardhë mbi gur*”(A white lily on the stone) by F. Ibrahimit; “*Zambaku i Prizrenit*”(The lily of Prizren) by Akil Koçi, etc., but also in more advanced genres and forms of the vocal, instrumental, chamber music, and symphony music, as: “*Rapsodia shqiptare*”(The Albanian Rhapsody) by Kristo Kono; “*Simfonia nr.*” (Symphony Nr. 1) in a-moll (la minor), by Çesk Zadeja; “*Simfonia nr.1*” (Symphony Nr. 1) by Rexho Mulliqi; “*Simfonia Nr.1*” (Symphony Nr. 1) in h-moll (si minor) by Limos Dizdari and in many One Note Values compositions, as: poems, rhapsody or fantasy for the symphony orchestra, etc.

Through these relations is created the entire creative opus of the Albanian cultivated music, especially during the second half of the past century. Among many

cultivated musical compositions are clearly viewed the mutual relation with the folklore, and in their sound we distinguish the deeply popular national spirit, like in: vocal romances: “*Hej ju Male*”(Hey, you mountains), piano miniatures: “*Humoresca*” and “*Tokata*”, by Ç. Zadeja”; “*Tokatina*”, by A. Paparistos; Note Values I, II, III of “*Simfonisë Nr.1*”(Symphony Nr.1) and the soundtrack of the movie “*Skënderbeu*”(Skanderbeg), by Ç.Zadeja, the symphonic poems “*Borova*”, “*Koncert për Violinë*”(Concert for Violin) and “*Scerco*” for orchestra, by Th. Gaqi; “*Koncerti për Violinë*”(Concert for Violin) and “*Rapsoditë*”(The rhapsodies), by K. Laro; “*Concert Nr.1*” for piano and orchestra, by T. Harapi; “*Piano Concert*” by F. Ibrahim; “*Katër këngë për Shqipërinë*”(Four songs for Albania) by S. Shupo, etc.

Besides the above, in many compositions of the Albanian cultivated music, different composers have included many authentic quotations from the folklore, which made possible bringing the musical compositions closer to the wide audience and at the same time has helped its democratization process. The Albanian cultivated music made it possible to shape, in a more tendentious and insistent form, the identity clarity, in sound and everything. So, in many cultivated musical compositions, besides the quotations from the folk songs, we distinguish the dense use of the rhythms in the folk music. In them we find the use and activation of the most common folk meters, as such: 3/8; 5/8; 7/8; 9/8 etc.

As we above mentioned about the relations created through forms of elaborations, harmonization, compositions in a folk style and quotations from the folk music, in the Albanian cultivated music we distinguish many authors, who successfully and in a creative manner obtain the many colors of the folk music, using the quality of different timbres, melody-rhythm structures, adapting them to the instruments of the professional music, which have a rare organic accordance with the timbre feature of the folk instruments. Many occurrences of the folk music, including the forming of the quotations, are expressed in musical compositions as: The main theme of Note Values IV of “*Simfoni Nr.1*”(Symphony Nr. 1) by Ç. Zadeja; the thematic material of Note Values II of “*Simfoni Nr.1*” (Symphony Nr. 1), by L. Dizdari; Note Values III of “*Koncertit për Violinë*”(Concert for Violin) and the main theme of “*Valle simfonike*”(Symphony dance), by P. Gaci, Main Theme of “*Valle simfonike*” (Symphony dance), by Th. Gaqi; Theme of “*Variacione për Flaut*” (Variations for Flute), by F. Ibrahim; thematic material of the Rhapsody for flute and orchestra “*Bjeshkëve të larta*”(To the high mountains) by T. Daia; “*Simfonia Kosovare*” (The Kosova’s symphony), by R. Mulliqi; “*Simfoni Nr.1*” (Symphony Nr. 1) in D-dur, by A. Grimci, etc.

Besides the vocal music, instrumental and symphonic, the relations between folklore and the cultivated music that influenced in performing the Albanian national identity have been widely used in the Albanian stage music. Among the stage compositions, where we often notice the national spirit and expressions, we mention these operas: “*Mrika*”(Mrika) and “*Skënderbeu*”(Skanderbeg), by P. Jakova; “*Bijtë e Skënderbeut*” (Sons of Skanderbeg), by A. Grimci; “*Zgjimi*”(The awakening) by T. Harapi; “*Komisari*”(The commissar) by N. Zoraqi; “*Toka jonë*”(Our land) and “*Përtej mjegullës*”(Beyond the fog) by P. Gaci; “*Goca e Kaçanikut*”(The girl from Kacaniku) by R. Dhomi; “*Pranvera*” (Spring) T. Daia; also the ballets: “*Halili e Hajrija*”(Halil and

Hajria) by T. Daia; “*Delina*”(Delina), “*Përtej mjegullës*” (*Beyond the fog*) and “*Vajza e qytetit të gurtë*”(The girl from the city of stone) by Ç. Zadeja; “*Cuca e maleve*” (*Mountain girl*) and “*Joniada*” (*Joniada*) by N. Zoraqi, etc.

Through the close relations with folklore the cultivated musical opus has been democratized, has deepened and improved the popular spirit and national character, and through the sound has managed to transmit through the sound, and completely Albanian identity. This made possible a passport that distinguishes it from the other musical cultures of the nations in our area and beyond.

According to what we said above, we are reminded of the truth found in a quote written by our composer Prof. Çesk Zadeja, in his composition “*Vetparja e procesit*” (*Self-sighting of the process*), published in 1997, where among the rest he says: “... *folklore has been and will always be the “teacher” of the professional artist...*” Along with Zadesë, in the book of the Albanian musicologist from Macedonia, Zejadin Ismaili, “*Reflekse muzikologjike dhe publicistike*”(musical reflexes and publicity), evaluating the importance of the influence that folklore has in the performance of the national identity, among the rest we read: “... *folklore is the identity of a nation, an ID Card that distinguishes it from the other nations*”.

Conclusions

Through the studies has been proved that Albanians have brought into light important facts on national identity in the cultivated music through the relations with the folklore. This has been noticed during important historical moments, along with efforts for an autonomous nation, there were great efforts also in the educational and cultural area as well. The Albanian cultivated music has been enriched with the passing of time, supported by folklore. Now, the Albanian cultivated music is in a moment of great conceptual changes which come naturally by the need of integration with Europe. In addition, the national orientation is a priority and a factor, not only to configure its national identity, but also to prove its authenticity placing it among the musical cultures of the nations of the united Europe.

Along with the cultivated musical compositions, the national identity issues through the relations with folklore have been often the focus of scientific works, lectured in various national conferences and symposiums, in musical researches, etc.

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