



**UNIVERSITETI - UNIVERSITY - UNIVERZITET**

**“HAXHI ZEKA”**

**FACULTY OF ARTS**

**The Round Table**

**“Albanian Artistic Song”**

From different points of view

Participants:

Rafet Rudi

Eno Koço

Shqipe Zani

Elife Podvorica

Nestor Kraja

Besa Berberi

Bajram Çupi

Arsim Kelmendi

Syzana Jakupi

14-15 April 2022

Hotel Seraphine Plaza - Pejë, Kosovo

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## 1. DESCRIPTION OF THE ROUND TABLE

## 2. AGENDA

Faculty of Arts

The Round Table

“Albanian Artistic Song”

From different points of view

14-15 April 2022

Place: Hotel Seraphine Plaza, Peja

Day I - 14.04.2022	
12:45 - 13:00	<b>Registration of participants</b>
13:00 - 13:15	Welcome speech: Prof. Dr. Armand Krasniqi - Rector of the “Haxhi Zeka” University - Peja Prof. Assoc. Hysen Nimani - Dean of the Faculty of Arts - Peja
13:15 - 14:45	<ul style="list-style-type: none"> <li>Presentation Prof. Assoc. Besa Berberi Grand Master Eno Koço Regular Prof. Rafet Rudi</li> </ul>
14:45 - 15:00	<b>Coffee break</b>
15:00 - 16:30	<ul style="list-style-type: none"> <li>Presentation Prof. Elife Podvorica Prof. Assoc. Nestor Kraja</li> </ul>
Day II - 15.04.2022	
12:45 - 13:00	<b>Registration of participants</b>
13:00 - 14:00	<ul style="list-style-type: none"> <li>Presentation Grand Master Shqipe Zani Prof. Behar Arllati</li> </ul>
14:00 - 14:15	<b>Coffee break</b>
14:15 - 15:15	<ul style="list-style-type: none"> <li>Presentation Prof. Assoc. Dr. Bajram Çupi Prof. Assoc. Syzana Jakupi</li> </ul>
15:15 - 15:30	<b>Coffee break</b>
15:30 - 16:00	<b>Conclusions &amp; Recommendations</b>
16:15 - 16:45	<i>Promotion of the book “History of Albanian Music” - Prof. Assoc. Nestor Kraja Presenter Prof. Ass. Arsim Kelmendi</i>

## **3. PAPERS**

### **3.1. Besa Berberi**

Besa Berberi, assistant professor at the University of Pristina and the University of Peja, begins her music education at the University of Pristina (Prof. Juliana Anastasjevic) to graduate in Zagreb (Musicka Akademija, prof. Zdenka Zabcic) where, based on the Bologna system, she receives the title “Master of Music” and continues in London (Master of Singing at Trinity College of Music, prof. Susan McCulloch). For 10 years she collaborated with pianist Yaron Shavit from Israel.

In 2010, he won the scholarship from the American Council JFDP (Junior Faculty Development Program) where, together with the professors of the Department of Dance, Vocal Technique (voice), Stage Presentation (performance), he lectures and on this occasion perfects the work methodology, the interactive form of work in the faculty and builds a contemporary curriculum with tutors Robert Barefield, Dale Dreyfoos.

In her career she was presented with Lieder operatic arias in Britain, Croatia, Kosovo and Albania, Arizona and Washington and finally in Turkey, Germany and England.

Then she also engages in theater and multimedia. Her artistic experiences include recitals at Westminster Abbey and St. James, Piccadilly (London) and at Fitzwilliam Chapel (Cambridge), Playhouse (Edinburgh), roles in “The Tempest” (Vanessa Redgrave - the role of Prospero) and “Two Noble Cousins” by Shakespeare at the Globe Theatre,

Her imaginary journeys where she expresses her nostalgia and suffering during the Kosovo war were published in the book called “BESA” by Shona Illingworth.

In recent years, he has been dealing with conceptual art in music, “The Heritage of Song” - video projection and animated film “Lullaby N” and “Lullaby F”.

#### **3.1.1. Abstract**

As the founder of the singing branch, I will present the need to build the Albanian Artistic Song program and the benefits of this program in the academic development of new generations in solo singing, as well as the special form of interpretation, the technique of self and metrical changes. Also, I will rely on the experience of professional singers in the style of Bel Canto in the Albanian song.

#### **3.1.2. Albanian Artistic Song from different points of view**

Ladies and Gentlemen, dear colleagues and student artists, welcome to the Round Table “Albanian Artistic Song” from different points of view.

I am very happy that after all the postponement of this meeting due to the pandemic, we are finally all together and in good health.

I welcome Professor Rudi, Professor Koço, Professor Zani, Professor Kraja, Professor Podvorica, Professor Arllati, Professor Çupi, Professor Jakupi and Professor Kelmendi, as well as all the colleagues of the Faculty of Arts here at the “Haxhi Zeka” University, without whom this meeting would be impossible.

To begin with, I would like to briefly inform you about the history of our Faculty, which has been active since 2012, when it started with two programs: General Music Education and Music Education. After a successful experience with these two programs and seeing the demand and talent of singing students in 2019, we were also accredited with the new programs.

We, as the Faculty, have worked hard and managed to have, for a short time, three years in fact, in addition to the theoretical field of music, we also have the field of Artistic Education in Instruments, as well as a Master's in Music Theory. One of the directions of Artistic Education in Instruments is the branch of Solo Singing, which includes two programs: Concert Solo Singing and Albanian Artistic Singing.

We currently have four students and we need thoughts and suggestions on handling the Solo Singing branch, taking into account the experience of lecturers and performers from other universities. This led us to this meeting, where you are present as composers, historians, pianists, musicologists, ethnologists-musicologists.

Now I will talk to you again about the need for this round table in the pedagogical-vocal aspect.

Knowledge of Albanian literature of solo songs and romances, as well as stylistic and interpretive analysis, are essential for our students. In the first singing lessons, we often encounter difficult vocal problems to solve, since in most cases, students come with a very rich musical and vocal potential, but insufficient to cope with world programs or literature.

Treating the Albanian Song as part of the curriculum in the field of Music Education and General Music Education at the University of Prishtina, and now two years in the Solo Singing branch here at our Faculty of Arts, in rare cases we have seen that the Albanian song helps in visible way in the vocal artistic development among the students of this region.

Fortunately, the experience of treating Albanian songs and romances in Albania has been much better treated than in Kosovo.

Knowing that singing is a complex physical-psychological process, that is, the body and the mind are dependent to create the voice, even though with the development of technology many anatomical and functional problems that were once unimaginable have been clarified, still Singing is treated very often in an abstract way when working with students and the duty of all singing pedagogues is to slowly but surely raise the vocal pedagogy, which I hope through a selected repertoire will be closer to the preparation of students and will develop the sense of artistic and creative singing of students, as well as their creative individuality.

As a start, through technical, artistic and methodical exercises, as well as through the repertoire known to our students, their rise and development is gradually enabled in the expansion of the registers, the release of the sound. Always, in addition to the use of world concert literature, especially that of ancient

arias, the use of Albanian artistic songs has significantly helped in the pedagogical-methodical development, obliging us to increase our love for genuine art and artistic singing.

From the beginning, for the creation of the "Albanian Artistic Song" program, I consulted professors Ahmet Dërguti, Elife Podvorica, Adelina Thaçi, Ardiana Bytyqi, Besa Llukiqi, and Adelina Paloja, who is now a regular professor at our Faculty. Later, I also consulted professor Shqipe Zani. This program aims to treat Albanian songs in the Belcanto singing method, taking Italian, German, French and other songs as models, but above all relying on the initiatory methods of ancient Italian arias.

As for the heritage of the artistic song, the stylistic support comes from the first songs performed by Marie Kraja and Tefta Tashko Koço, which carefully cultivated the Albanian song, both in style and in sound design. Lola Gjoka's important pianistic and arranging contribution should not be forgotten.

Regarding the study material in the Solo Singing branch in Peja, I believe that we have a rich literature, including songs elaborated and inspired by Albanian folk music, as well as composed Albanian artistic songs (which unfortunately have not been covered enough). In addition, we also have Albanian romances and operas, as well as vocal-instrumental cantatas that were the impetus for the creation of this program.

I will mention some of the materials used here at our place. Much used in the teaching material is the book of songs arranged by Lola Gjoka, which I think is one of the most beneficial books for the new generations, to introduce them to elaborate Albanian folk songs and to develop the imaginative perception of young students.

- Album with Arias from the Operas of Albanian Composers (published in 1977);
- Arias and Romances for Singers - compiled and edited by Ferid Bala (published 1982);
- Simon Gjon's Romance Album;
- Compilation of songs by Rauf Dhomi;
- Songs and cantatas for choir and orchestra by contemporary composers such as Zeqirja Ballata, Rafet Rudi, Mehdi Mengjiqi, and now we will also be enriched with the contribution of materials by composers Ramadan Sokoli and Vasil Tole, which will be a gift from our guest, the Shqipe Zani pedagogue.

These works of our composers with their methodical and artistic variety will help us to create our school of Albanian Artistic Songs.

Another reason for the institutionalization of the Albanian Artistic Song is that through our songs the students will get to know the previously used rhythms and the characteristics of our Albanian song.

New pieces from our rich musical culture with the various works of recent years will be used to respond to the technical performance capabilities of young solo singers.

The aim of this program is to serve as an artistic method of raising vocal education, together with other styles and schools, as an example to enable our students in the future towards new vocal-instrumental and concert research, later also operatic works.



With the round table these days, we aim to see, through various aspects of reflection and discussion, the richest way to support and develop this branch, so please have the kindness to support us with your proposals and discussions and your many experiences.

In order not to prolong it any longer, because Professor **Koço** is on the line, I will not present to you today, but tomorrow, with the permission of the English Bookstore, three songs recorded by Edith Durham - the well-known English anthropologist whose contribution was mainly in lobbying for the rights of Albanians - at the time when she was just beginning to fall in love with the people and mountains of Albania.

**“Song of the sea”** was recorded for the first time by Pjetër Dungu in 1940, i.e. many years later than the recording by Edith Durham.

**“250 Shkodra citizens’ songs”** transcribed by Tonin Zadeja and Tonin Daija.

**“Shkodra folk song”** by Agim Velaj in 2006.

**“Shkodran Feast”** by Nuh Topcia, where the song is marked with a slightly different title from the above: **“Ti o det o ujë i njelmtë”**, and it is written that it is in the SERGJAH mekam, its peculiarity of which is that it has ten stanzas that left me big scar:

**Maje detit kur t’hypish  
mendjen djalë ta kesh me dry, jare  
çfarëdo malukatesh qi t’i lypish  
aty ke me i pa me sy.**

Harmonized for piano and tenor, we have it in Ferid Bala’s collection **“Musical Album No. 2”** published in 2017, where the composer is Ndreke Vogli (whom we find in many songs as a composer) and with harmonization by Gazmend Kraja; this song, which in all cases is given to us with preface and in 2/4 tempo.

My interest in this song began with the opportunity I was given at the Literature Festival in Orllan to sing the two versions: the one recorded by Edith Durham and the song I had sung many times by Albanian Lyra, both harmonized together by me and the pianist Adem Hasani.

Here you have the notice from Ylli Daklani, to whom I am very grateful. Despite the difficulties of notation, he managed to roughly describe the melody sung by an unknown man.

The reason why the song was sung accapela and the scales used at that time are influenced by Turkish music with Persian modes or mekams, which over time we have accepted and modified when it comes to the songs of Shkodran Feast.

There are many opinions about the song. Since Shkodra is near the lake and not the sea, it is assumed that it is an Ulcinian song, because at that time there was a lot of movement in the Albanian lands and because of this the songs traveled from one place to another. Since they were created by singer-composers and the author is unknown, they have been appropriated and the authorship was not even important, but the way of singing.

In the end, I want to mention a quote by Gustav Mahler, who says: *“Tradition is not the worship of grace, but the preservation of fire”*, which obliges us and the future generations of musical art to embrace and treat our music, so that raise the artistic taste of our students and people, so that they do not feel inferior

to the development of classical music, which has itself changed over the centuries. The same has happened with our music, which has been institutionalized, and now it is up to us to raise it to a stylistic and programmatic level, like other world artistic songs.

**O ti det**  
(verzioni standard)

♩ = ca. 60

O ti det o uj i njel - mët

5 ti gjith - mon u gjì - de plot.

9 A - man - e shum' kër -

14 ko - va e s'të gje - ta ku dot' jet' mba -

18 ri - mi - jot? shum' kër - jot?

**O ti det**

♩# - intonativisht pak me poshte  
♩b - intonativisht pak me larte  
♩d - cerek ton me larte/poshte

♩ = ca. 80

O ti det o u' <sup>ca.5</sup> u' i njel - mët

ti gjith - mon u gjen - de plot.

o ti det o u' u' i njel - mët

ti gjith - mon u gjen - de plot

A A - man - e

Shum' ker - ko - va fu - ndi s'tu

gjet ku dot' jet' mba - ri - - mi jot?

Shum' ker - ko - va fu - ndi s'tu

gjet ku dot' jet' mba - ri - - mi jot?

## **3.2. Eno Koço**

Eno Koço was appointed conductor of the Albanian Radio-Television Symphony Orchestra (OSRSh) in 1977, with which he toured Yugoslavia (1979) and Turkey (1983). Conducts the Cairo Symphony Orchestra, Egypt (1986) and is attached to the RAI Orchestra and the Regio Opera of Turin, Italy (1989). From 1992 he worked as conductor of the Philharmonic of the Music Department of the University of Leeds, England, and collaborated with a number of local orchestras and choirs in the North of England.

In addition to long relations with OSRSh and the National Opera and Ballet Theater of Albania, he has also had collaborations with the Skopje Opera Theater, the George Enescu Philharmonic of Bucharest, the Music Academy of Wroclaw, the Kosovo Philharmonic, etc. He defended his doctorate (PhD) in Leeds, England, in 1998 with the topic "Albanian civic lyric song in the 1930s".

With his recordings with OSRSh, he has issued 10 CDs of symphonic, vocal and instrumental works performed by Albanian instrumentalists and singers.

He has authored books and scholarly articles on Albanian music that have been published in Albania, England, the USA, Italy, Macedonia, and Georgia. He holds the titles of “Associate Professor” (awarded in Tirana in 2005), External Member of the Academy of Sciences of Albania (2019), and is featured in several encyclopedic dictionaries. In recognition of his contributions, the Albanian state bestowed upon him the honorary title of Meritorious Artist in 1984 and the Order of Honor of the Nation in 2017.

### **3.2.1. Abstract**

This lecture deals with a special repertoire within the general field of Albanian folk music. For the reasons that will be explained below, I will focus only on the repertoire of the Albanian civic lyric song of the 1930s, as the title itself implies. Focusing on the term "lyrical", I would like to limit myself to a particular aspect of the oral history of the civic repertoire and its execution, which developed in a direction more or less similar to that of the lied, romance, ariosa or classical aries.

This lecture aims to answer some basic questions that belong to Albanian civic lyrical songs, such as: What is special about these types of songs? Does this genre represent a unique phenomenon in the entirety of Albanian music? What sources did their first composers use? Who originally performed these songs? In what respects, if any, is this genre similar to the same types of Balkan and European songs, and what would be the difference with them?

### **3.2.2. Albanian civic lyric song of the 1930s**

Eno Koço

Dr. / Prof. Assoc. / External Member of the Academy of Sciences

Honored Artist / Honor of the Nation

This lecture deals with a special repertoire within the general field of Albanian folk music. For reasons that will be explained below, I will focus only on the repertoire of the Albanian civic lyric song of the 1930s, as

the title itself implies. Focusing on the term “lyrical”, I would like to limit myself to a particular aspect of the oral history of the civic repertoire and its execution, which developed in a direction more or less similar to that of the lied, romance, ariosa or classical aries. But the term “lyrical” can create some ambiguity if it is not understood in the context given in this paper, that is, in that of processing and transforming the traditional civic song into lyrical, stylized or cultivated civic song through notation. In Albanian folk and civic music, the term “lyrical” includes a special genre that makes it stand out from other genres.

The other term “citizen” makes it clear from the beginning that this does not include village or mountain music, that is, rural music. These songs will actually represent the popular music of the cities. Although the term folk song or folk music is widely used in Albania and Kosovo and is exactly what represents civic music, I have preferred to use the word “traditional” instead of the word "folk" in most cases, because in the West in the 1990s, the word "folk" implies a more modern or American cultural context, while the songs that will be examined here are genuine traditional folk songs, in contrast to those of the countryside and the highlands, which are almost completely folkloric. So the term “popular” will not be used in the sense of “rural” or “citizen”, but in the sense of popularity and massiveness.

The 1930s marked a peak in the evolution that began in the 18th century with the traditional civic song, which in the 20th century in the process of its development acquired a new branch, called the lyrical civic song. Surprisingly, this phenomenon has not been so researched either by Albanian or foreign researchers. Rural instrumental music and folk vocal music, along with folk dance tunes have enjoyed much greater and more careful observation. Even cultured music has had the privilege of being studied and publishing anthologies or books on composers and their music, for those who lived before and after the Second World War.

Starting in the 1930s, traditional folk songs and folk lyric songs would have to be classified into two separate categories. In one category, songs sung by traditional (folk) singers will be entered, and in the other, those sung by singers educated in the field of vocal art. In Albania, the term folk, which is closer to the Italian “popolare” or the Russian “narodnaja”, in a broader sense is used to include that music, which with the growth of cities began to acquire distinctive features that tended to be accepted by the majority of Albanians. The whole of that music that is included by the notion of the folk contains not only the civic songs, but also those of the Evgits and Gypsies and sometimes the cultured folkloric music. If the traditions of folkloric oral music are more or less limited only to their provinces, the songs or popular music includes, as mentioned above, a wider range.

**This lecture aims to answer some basic questions that belong to Albanian civic lyrical songs, such as: What is special about these types of songs? Does this genre represent a unique phenomenon in the entirety of Albanian music? What sources did their first composers use? Who originally performed these songs? In what respects, if any, is this genre similar to the same types of Balkan and European songs, and what would be the difference with them?**

It is therefore necessary to take a look at the Albanian music of the first part of the 20th century to follow the roots and to see the conditions that led to the birth of the civic lyric song. A considerable number of recordings made by three lyric sopranos, one tenor and two baritones, as well as recordings made by other post-war singers, point to the first attempts made at cultivated Albanian vocal music in the 1930s and 1940s. And it was precisely those early civic songs, inspired by the local environment and the events of the day, beautifully woven and rich in emotional expression, that attracted the attention of lyric artists.

My judgment regarding what Albanian music reflected in the first half of the 20th century differs significantly from some previous judgments. Doris and Erich Stockman thought that before the second half of the 20th century, “the entire musical life of Albania was permeated by folk music”.<sup>1</sup> In fact, the civic lyric songs show that, although the musical life of Albania in the first half of the 20th century may have been generally characterized by folk music, during the 1930s this feature could no longer be considered typical enough to completely dominate the musical life of country. I should point out that I have had the good fortune to know personally all the singers and pianists of the 1930s (of the last century) and have also kept in touch with some of the composer-arrangers and poets who lived in the period after World War II. So I have been given the opportunity to research the historical and musical background of Albanian civic songs, being myself involved in the vortex of their performers and arrangers.

Since I missed my parents from a young age, I wanted to enter into conversations with their friends and colleagues and find in them, along with their confessions, a kind of consolation from such an absence. Often, eager to learn more memories and events from and about artists, I often took notes. This lasted for more than 30 years. My mother, Tefta Tashko-Koço, had recorded civic (folk) lyrical songs for the Columbia Society in Italy in 1937 and 1942, while my father, Kristo Koço, who came from Bucharest in 1938, also became a member of the group of lyrical artists but there was not that dense activity of other artists.

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<sup>1</sup> Doris Stockmann & Erich Stockmann. “Albania”. In S. Sadie (edition). *The New Grove Dictionary of Music and Musicians*, Vol.1, pg. 197.

Interested for many years in tracing pre-World War II orchestral music through state or private archives, I had the good fortune and privilege to find and make the first recordings of several national works with the Albanian Radio and Television Orchestra between 1978 and 1991, while I was its effective conductor. Recordings with this pre-war repertoire include the symphony “Dy lule mbi vorr të Skanderbegut” by Martin Gjoka (1932);<sup>2</sup> the works “Albanian Rhapsody”, Symphonic Poem “Scanderbeg”, “Le Pauvre Gaspard” for tenor and orchestra, and “Byzantine Overture”, all four of these composed by Fan Noli in Boston, in 1937.<sup>3</sup> Following the tracing of Albanian music before the 40s, I came across a collection of urban melodies of Turkish origin (peshrefe and sharki) as well as Albanian melodies arranged for wind orchestra or simply their melodic lines. These are the manuscripts of Palokë Kurti,<sup>4</sup> the author of 17 songs, many of which are love songs that have circulated for a long time without the authorship being noted. These compilations of Shkodran Feast songs mainly belong to the years 1880-90 and those of the beginning of the 20th century.

During the same time I was working as a conductor of the Albanian Radio and Television Symphony Orchestra. I have recorded many civic lyrical songs, either with lyrical artists or amateur singers (the latter accompanied by an instrumental line-up that was closer to an orchestra), and I have also arranged some of them for both categories of singers. For this new type of song, variously called lyrical, civic, stylized, cultured, the most fruitful period of its re-creation or reorganization was somewhere between the 1930s and the early 40s. During this time, all the members of the group of Albanian lyrical singers were in the territory of their country after a long period of living outside it. A group of skilled people happened to come together at the right time and in the right place, and through their individual and collective skill they turned the traditional (folk) civic song into a brilliant concert piece to leave imprint and deep influence on the national musical culture.

The first recordings of civic lyrical songs from the beginning clearly foretold the appearance of a new chapter in the history of Albanian music. Soon after the 1930s this lyrical civic song became a beloved genre for composers, performers, instrumentalists and audiences alike. It is surprising that, although almost 100 years have passed since the first recordings of these songs, thanks to the breath and variety of their interpretation, they still remain models that are still followed for the sake of their incomparability.

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<sup>2</sup> Martin Gjoka (1890-1940)

<sup>3</sup> Fan S. Noli (1882-1965)

<sup>4</sup> Palokë Kurti (1860-1920)

### **3.3. Rafet Rudi**

Rafet Rudi was born in 1949 in Mitrovica. Studied in Belgrade and Paris. Graduated in Composition (1974) and Conducting (1973). The works of this period are under the influence of neoclassical composers. The works of this period were under the influence of neoclassical composers (Schostakovich, Prokofiev, Bartok, etc.). At this time, he was awarded the prize of the prestigious BEMUS festival, for the work Symphony. In the mid-70s, he became familiar with the avant-garde currents of the time. He embraces the new trends of atonal music (Metamorphosis for Fl., Pf., M.Sop. and string orchestra, etc.).

He made an important turn in his creativity with his stay in Paris, in the period 1979-1980 in the class of the composer Claude Ballif. As a reflection of his studies in Paris, he wrote the works: Cantata “Flijimi” (1983), “Fantasia in Si” (1985) for violin and piano, Concerto for guitar and orchestra (1986), etc. As a result of this orientation, he also wrote the works “Icare ubi es” Choir, two pianos and percussion, “Këmbanat Arbëreshe” for solo piano, “Arbëresh Fresco III” for 2 pianos, Choir, percussion, Tape etc.

In the period 1976-2014, he worked as a Professor at the Academy of Music in Pristina. His works are published in Editions musicales Transatlantiques of Paris, Peermusic of Hamburg, etc.

After the year 2000, Rudi builds his expressive language in the synthesis between archaism and modernity, freeing himself from any stylistic rigidity (the works “Laudatio funebris”, for soprano and string orchestra, “Fantasia concertante” for violin and choir, “Le tombeau Oublié” for solo piano, “In A”).

Rudi, as chief conductor of the Kosova Philharmonic Choir, holds concerts in Macedonia, Croatia, Albania, Italy, England (“A stunning, mystical performance from the Kosova Philharmonic Choir” - Hastings Observer). The choir’s recordings can be found on various internet platforms and Cassic FM, as a favorite ensemble. In recent years, Rudi dedicates himself to the discovery, restoration and adaptation of the choral literature of old Albanian authors Gjergj Danush Llapacaj - 16th century, Jan Kukuzelit - 13th century and Remisiana’s Niketa - 4th century.

Rudi is actively engaged in publishing. He has over 300 different writings from the field of essays as well as different writings from the field of aesthetics and musical philosophy, which completes his creative profile.

Rafet Rudi is a regular member of the **European Academy of Sciences and Arts** and a member of the **Albanian Academy of Arts and Sciences**.

The topic I will elaborate on is titled:



Three observations related to the topic *“Modern composer and traditional music”*.

1. Modern European composer and folk music
2. Our composers and folk song
3. Archaism and modern music

### **3.3.1. Abstract**

### **3.3.2. Archaism in the context of modern music**

What was Albanian (traditional) music like before the expansion of the Ottoman Empire in these lands, what did that music look like?

Our historical past has been bitter. We are a people who have suffered a lot over the centuries. Our fate, our national identity fate in general and of our culture in particular have been in the hands of others for a very long time.

I believe we are all clear that the biggest attack on our folk tradition (as well as on our cultural development) was during the five-hundred-year period of the Ottoman occupation. The infiltration of oriental (Ottoman) culture in our cultural body is great and we still feel it today. During this long time, the flow of Albanian music has been severely and brutally attacked and this has been done according to the rules and methods that all conquerors use at any time. Usually, the goal of major conquests (throughout history) is essentially the same: military and political dominance, economic benefit, territorial and strategic benefit, etc. However, these areas are not the only areas affected by such invasions. The conquered people experience great blows in the field of national tradition (in culture, language, music, etc.). In fact, I think that the consequences in this area are well planned, they are perfidious and have a more long-term effect. Conquerors know the basic rule of conquest: if you can conquer a people's soul, the effect of the conquest will be great.

We have been hit in our national identity, in our traditional culture and as a result of this, the essential elements of this tradition over time have faded, dissolved or those that remained have been deformed, without any doubt. Of course, it is clear to everyone that they cannot return to the way they were, however, I do not think that the traces could completely disappear. Therefore, these traces must be followed. Like the linguists who “discover” old forms of the forgotten words of our people; just as the archaic expressions of the words that we use today are located and that over time have only been transformed, but have not been lost; just as archaeologists, in the ruins, discover signs, objects, things

from the life of an ancient civilization, in the same way, the scattered phrases of our old music can be found today. Our old songs of pre-Ottoman times may not be found as a whole, but the thin sensitive threads of this tradition are hidden somewhere near us, they are in our songs, and they must be identified.

Therefore, we should stop asking ourselves questions: what was Albanian music (folk music) like before the Ottomans came to these parts, what did it look like?

This task, in the first place, belongs to our (ethno) musicology. It should illuminate the circumstances of this process, which has covered this music, most of which has been occupied for centuries. We as creators and as composers should not easily accommodate ourselves in the space of our music. But we must take intellectual responsibility in our creative work, as it is not without obligations. to find original ways in our works of re-actualization and “regeneration” of the tradition of our culture. Our ambitions should be directed at the thorough research of the sound materials from our tradition and finding the "pearls" hidden in the deepest layers of the music that is still sung today in the people, whether in the songs of this part of the people that has managed to preserve its essence its own but, why not, we should also identify the elements of our tradition (the most archaic forms) remaining in the chants of our people spread over the centuries.

The elements that have been carried over and integrated in the context of other cultures should also be researched. Why not build a new, contemporary reality on top of these ruins or from the material of these ruins.

Here, this is my interest as a creator, this is why I return to the archaic forms of our singing - artistically devising a revival of a "dead" music that I do not accept as completely extinct.

### **3.4. Elife Podvorica**

Elife Podvorica has completed her university studies in Solo Singing at the University of Pristina with Prof. Juliana Anastasjevic. She has completed the professional exam for pedagogy in Slovenia. He continued his studies at the University of North Macedonia as postgraduate studies in Skopje with Prof. Marija Muratovska, where she completed her master's degree in 2009. She also completed a Master's in Diplomacy at the University of UEJL in Tetovo.

Elife Podvorica has performed many concerts both in Kosovo and in Slovenia, where she was a soloist in the Radio-Television Choir of Pristina and in the choir of Slovenia. She has performed with the State Choir

of Slovenia in cities such as Ljubljana, Maribor, Celje, Postojna, Izola, Bled, Milan in Italy, Opatija, Zagreb in Croatia, Austria, Germany, Hungary, etc.

She was a soloist in the concert with the Kosovo Philharmonic "The Armed Man" (Mesha e Paqes) by Karl Jenkins. Elife Podvorica is known as a lecturer in the subject of Vocal Technique and Solo Singing at the University of Pristina and at the AAB University, where she was also dean.

Since 2000, she has had numerous activities and concerts with pupils and students at all important events in the country and region. The successful participation of its students in international competitions in Tirana and Kosovo, as well as their success in winning various prizes, was appreciated.

### **3.4.1. Abstract**

The history of the beginnings of the Albanian art song in Albania and Kosovo represents the starting point of any musical vocal program, including the most prominent artistic figures who have contributed to its cultivation, as well as the tasks of musical institutions and their significant influence on the professional development of artistic song.

### **3.4.2. Albanian Artistic Song**

What is art song and what is its relation to popular song or folklore songs?

We know that the popular and folkloric song sung by the rhapsodists in different periods of our history, penetrating deeply through the centuries, has been carefully preserved by the people, thus passing down from generation to generation the motifs of the Albanian song that distinguish it from the music of the peoples others Balkan and European, and giving it an indisputable originality of time, just as the language has been preserved as a value that has preserved our national identity together with our cultural heritage.

Historically, until the beginning of the 20th century, popular songs were sung without notes and with simple folk instruments, but which were autochthonous such as lahuta, çiftelia, fyelli, sharkia, etc.

The Albanians in the opus of the prosperous vocal song are also noted for the polyphonic music, which is characteristic of the Labëria regions in southern Albania.

Polyphonic singing is as unique as the “genetic code” that carries it. This characterization does not seem excessive when we consider that its interpretation by the inhabitants of Labëria has been passed down from generation to generation since its creation. These values have been continuously nurtured, as evidenced by Stefanaq Pollo, and they took shape as early as the Middle Ages when Albanian national

identity and its folk culture emerged. Common components such as territory, language, and shared ethnographic heritage were established during this period. The consolidated existence of these elements in Labëria is also attested by Marin Barleti, who writes that “the Labërians entered and emerged from the era of Skanderbeg with a rich spiritual heritage and cultural tradition.”<sup>5</sup>

However, the development and cultivation of artistic folk music over the centuries have not had uninterrupted continuity due to numerous invasions. Vasil Tole, an eminent Albanian ethnomusicologist and composer, has expressed his views on the historical journey of Albanian music:

“If we were to compare the developments of Albanian music with those of any other European country, the first thing we notice is its non-linear development. This non-linearity is observed in two directions: first, as a relative lack of information and data about its stages, characteristics, and so on, and second, within this information, there is a lack of continuity that arises not only from it but also from the absence of facts. From antiquity until the 15th century, we cannot confidently speak about our music. This is one of the darkest periods, not only regarding information about musical developments but also more broadly. Of course, rays of light pierce through this thick darkness, illuminating the works of our musicians, among whom we can mention the names of Nikete Dardani (4th century) and Jan Kukuzeli (12th century), both priests, one Catholic and the other Orthodox.”<sup>6</sup>

In the early 20th century, in the ‘20s and ‘30s, several artists emerged in the realm of artistic music, who, thanks to their professional studies at Music Academies in Rome, Milan, Paris, Bucharest, and so on, elevated the inherited folk music from generation to generation to its artistic zenith.

Through their tireless work, they began to gather the most preserved songs from different regions of Albania, in order to elevate them to a high artistic level.

Thus, the beginning of the ‘20s marks the moment when the rich popular Albanian songs were transcribed into musical notation, in order to survive any tendency to strip them of their original essence, which eventually culminated in their embryonic form.

In this brief overview and analysis of Albanian artistic music, undoubtedly, the central figure in laying the foundations of genuine Albanian artistic song is none other than Ms. Tefta Tashko. Following in the footsteps of Ms. Marije Kraja, Jorgjia Truja, Kristaq Kono, and many others, who had acquired vocal

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<sup>5</sup> <http://www.gazetadita.al/magjia-e-kenges-polifonike/>

<sup>6</sup> <https://telegrafi.com/histori-e-shkurte-e-muzikes-shqiptare-thesari-ende-panjohur/>

knowledge and culture in prestigious European venues, they brought their expertise to Albanian lands, elevating the performance of folk songs to a pedestal.

In this brief overview and analysis of Albanian artistic music, undoubtedly the central place is occupied by Ms. Tefta Tashko, for laying the foundations of genuine Albanian artistic song, following in the footsteps of Ms. Marije Kraja, Jorgjia Truja, Kristaq Kono, and many others who acquired their artistic singing skills in prestigious European locations. They brought their knowledge and vocal culture to Albanian lands, elevating the performance of folk songs to a pedestal.

**Tefta Tashko** had a repertoire of around 90 folk songs that belonged to various regions of Albania, and approximately 36 of them were recorded on discs around the years 1930, 1937, and 1942 in Paris and Milan. It is worth mentioning that, in some cases, the recordings were made hastily and not always when the soprano's vocal quality was at its best. Despite the lack of technical quality in the 78 rpm (revolutions per minute) recordings from the 1930s, as well as those made on tapes around the 1940s and 1950s, the recorded songs are invaluable documents that capture the interpretive concept of the singer.

**Her style of urban lyrical song adopted from cultivated art the necessary delicacy to produce elegant melodic lines. Tefta Tashko Koço has been praised by Albanian and international critics as a lyrical soprano with impeccable training: light and vibrant tones, clean and clear intonations, perfect vocal technique, and a mature and refined stage performance.**<sup>7</sup>

**Marie Kraja** - Brought a new canto tradition to Shkodër alongside other progressive women in music as mentioned - Tefta Tashko Koço, Jorgjia Truja, etc.<sup>8</sup>

At the Graci Conservatory, she defended her doctorate with the lyrical songs “Marshalla bukurisë tande” and “Midis ballit më ke një pike”, which was also a contribution to Albanian music to take on an international character.

In 1934, Maria participated in the “Evening of the Nations” in Vienna where she represented Albania with two folk-artistic songs: “O bilbil, i mjeri bilbil” and “Çilni ju moj lule, çilni!”<sup>9</sup>

She stood out as a rare singer with a clear musical tone in her singing. Her pure and bright voice was a marvel to the Albanian audience. She had a distinct dynamic stability in her vocal performance. After

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<sup>7</sup> <http://brunildaternova.blogspot.com/2012/05/tefta-tashko-koco-bilbili-shqiptar.html>

<sup>8</sup> <https://ëëë.kultplus.com/muzika/marie-kraja-diva-qe-thyente-tabu-atehere-kur-mjerimi-ndalonte-gruan-per-gjithcka/>

<sup>9</sup> <https://konica.al/2019/03/marije-kraja-nder-solistet-e-para-te-tob/>

completing her studies, she returned to Albania and in 1936, she was appointed as a teacher at the “Nana Mbretreshë” Women’s Institute.

Her repertoire of folk songs included the entire Albanian tradition of urban folk songs, ranging from the songs of cities like Peja, Gjakova, Shkodra, Korça, Berat, Elbasan, Tirana, and others. Among the popular songs sung by Marie Kraja, we can mention: “Çila sytë me të pa”, “Dola në penxhere”, “Marshalla bukurisë sate”, and so on.

Some of her opinions from her experience as a soloist and as an excellent pedagogue are as follows:

“I have been singing folk songs since childhood. My mother sang beautifully. I learned from her. To interpret a song, whether it's folk or classical, you need to be immersed in the content of the piece, with its historical background.

I have noticed that artists sing the lyrics without knowing what they are singing. Each word, even when we speak, not to mention when we sing, has its own color. I emphasize one word more, pass another more smoothly, give a heavier tone to another, especially when singing for women. You must also know the style of the composer well, the time in which they lived, how they lived, what they did, what motivated them to write in that manner, and so on. For example, when I sang in the opera “Traviata”, I first read the book, analyzed it, delved deep into it, and then gave what I felt. Additionally, you need to be aware of the differences because opera is something else, romances are simpler, art songs are different, and so on. These genres have their own characteristics, and the singer should not exaggerate.”

**Jorgjija Truja** - Represents one of the most prominent figures of lyrical singers in Albania.

**Lola Gjoka** - In the years 1933-1934, she performed a series of concerts as a soloist and concertmaster of the singers Tefta Tashko Koço, Kristaq Antoniu, Marie Kraja, Kristo Koço and Mihal Ciko.

But of course, the most precious treasure he left us is the book “50 processed songs”, published after his death. He died on October 6, 1985 in Tirana. An award for young pianists in Albania has her name!<sup>10</sup>

Pianist Lola Gjoka is one of the multidimensional figures in the history of our music art because she has played a significant role in the establishment of the first artistic institutions, working diligently concurrently in the training of young artists. She has also provided valuable assistance in the translation

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<sup>10</sup> [https://sq.wikipedia.org/wiki/Lola\\_Gjoka](https://sq.wikipedia.org/wiki/Lola_Gjoka)

of the first two operas, “Rusalka” and “Ivan Susanin”. Her wealth and love for vocal music, especially folk songs, have always nourished her creative spirit.<sup>11</sup>

Lola Gjoka, today, enjoys her rich and historic profile for harmonizing folk songs, adorning them with artistic flair! She brought them to life on the musical staff through piano accompaniment, making them a valuable part of our Albanian artistic song treasury, enriched with beautiful regional melodies, which she condensed and elevated in the repertoire of Albanian solo songs! It should be emphasized that Ms. Lola Gjoka is the first musician in Albanian history who condensed Albanian folk songs and transcribed them into musical notation on the staff while harmonizing them with piano accompaniment!

After a brief historical overview of the artistic journey of folk music, as well as the unwavering dedication of the artists of that time, the question arises as to what we mean by folk music and what we mean by artistic music. Is there a boundary that separates them, but also unites them simultaneously?

The distinguished Albanian composer, Çesk Zadeja, says:

“If we consciously and professionally treat the most accomplished creations of different epochs and their representatives, we will undoubtedly observe that the emotional truth of folk music has long become a rule, a norm for the creativity of every distinguished creator, including contemporary ones.”<sup>12</sup>

Folk music is a musical fusion of melody, rhythm, and lyrical content that is sung. It is a temporal reflection of our national tradition, perpetuating events and historical moments significant to our people. Our customs and traditions throughout centuries are best portrayed through folk songs or folklore.

As mentioned earlier, folk music was adorned with its artistic touch, enriched by professional vocal performances by the mentioned solo singers.

Let's take a look at what was happening in other Albanian regions while cultural and artistic events and activities were flourishing. How was artistic life developing there, and what kind of collaboration existed among these cultural segments?

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<sup>11</sup> <https://www.gazeta-shqip.com/2013/02/10/librat-e-rinj-hamide-stringa-lola-gjoka/>

<sup>12</sup> Çesk Zadeja “Veparja e procesit”, pg. 24.

### **3.4.3. Artistic music in Kosovo**

Artistic folk music in Kosovo saw its initial developments in the 1940s with the creative activities of Albanian composers in Kosovo. This was also the time when choirs and chamber orchestras of the Cultural and Artistic Society “Agimi” were formed in 1944, along with the opening of the first music school in Prizren in 1948.

Prior to this period, Albanian music in Kosovo thrived through folk songs and heroic songs dedicated to the nation's heroes, thus conveying achievements and various events through its verses, which were created by the people themselves! Each city had its own cultural tradition, which was preserved through music, particularly folk and folklore songs!

In Kosovo, although the artistic development of Albanian music came more slowly, thanks to a number of distinguished composers such as Rexho Mulliqi, Lorenc Antoni, Krist Lekaj, and others, it managed to reach a very high artistic level while fervently preserving our national motifs, conveyed in an original manner through folk and folklore songs. The need and interest for artistic singing also emerged in Kosovo. As we were under post-World War II Yugoslavia, our artists aimed to study singing and composition in cities such as Skopje, Belgrade, Zagreb, and later on, Ljubljana. This was the case with Rexho Mulliqi, who, although he didn't write an opera, his vocal compositions such as “Baresha” showcased beauty in its melodic-rhythmic structure and the complexity of pastoral motifs from the Kosovo region. It can be observed that it is an aria that requires advanced singing technique to achieve the ambitious vocal range spanning two octaves, the rhythmic precision it demands, and the emotional portrayal of pastoral motifs. Our unforgettable singer, Ms. Nexhmije Pagarusha, possessed the ability and the beauty of her voice to interpret it with such artistic mastery, giving it the essence of an operatic aria.

Rexho Mulliqi, with the motives presented in the song “Baresha”, as if he condensed a mosaic of various motives from all around Kosovo, in order to immortalize them in a highly avant-garde music for the time it was written. He wrote the song for Nexhmije Pagarusha, whom he tailored and showcased her vocal potential. It is known that Ms. Nexhmije, in addition to her gifted range of low and high register tones, also had a very distinctive timbre that distinguished her and made her one of the most prestigious Albanian soloists, bringing the song “Baresha” to life as something unique throughout all these years since she performed it!<sup>13</sup>



The period during which Nexhmije develops her fruitful artistic activity is traversed by a whole constellation of genuine artists and composers dedicated to the cultivation of folk music, such as L. Antoni, R. Mulliqi, Krist Lekaj, S. Kajtazi, M. Piperku, etc., who passionately preserve the pure Albanian motives, transforming them into beautiful classical music! Festivals of music were also created, through which artistic music was expressed. Participation in numerous music festivals in various cities of former Yugoslavia made it possible to promote our genuine popular and artistic music among other nations. Cooperation and visits to the homeland were never absent, albeit with limited opportunities. This was accomplished through numerous concert activities in all cities of Albania, both on an individual and institutional level! The arrival of professional ensembles from Albania enriched and uplifted our national spirit!

In the relationship between folk music and contemporary music, almost all the first Albanian composers mentioned above emerged, and thus, folk music, as the preserver of our original Albanian motives, was adorned with the beautiful artistic fabric to serve as the foundation for other vocal-instrumental creations or polyphonic choral works.

While preserving the values of our old musical heritage, all the other composers who followed later also acted with their vocal compositions, thus becoming a faithful reflection of various verses by Albanian poets who, through their poems, portrayed numerous moments from the Albanian reality. Therefore, there was a mutual connection and collaboration between music and poetic verses, always remaining loyal to our old civic or folk music.

This creative opus includes contemporary composers such as Rafet Rudi, Zeqirja Ballata, Vinçenc Gjini, followed by Mendi Mengjiqi, Bahri Mulliqi, Baki Jashari, and then the next generation of young composers like Kreshnik Kaliqkaj, Memli Kelmendi, etc., who, in a highly sophisticated manner, incorporate motives from different regions of Kosovo, giving their vocal-instrumental works a beautiful traditional charm in terms of melody and composition. Specifically, in their compositions, one can find various instruments from ancient traditions (such as the lahuta, for example), which provide an authentic touch to their contemporary-inspired works.<sup>14</sup>

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<sup>14</sup> <https://plavaeguciasot.com/rexho-mulliqi-biografia-18-mars-1923-25-shkurt-1982/>

In the past two decades, the opportunity to promote our traditional music has greatly increased, and based on the experience of these artistic activities, artistic folk music is valued as a highly precious treasure of our traditional music.

### **3.5. Nestor Kraja**

#### **3.5.1. Abstract**

#### **3.5.2. Albanian Artistic Song (from different points of view)**

##### ***3.5.2.1. A few words about the Round Table organized by the Faculty of Arts***

Round tables at university levels on specific topics are important moments in the development of scientific thought. They address various aspects of different perspectives on the subject and choose its multidimensional object through the selection of unfounded ideas. These round tables, in the best case, are accompanied by lively debates with arguments and counterarguments, developed among good friends, who offer opposition with mutual respect. Precisely for these reasons, the Round Table organized by the Faculty of Arts at the “Haxhi Zeka” University in Peja has been marked as an important event that should be preserved and acknowledged. The debates of composer and conductor Rafet Rudi, the interesting discussions of Dr. Eno Koça, Dr. Behar Arllati, Shqipe Zani, Bajram Çupi, Arsim Kelmendi, and others, reveal complex aspects of the topic, bringing forth ideas not only on a theoretical level but also in the treatment of various practical approaches.

Personally, I believe that at the “Haxhi Zeka” University in Peja, there is a vibrant atmosphere of collaboration, professional demands, and mutual respect that stems from the level of the rectorate (I still remember the reception by Rector Mr. Armand Krasniqi and Vice-Rector Mr. Edmond Beqiri, their level of conversation and simplicity) all the way to the Dean, faculty members, and students.

##### ***3.5.2.2. A few words about Civic Lyric Song in Albania***

Information about the practice and level of urban lyric song in our country dates back to the 17th century. This indicates that our studies are still at limited levels in documenting a comprehensive history of Albanian culture.

One of the earliest accounts comes from the renowned Turkish historian and traveler Evlija Çelebiu, who, during one of his three journeys to our country, wrote in 1661 about the state of the main cities in the

region at that time, praising the musical bands of Korça as the best. Well-known singers such as Muçua of Ali Pasha and Bektashi of Starje in Kolonja are mentioned as creators of popular lyric songs. Muçua, according to studies, is credited as the author of the song “Çeli lulja”, which is still sung today. Along with Bektashi, they were summoned to the courtyard of Ali Pasha Tepelena in Janina.

On the other hand, in Shkodra, dozens of singers, members of musical groups, and songwriters are known, among whom Hafiz Halit Tophana, Hila i Files, Palok Kurti, and many others are mentioned. Their songs are still kept alive today in the contemporary repertoire. These pieces of information, along with many others, are linked to the idea that groups of musicians, distinguished creators, and a repertoire of urban songs were gathered and made known in the centers of Albanian cities. This musical genre, known as urban song, is alive and has resonated in other regions of the Balkans as well. In fact, urban song is believed to have originated in our country after the Ottoman occupation of the Balkans as a complex phenomenon associated with the establishment of cities and the spread of oriental musical culture from them.

In the 1920s and 1930s, it must be acknowledged that there was a comprehensive transformation influenced by various factors that converged to bring urban folk songs, or what we call urban lyric songs, closer to European culture. Among the essential figures were renowned singers such as Tefta Tashko Koço (1910-1947), Mihal Ciko (1901-1986), Marie Kraja (1911-1999), Jorgjia Truja (1907-1994), Kristaq Antoniu (1907-1979), Gjysepina Kosturi (1912-1985), and pianists Lola Aleksi (Gjoka) and Tonin Guraziu (1908-1999). These professional artists of the 1930s had a significant cultural, social, and political impact on Albanian society, comparable to the distinguished literary figures of the time, as they were cultivators of professional music in the country. Composers of the time, such as Kristo Kono, Pjetër Dingu, and others, approached this genre by understanding its professional level and its wide popularity among the people. Therefore, this caste of professional performing artists and creators became an institution for the development and emancipation of Albanian urban lyric songs, while also bringing them closer to European examples such as German leader songs, Italian canzonettas, or French chanson.

Researcher Eno Koço adds that: *“The civic lyric songs of the 1930s brought together the East and the West in Albania, thus bringing Western influence to a country that had been under the influence of Turkey for 500 years and had only been exposed to Eastern cultures.”*<sup>15</sup>

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<sup>15</sup> See: Koço, E. (2019). *Albanian Musical World: Traditions and Individualities*. Tirana: Kristalina Press, pg. 120.

The colors and techniques of European bel canto also influenced the formation of the cultural elevation of the urban lyric song, which, in this case, appears as a vocal part accompanied by piano. Only later were efforts made to replace the piano with a small orchestral formation.

After World War II, the creation of urban lyric songs experienced new developments. It started with Lola Gjoka’s “Eja vashë”, Tish Daija’s “Çikë e mori çikë”, “Me lule t’bukra due me t’dhurue vashë një kunorë”, Prenk Jakova’s “Margjelo”, Simon Gjoni’s “Lule bore”, Pjerin Ashiku’s “Lulja e majit”, and many other composers. Eventually, civic lyric songs became distinctly categorized into the genres of Albanian light songs and small vocal genres written for lyric singers.

### **3.6. Shqipe Zani - a lyric soprano, “Grand Master”**

In 1969/70, she completed her studies at the Artistic High School, while in 1973/74, she completed her higher studies in the Vocal Department at the Conservatory of Music. In 1974, she was appointed as a soloist at the Theatre of Opera and Ballet in Tirana, where she performed 20 operatic roles, including the role of Afroviti in Avni Vula’s opera “Karnevalet e Korçës”, the role of Rossina in “Rossini’s Barber of Seville”, and “Muzet nga La Bohem i Pucinit”.

In 1995-1996, she pursued postgraduate studies at Santa Cecilia in Rome, and in 1998, she studied at the Academy of Fine Arts in Rome.

Since 1991, she has been a canto pedagogue at the University of Arts and the European University in Tirana. From 1994 to 2021, she has held concerts with her piano and quartets, as well as performances with orchestras, both within and outside the country. In 2012, she was awarded the title of "Master of Arts" by the President of Albania, Bamir Topi.

#### **3.6.1. Synopsis**

Albanian urban folk music has flowed and been sung for centuries in moments of joy, sorrow, and heroic songs dedicated to patriots and heroes from all Albanian lands such as Albania, Kosovo, Macedonia, and Montenegro. All of these have been crafted with love by our composers to be passed down to future generations. I believe that what we are doing, in collaboration with the professors of the University of Peja under the initiative of Professor Besa Berberi, is highly valuable for the program of students studying Albanian music and Albanian romance. I believe that collaborations should be further realized through open lessons and concert exchanges.

### **3.6.2.**

As part of the joint project with Kosovo “One Nation, One Culture”, T.O.B organized symphonic and concert activities featuring composers from Albania and Kosovo. A special event was dedicated to Professor Ramadan Sokoli, featuring his previously unperformed works in 2007, performed by soprano Shqipe Zani, accompanied by pianist Lea Kilica.

To explore processed folk music, Albanian romance, urban music, and the music that has flowed and been sung in our families during moments of joy, sorrow, and heroic songs dedicated to patriots and heroes from all Albanian lands.

Our mission as artists and educators from Albania, Kosovo, Macedonia, and Montenegro, together with the professors from the University of Peja, in the initiative of Professor Besa Berberi, organized a roundtable where ideas and experiences were exchanged for pedagogical and concert collaborations.

In the 1930s, composers and singers studied abroad and willingly returned to their homeland to present their singing culture with the aim of preserving it. Singers such as Marie Kraja, Tefta Tashko, Lola Gjoka, Nihal Ciko, Jorgjia Filce, Kristaq Antoniu, Gjyzevina Kosturi, Llambi Turtulli, as well as Kosovo singers such as Nexhmie Pagarusha, Shpresa Berisha, Shpresa Gashi, Bashkim Pacuku, Merita Juniku, Besa Berberi, Elife Podvorica.

A tradition that has been passed down through generations and continues to exist among us, as well as in Kosovo, is that of composers such as Prenk Jakova, Palok Kurti, Çesk Zadeja, Simon Gjoni, Tonin Harapi, Tish Dahija, Rauf Dhomi, Rafet Rudi, Kristo Kono, Pieter Gaci, Feim Ibrahim, Limoz Dizdari, Aleksander Peci, Shpetim Kushta, and Hajge Zahajran. The lyrical singers were the ones who, with their passion and culture, brought this rich folklore to life, both within and outside the country.

Albanian lyrical singers such as Ibrahim Tukici, Gaqo Cako, Hysen Kocija, Luzia Papa, Zeliha Sina, Shqipe Zani, Bashkim Pacuku, Inva Mula. This rich repertoire includes songs from various regions such as Çuçe e Radomirës, Lulebore, Sylarushes, Ta dish, Dola n'penxhere, Zare trendeline, Asaman asaman, Baresha, Kënga e Rexhës, Ishin dy kunata, Zambaku i Prizrenit, Asaman o syri i zi, Sy larushes, Turtullesh, Margjelo, etc.

These lyrical singers have represented Albania and Kosovo in the world over the years. Our generation has the mission to pass on to the young singers so that this beautiful tradition, this rich folklore that we have, remains for centuries.

**TWO DAYS IN PEJA** - Beauty and music are inherently connected. A person has an innate inclination towards beauty from birth, and through education towards beauty, music, precisely (we are speaking here of genuine music, although everything remains subjective), cultivates beauty in the soul. The music of a country, a culture, a people, arises as an internal source of its experiences, expressed in sounds. Composers are certainly unique individuals, but we must understand them in the complexity of their creations in different eras and periods, as well as as individuals who bear the weight of life, which they shape spiritually through sounds. Thus, the music of the country to which it belongs is inseparably linked to the inner feeling of tenderness that touches the soul.

These two days in Peja were related to the music of our country, to that professionally crafted music tailored to lyrical singing, incorporating it into the contours of an almost classical music derived from folklore.

Our composers worked in this genre known as Albanian romance or processed folk music, to establish the foundations of a vocal music with a national character, but within the professional framework of compositional, orchestral, and pianistic language, with all its formative components. Among them are mentioned: C. Zadeja, P. Jakova, Ramadan Sokoli, Tonin Harapi, Zeqirja Ballata, Valton Beqiri, Rauf Dhomi, Simon Gjoni, Tish Daija, Pjeter Gaci, Nikolla Zoraqi, Limoz Dindari, Feim Ibrahim, Aleksander Peci, Hajg Zaharian, Rafet Rudi, etc.

The performers of Albanian romance and processed songs, starting from the 1930s, were: Marie Kraja, Tefta Tashko, Mihal Ciko, Jorgjia Truja, Kristaq Antoniu as lyric singers, and later with folk singing Bik Ndoja, Lucie Miloti, Naile Hoxha, Klotilda Shantoja, Xhevdet Hafizi, Valdete Hoxha. They were followed by lyric singers such as Ibrahim Tukici, Gaqo Cako, Avni Mula, Mentor Xhemali, Hysen Kocija, Luiza Papa, Fitore Mamaqi, Zeliha Sina, Shqipe Zani, Edith Mihali, while also including singers like Nexhmije Pagarusha, Hermin Leka, Shpresa Gashi, Merita Juniku, Elife Podvorica, Besa Berberi. With their performance, they gave greater and more professional dimensions to Albanian songs and romance.

As a lyric singer, I have loved and sung Albanian folk songs and romance with the same passion and professionalism for 45 years in my career as a soloist at T.O.B and as a teacher at the University of Arts in Tirana. I have always wanted to pass it on to the younger generation, finding ways to keep Albanian music always present in my concert repertoire, from all Albanian regions, as well as songs from Kosovo, which I have been singing since the early days of my career.

I believe it is a spiritual and professional duty of generations to sing and love the music of their people. The art of a nation is what preserves its identity, and this fundamentally relates to its culture and sense of being. Invited by the Rector and Dean of the Faculty of Arts in Peja for two days, together with musicians from Albania and Kosovo, we presented and exchanged thoughts on how to preserve, interpret, and cultivate our music. The young creators and performers should draw on the heritage of past generations, encompassing the complexity of being part of a nation, culture, and music, which as an integral part, preserves and accentuates its identity.

### **3.7. Behar Arllati**

Behar Arllati was born in Gjakova in 1964. He completed his primary and secondary education in his hometown, while his studies continued at the Faculty of Arts in Prishtina, where he earned the title of PROFESSOR OF MUSIC ART.

He pursued his postgraduate studies for a Master's degree in Tirana at IAKSA - Institute of Cultural Anthropology and Art Studies, specializing in Ethnology-Folklore, where he obtained his Master's degree. He completed his doctoral studies in Tirana at the same institution, where he successfully defended his doctoral dissertation in 2019.

Throughout his career, he has worked as a teacher since 1990 when he was employed at the Music School in Gjakova. During his work, he has made an extraordinary contribution to the training of new professionals in the field of music. He has also been involved in folklore collection and in-depth study. Thus, he has presented scientific papers at numerous national and international conferences.

He has published numerous scientific articles in both Albanian and English in prestigious journals. He has participated with his students in various International Piano Competitions in Italy and Belgium. In 2010, he was invited by the University of Bologna, Italy, to discuss Albanian Ethnic Music in a Laboratory organized by DAMS (Departamento di Art, Musica e Specktacolo) - Universita di Bologna.

So far, he has published three monographs: Mazllum Mejzini - Life, Works, and His Role in the Musical Tradition of Gjakova; Musical Tradition in Gjakova - Volumes I and II; and Xhavit Xhepa - A Life on Stage.

### **3.7.1. Synopsis**

Undoubtedly, a great merit in raising the artistic level of Shkodra’s Heng songs belongs to Paulin Pali, the conductor of the Shkodra Orchestra at Radio Tirana, who has arranged and elevated the majority of Shkodra’s Heng songs to a high artistic level.

This research work will address the melodic processing of the songs and Peshrefs of the Makams of Shkodra’s Heng, as well as the achieved quality by his orchestra and his work with renowned names in Shkodra's music. He has collaborated with well-known artists such as Marije Paluca-Kraja, Ibrahim Tukiqi, Luçije Miloti, Bik Ndoja, Safete Toska, Naile Hoxha, Xhevdet Hafizi, Bajram Spahija, Emil Miloti, Despina Trimçev, and many others, who are both from Shkodra and other regions.

Furthermore, in this work, Paulin Pali’s career as a singer and instrumentalist will be addressed, as well as his contribution to preserving the spiritual heritage of Shkodra’s Heng songs, which are now under the protection of UNESCO. His personal creations in the field of music, such as musical compositions, lyrics, or both, will be emphasized as the most important, essential, beautiful, and artistic values of the urban folk song tradition of Shkodra (not limited to Heng songs). Additionally, his virtuosity in playing the instrument will be analyzed, which was unparalleled during the period he lived in. In this context, his exceptional contributions to the recording of all Shkodra’s Heng songs, in collaboration with Kol Gurashi, Tefalin Pala, and Abdullah Grimci, cannot be overlooked.

**Keywords:** P. Pali, Shkodra’s Heng songs, Shkodra’s civic songs, Makams, Peshrefes, Shkodra Orchestra, Radio Tirana.

### **3.7.2. Paulin Pali’s contribution to raising the artistic level of Shkodra’s Heng songs**

To define the level of positive progress towards the elevation of the artistic level of music in general, from an anthropological perspective, we need to start with an introduction. The earliest beginnings date back to the late 16th century when the Elbasan Tajfa was formed, which became known in 1606. Then, the (few years later) subsequent Leskovik Tajfa provides concrete and tangible evidence dating back to the year 1650 when Judith L. Haug discovered three Albanian songs in Ali Ufki Bey’s Mećmua in Paris. Furthermore, these songs also have a notated melody and texts in the Albanian language.

As we move forward, a century later, we find the first songs of the leader of the Bushatlliu Dynasty’s Tajfë, Molla Hysen Dobraçi. These songs, which will also become part of the renowned Shkodra Heng, are accompanied by the discovery of a song titled “Rrehi teli për spahllij” from the year 1770 in the city of



Gjakova, composed by Haxhi Perolli. Furthermore, in the year 1836, the musician from Gjakova, Hamëz Kovaçi-Çarkaxhiu, writes a song in Berat dedicated to Sulejman Bej Vrioni, titled “N’t’tridhjetën ditë, në Ramazan” (“On the thirtieth day, in Ramadan”).

In 1823, the first violin enters Shkodra, brought by Kralo Berati, and the Shkodra’s Heng begins to strengthen with songs coming from other cities such as Berat, Elbasan, Gjakova, Tirana, and so on, in addition to the already existing songs of spring, lullabies, ballads, Amanmedetetet, etc. Kasem Xhurri (1837-1887) will be the first reformer of the Heng, removing the Byzantine intonation from the songs while preserving the dervish chants. After Xhurri’s death, Marku i Kranjanes (1840-1902) will carry out the second reform, eliminating the dervish chants that Kasem Xhurri had left in the songs. Palok Kurti (1860-1920), Martin Gjoka (1890-1940), and Frano Ndoja (1867-1923) will also engage in the improvement of the quality of Heng songs. Following them chronologically, Kol Gurashi (1880-1971) will not only collect, select, refine, and adapt the Heng with songs, taksims, and Peshrefe, but also collaborate with Paulin Palin as a virtuoso in playing several instruments, among which the Braç stands out.

On the other hand, from the existing recordings made of Albanian songs by various record labels, we see that the first recordings belong to Shkodra, specifically the singer Shtjefën Jakova-Jakov Qorri, who made the first recordings at the end of the 19th century at the “ODEON” record company. This is followed by the recordings of 1923 (Spiridon Tase Illo) in Boston, Massachusetts, USA, and later the recordings of 1924 (Shkodra - SHD Columbia), the recordings of 1927 (again by ODEON), the recordings of 1929 in Paris by Nestor H Marrioti-Neço H. Marrioti with the group “Pif-Paf” and SHD “Pàthe” in France. In the years 1929, 1930, and 1932, recordings were made in Shkodra by Columbia, followed by the years 1937 and 1942 when well-known singers such as Tefta Tashko-Koço, Marije Paluca-Kraja, Gjyzepe Misloca-Kosturi, Kristaq Antoniu, Mihal Ciko, Kristo Koço, Nafiz Tela, and others recorded stylized Albanian folk songs and arias from the operas of world composers.

In the recordings made in Shkodra in the years 1923-1924, several singers, including Paulin Pali, recorded songs of the Shkodra’s Heng. At that time, Paulin Pali was only 18 years old. He was also recorded by Columbia in the 1929 recordings. Nine years later, in 1938, Radio Tirana was established, and it included three folk orchestras: the Middle Albania Orchestra led by Muharrem Gurra, the Shkodra Orchestra led by Paulin Pali, and the Southern Instrumentalists. It is here that Paulin Pali began his journey towards elevating the Shkodra Heng songs to a highly artistic level. Paulin Pali, the composer, arranger, singer, and instrumentalist, known in Shkodra as the “I madhi i të mëdhenjeve” has exceptional merits in raising the artistic level of Shkodra’s songs. In collaboration with Kol Gurashi, Marije Kraja, and Abdullah Grimci, he

refined, adapted, and recorded almost all the songs of the “Shkodra’s Heng” on Radio Tirana. The Shkodra’s Heng, which dates back to the 16th century and once had around 1000 songs, including the oldest known lullabies, gradually decreased in number due to the removal of borrowed songs from the repertoire and their replacement, leaving only around 400 songs remaining.

Paulin Pali enters the scene in a new stage and was among those aiming for changes and the reformation of civic harmony. This reformation would begin with the fixing of the curved units into musical notes in 1940 by Pjetër Dingu, who published several songs of harmony in "Lyra shqiptare" (Albanian Lyre). Following him, the recording of songs on Radio Tirana, founded in 1938, would be initiated by Pjetër Gjini and Paulin Pali. In the '50s, Tonin Harapi would undertake an initiative to transcribe the feast into musical notes, an initiative that was partially realized. Meanwhile, in 1955, near the IKP, musicians Eftim Dheri and Abdulla Grimci attempted to record all the songs of feast, an initiative that did not reach its completion.

It should be mentioned that, as mentioned above, in the early years of the 1930s, Paulin Pali recorded several songs sung by himself in the Makam-style interpretation at the "Columbia" record company, which was in contradiction with his own views, perhaps hidden in his temperament. On that occasion, besides Paulin Pali, the following artists also recorded songs on “Columbia” records: the brothers Nush and Pjetër Bushati, Shuk Prifti, Lufi and Pali Society, Vjerdha Society with their friends Kolë Vjerdha, Kolë Matitukja, Shtjefën Jakova-Jakov Qorri, Muhamet Hafiz Gogoli-Qorr Gogoli, Xhyla and Zyraja from Shkodra, as well as singers from Tirana, Berat, and Vlora, such as Bilbil Ceno-Bilbil Vlora from Vlora, Riza Berati-Nebati from Berat, Sofija and Hatixhja from Tirana, Hajria (without a surname, who sang in the Tosk dialect), Hysen Zalta, and others from Tirana. However, these recordings in Shkodra would be a powerful documentary foundation for Paulin Pali’s orientation towards Albanian urban musical culture and a return to Albanian urban songs that would be built on pure diatonics rather than the prevailing chromatics, which dominated urban harmony with Turkish Makams.

Paulin Pali was born in 1905 into a middle-class family and grew up surrounded by the beautiful songs of Shkodra. His father, Ndoci, was a clarinetist, and his brother, Karlo Pali, was an instrumentalist, an active figure, and the composer of several beautiful songs such as “Në kohë të mbrëmjes në pranverë” (In the Evening Time of Spring), “Të kam dasht e prap të du” (I Loved You and Still Do), “Këndon bylbyli poshtë te zalli” (The Nightingale Sings Under the Balcony), “S’ka ma t’bukur se pranverën” (Nothing Is More Beautiful Than Spring), and so on. In fact, during a performance at the Bolshoi Theater in Moscow in 1956, his song “Këndon bylbyli poshtë te zalli” had a rare success.

Both Paulin and his brother Karlo played the Braç instrument. Paulin grew up in such an environment and developed as a creator, collecting and refining songs, as well as assuming the role of a poet to imbue them with national characteristics and spread them throughout all Albanian regions. Paulin was a student and close friend of Ndrek Vogli-Naraçi, an outstanding composer of folk songs who had a significant influence on his artistic spirit. From him, Paulin also learned to play the Braç instrument. Another school for him was Kol Gurashi and Sait Hoxha, where he learned discipline and the high demands in the rigorous treatment and further development of Shkodra songs. Paulin Pali was not only musically and emotionally prepared but also deeply in love with and passionate about Shkodra songs. When Radio Tirana, after its establishment, formed three orchestras, Paulin Pali, as a skilled instrumentalist and conductor, formed and led the Shkodra Orchestra. The members of this orchestra were as follows:

- Kel Sata - Group Singer
- Ahmet Avdyli - Violin
- Pjeter Nikolla - Guitar
- Zef Gruda - Clarinetist
- Paulin Pali - Braç and group leader.

With this orchestra, Paulin Pali actively worked, discovering and nurturing singers, helping them showcase their talents. He possessed the best qualities, being cheerful, beloved, and always seeking the best. He conducted and worked with the orchestra and the singers, and then they performed the songs live on Radio Tirana with great professionalism. Paulin Pali knew very well that he was dealing with songs from a Heng tradition. He was aware of Kasem Xhurri's efforts to remove the Byzantine influence from the melodies and give them the form of Shkodra's folk dances. He also knew about Marku of Kranjana efforts to eliminate the traces of the dervishes in the Heng songs that Kasem Xhurri had left. He also knew that the songs in Makams had different characteristics compared to Albanian folk songs, as the Makams, imported from Turkey, had certain lesser-known complexities. Part of the "blame" for this was attributed to Kasem Xhurri, who introduced Makams to Shkodra along with dozens of Turkish songs that were translated into Albanian and adapted to the Shkodra's Heng. He also understood the mission and responsibility he had in terms of orchestral rearrangements that he would undertake for 30 consecutive years. He embraced this mission without fear.

In 1955, what Eftim Dheri and Abdullah Grimci had initially failed to accomplish, Paulin Pali, together with Tef Pali, Kol Gurashi, and under the supervision of Abdullah Grimci, managed to do a few months earlier. Throughout the month of August, they recorded approximately 393 Shkodra Heng songs in the studios of

Radio Tirana for the Institute of Folk Creativity (IKP - Instituti i Krijimtarisë Popullore). Earlier, since 1947, with his orchestra, he started the re-orchestrations and recordings of Heng’s songs with a different orchestra than the earlier orchestras (Qemane, horizontal accordion, etc. - no Guitar, Braç, Accordion, Contrabass, etc.) and with a different orchestration and a completely different interpretation of Heng’s songs. And, for 20 years of maximum commitment, he managed to re-orchestrate and record almost all of Heng’s songs at Radio Tirana.

Furthermore, Paulin Pali has “created” songs by utilizing everything from Makams, making combinations from various sources, establishing the foundation of the so-called “Shkodra-style” Introductions, incorporating the Peshrefs of Makams, and by joining them together, adding lyrics, and recording them as songs. One beautiful example is the song “Bukurinë ma ke me naze”, performed beautifully by Safete Toska, a singer with moderate musical training from the Artistic High School. Paulin Pali created this song by combining melodic phrases from the final part of Heng II of Makam Sabah I (Agimi i dritës) in SI (H) of Shkodra’s Heng, and from Makam Ziil, with lyrics by Kol Gurashi. He elevated the majority of Heng songs and his own creations to such a high level of interpretation that we can freely say he gave them “semi-artistic” status - he prepared them for performances at a higher level than before, making it easier for subsequent composers to transform the traditional folk songs into artistic, lyrical songs with minimal intervention. And that is no small achievement.

Paulin Pali was a cheerful, gentle, sweet, and tireless teacher. He loved everyone equally, regardless of age, gender, or religion (although his marriage to a Muslim woman, Sanije Shaqiri Pali, a singer, caused some reactions at the time). Marije Kraja expressed that “Paulini had rare leadership qualities, he was a masterful handler of the entire “Shkodran Feast” (Shkodra-style) repertoire, he was calm, affectionate towards others, he was a seeker, and very strict during musical broadcasts. He would teach you how to sing a song in such detail that during live broadcasts, neither the instruments nor the singers made any mistakes”.

During his years at Radio Tirana, he taught and shaped many distinguished singers, such as Bik Ndoja, Naile Hoxha, Xhevdet Hafizi, Bajram Spahiu, Pjetër Gjergji, Kel Sata, Emil Miloti, Luçije Miloti, Drita Papajani, Despina Trimçev, Safete Toska, Sanije Shaqiri (Pali), Hajrie Harapi, and others. With his significant contribution, dedication, and colossal work, Paulin Pali stands tall on the pedestal of Shkodra’s civic folk music. For this high service to our art, he deserves deep respect and gratitude that should never be forgotten. The magnificence of his work is evident in the elevation to a higher level of Heng songs and his own creations.

Paulin Pali has reorchestrated and recorded over 500 songs, including those composed by Palok Kurti, Prenk Jakova, Leonard Deda, Ndrek Vogli-Naraçi, Zef Lekaj, Mark Kaftalli, and others. Some of the songs he reorchestrated, lifting them to a higher level from their original version, include:

- “Dashtnuer t’u bana”, “Të gëzojmë se erdh pranvera”, “Dalin vajzat prej mejtepit”, “Shkoj e vij flutrim si zog”, “As aman moj zojë mirane” by Hasan Preza;
- “Moj e vogël si florin” by Alush Beqari;
- “Si dukati vogël je”, “Kush m’ren karshi-karshi”, “Kur m’e del në derë” by Beqir Efendi Baraku (Gjakova);
- “Vaj si kenka ba dyrnjaja”, “Kënga e detit”, “Jargavan me bojë për mall”, “Hala emnin s’ta kam xanë”, “Edhe një herë du me kja hallin”, “Nuse e re je” by Ndrek Vogli-Naraçi;
- “Ç’mu dhimte, bre çun, se je i pa nanë”, “Ç’po shkëlqen lulja në mur” by Shtjefën Jakova-Qorr Jakova;
- “K’ndon bylbyli poshtë te zalli”, “K’ndo bylbyl me t’madhin za”, “Shumë pranvera po kalojnë”, “Të kam dashtë edhe të due”, “Në kohë t’mbramjes në pranverë” by Karlo Pali (his brother);
- “Kenke nur i bukurisë” by Bejto Halili;
- “S’ka ma t’bukur se pranvera”;
- “Vashnia” by Rud Gurashi;
- “Besa-besë moj t’kam pasë thane”, “Karajfil në kodër” by Dom Zef Shestani;
- “Krisi topi”, “Dush e bore këtë dashni”, etc. by Molla Hysen Dobraçi;
- “Në gjergjef vasha tue qëndisë”, “Turtulleshë”, “Zanushes” by Ramadan Sokoli;
- “Sillet moti për së mbari” by Marku Kranjani;”
- “Jare, iptida due me fillue” by Gjon Kraja;
- “Kur më shkon si zog n’hava” by Kolë Vjerdha;
- Pearls like “Margjelo”, “Synin si qershija”, “Kur e merr buljeren”, etc. by Prenk Jakova, not to mention his own songs, numbering around 280-300, such as “Çil’ një-at’ zemër plot kujtime”, “F’tyra jote si sheboja”, “Dielli sa të ketë prendue”, “Ti je krejt si një ganxhe”, “Sa e kandshme vjollcë ti je”, “N’nji kopsht t’bukur unë e mblodha”, “Kur të pashë moj lule”, “Drandofillës së bukur”, “Ja na erdhi sot pranvera”, “Shumë lulet na i qet pranvera”, “Freski pranverore”, and many other songs whose authors are unknown are mentioned, I’m only listing a few: “Kur ma vune kanën”, “Çou moj Bako mori bi”, “Bishtalecat palë-palë”, etc.

This writing itself, as such, is presented as deficient since the reader does not have the opportunity to listen to his orchestrations, where P. Pali’s treatment of melodic lines, masterful avoidance of monotony, dynamics in the singer-orchestra relationship is clearly visible. agogic (Rubatto, Add Libitum, Rallentando, A piacere, etc.), the use of rare instruments in certain songs (Castanjetet, Gongu, Kambana....etc.), the homogeneity of the orchestra (in cases of Solo or Tutti interpretation), the precise definition Formal and Harmonic (Tonal, Modal, Makamor), the use of interpretative techniques both vocal and instrumental, the priority given to certain instruments in certain specific songs (Brass, Mandolin, Mandola, Guitar), treatment of folkloric types of songs , such as: Jare, folk songs, sung dances, Amanmedete, epic songs, chunas and dylbers songs or ballads, etc. and, finally, cleaning the lyrics of the songs as much as possible from barbarisms, Slavisms, Greekisms and generally foreign words and terms, always in cooperation with Marije Kraje, Kol Gurashi, Abdullah Grimci, Prenk Jakova, Cesk Zadeja, Tish Daine etc. All of this proves that Paulin Pali, even without any adequate music education, appears as a brilliant creator, instrumentalist and orchestrator. Consequently, it deserves to be treated as Brilliant in all these aspects where even proven composers have often failed.

Of course, the process of elevating folk songs to an artistic level or even composing songs known as artistic continued even after the 1950s of the 20th century with the compositions of composers such as Çesk Zadeja, Pjetër Gaci, Simon Gjoni, Tish Daija, Zef Çoba, and others.

The Shkodra Orchestra at Radio Tirana, led by Paulin Pali in the first position on the right.

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### **3.8. Syzana Jakupi**

She pursued her primary and secondary education in her hometown, while her university and postgraduate education took place in Prishtina, at the Faculty of Arts, with a major in music, specializing in piano performance, under the guidance of Professor Lejla Pula. During her studies, she was actively involved and had the opportunity to work with distinguished educators of the time, such as Igor Lasko, Mira Shuica-Babic, and Arbo Valdma. She is recognized as an outstanding and experienced pedagogue, for which she has been rewarded with several awards and acknowledgments from educational institutions for her pedagogical work. She has received numerous first prizes and absolute awards through the performances of her students in national and international competitions. Currently, she works as an associate professor at the Faculty of Arts, “Haxhi Zeka” University in Peja, teaching the subject of Piano.

In addition to her work with students, she is also active on the local and international concert stage, performing in countries such as Turkey, Bulgaria, Germany, Macedonia, Montenegro, Italy, etc. She has given several solo concerts and has also performed with participating artists in the project “Promoting Kosovar Classical Music”, which aims to promote the artistic musical values of her country (Kosovo). For her work and contribution in the field of arts, she has been awarded the Lifetime Achievement Award “Creative Woman throughout the Years” by her hometown.

#### **3.8.1. Synopsis**

The history of music dates back to Illyrian times, referring to the rich dances, rhythms, instruments, etc. Before discussing any essential musical developments or classifying it into genres such as folk music, urban music, classical music, or any other genre, it is important to focus on the significance of folklore and popular traditions, as they have influenced the development of all the mentioned genres. When it comes to composers, there are no exceptions, as all of them have, in one way or another, incorporated these elements into their creative works. As a representative of piano music in this case, I would like to highlight composers who have effectively treated the popular musical material, whether it is derived from folklore or urban music.

## **3.8.2. The Influence of Albanian Folk Music on Piano Music**

### ***3.8.2.1. History and Development of Folk Music***

What music is and what it represents historically has been the subject of numerous expressions, exchanges of ideas, debates, etc., which I will not delve into explaining in this context. Based on historical facts, we know that there have been many early attempts and thoughts to explain music as a phenomenon and its impact on the spiritual and emotional aspect, including those by Greek philosophers. Throughout different time periods up to the present day, there have been many theories and efforts to provide a clearer definition of music. However, in my opinion, the most important aspect is perhaps not to engage in the phenomenon of defining music, but rather to understand it as something that originates within the spirit and becomes a permanent part of the individual, having an influence, even if subconsciously, on their educational, intellectual, or professional development. But let's return to what is important for the chosen topic of this discussion.

Regarding music as a phenomenon, the data dates back to Illyrian times, alluding to rich dances, rhythms, instruments, etc. Before discussing any essential musical developments or its classification as folk music, urban music, classical music, or any other genre, we should focus on the importance of folklore and local traditions in the development of all the mentioned genres.

### ***3.8.2.2. The cultivation of classical music as a movement***

Albanian scholar Prof. Ramazan Sokoli, in his writings, presents valuable arguments about the origins of music from the time of medieval Christian art and highlights two important figures of that period. The first is Niketa Dardani, also known as Niketa of Ramesian, born around the year 340, who was a prominent figure of his time. At the age of 26, he was appointed bishop of Ramesian, and thanks to his knowledge as a musician, he composed the hymn “Te Leum Laudamos”, known in Europe since 525.

The second name, known from 1078-1088, is Jan Kukuzeli, born in the city of Durrës, who held significance in the Byzantine church. In terms of music, he is known for the hymns “Aniksandri”, “Kënga e Kerubinëve”, “Psalmet 107”, and others.

During the Renaissance period, music developed primarily in two cities, Shkodra and Korça. A notable contribution was made by Father Martin Gjoka (1890-1940) in the city of Shkodra. Besides church music, he composed classical music forms and choral songs, as well as music for various instruments. In the early post-war years, we had the first musicians who had mainly completed their education abroad, and their



experiences were brought to Albania. Among them, the composer Çesk Zadeja stands out with his work “Symphony” in 1956, and Prenk Jakova with the opera “Mrika” in 1958. After the 1960s, a whole constellation of composers emerged who contributed to the development of musical life in general, including the classical genre.

Kosovo, as a federal unit of former Yugoslavia, began cultivating art music within the framework of other federal units without leaving any trace. Initially, in 1940, two symphony orchestras were established, which influenced and served as a starting point for the early development of art music. The first orchestra was the “Bashkimi” Symphony Orchestra based in Skopje, while the second was the symphony orchestra of Gjakova, led by Palok Kurti. The functioning of the choir and the chamber orchestra within the “Agimi” society, established in 1944, was also significant in this aspect.

The opening of the first radio station in Prizren in 1945 was a positive element in the development of classical music as it was connected to institutions.

Major steps in favor of classical music were taken with the opening of the first music schools in two important cities, Prizren and Prishtina. Their opening took place in both centers in the same year, 1948. Among the first composers and artists in Kosovo and pioneers in the development of classical music, we should mention: Rexho Mulliqi, Lorenc Antoni, Mark Kaçinari, Vinçenc Gjini, Rauf Dhomi, Zeqirja Ballata, Rafet Rudi.

### ***3.8.2.3. Integration and Utilization of Folk Melodies in Classical Music and Other Genres***

“Traditional and Contemporary in Albanian Music Folklore” - Bahtir Sheholli, citation p. 144

The majority of similar forms of music folklore from various regions, among Albanians in general, share common elements. Depending on the geographical position of the country and, partly, the level of cultural and historical development, they differ in terms of the evolutionary dynamics of their overall development. Thus, while in the mountainous-pastoral parts of all Albanian regions, the old creativity of music folklore and the traditional instruments that accompany it are preserved to a greater extent, in the lowland-agricultural areas, musical genres belonging to the new rural tradition dominate. These forms often feel the influence of the so-called “civic” tradition, in addition to autochthonous and original elements and their various innovations, emphasizing the phenomenon of Albanian music folklore creativity.

Some of the forms of musical creativity in Albanian folklore are homophonic songs, ballads, and epic legendary songs of the lute tradition, as well as lyrical songs with themes of love or songs about customs and rituals. Instruments such as lahuta, gajda, çiftelia, fyelli, kavalli, etc. are used. Folk music creators and performers, based on the early musical tradition, always used it as a model for artistic creation. With their attention to the diversity and richness of folklore elements, they began to incorporate these elements into their compositions, whether in the form of classical music or other musical genres, including specific melodies, the characteristic folk rhythm with their combinations, as well as the imitation of musical instruments, and so on”.

#### **3.8.2.4. Composers**

When it comes to composers, here we cannot make any exception, as all of them in one way or another have dealt with these elements in their creative works. As I represent pianistic music in this case, as an interpreter on this instrument, I am highlighting the composers who have well-treated the folk or urban musical material. Firstly, we have researcher Ramadan Sokoli, who has created a series of pianistic miniatures based on Albanian music. Then we have Tonin Harapi, Feim Ibrahim, and Çesk Zadeja, who explore many themes and melodies from folk music. There are such composers in Kosovo as well, like Vinçenc Gjini, Bashkim Shehu, Rafet Rudi, who have works based on folk song themes. However, there are also those who treat specific source elements from the Albanian music world that are not recitative in nature but are original in their compositions. Here, I highlight composer Rauf Dhomi, who recently promoted his piano opus with around 70 pianistic works, ranging from pianistic miniatures for children to works with concert interpretive achievements. Additionally, composer Mendi Mengjiqi has contributed to the publication of works featuring various melodies and sounds from different Albanian regions.

### **3.9. Sami Pira**

Sami Pira, a music professor, critic, and composer, was born on November 2, 1956, in the village of Pozheran, Viti Municipality. He completed primary school in his hometown. He attended the Music High School and the Academy of Music, specializing in pedagogy and artistry, in Prishtina, being part of the institution's first generation. After completing his music studies, he worked as a music teacher at a gymnasium and later became one of the founders of the music school in Gjilan, where he worked for several consecutive years, teaching Solfege and Violin.

In 1981, he started working at the daily newspaper “Rilindja” in Prishtina as a music journalist. Until the closure of the newspaper, he pursued this profession, writing music reviews and various articles on discursive issues of the music and artistic life in Kosovo and beyond. Meanwhile, after 2001, he also worked for contemporary newspapers until 2002 when he began working as a Senior Officer of Music Arts at the Ministry of Culture, Youth, and Sports in Prishtina. In this reputable cultural institution, he served as the Director of the Department of Culture for one and a half terms, where, in addition to cultural affairs, he was involved in the development of the Cultural Strategy.

Meanwhile, on the creative front, he has been engaged in composing numerous songs and has participated in various festivals in Kosovo, Albania, Macedonia, and Sweden. He has been a participant and winner of various festival awards, including "Chords of Kosovo", "Nota Fest", "Polifest", "Our Song", "Albanian Song", "Festival of Ulcinj", "Song on Radio and Television" in Tirana, the Festival of the Union of Albanian Associations in Sweden, and others. The songs have been performed by renowned musicians both in Kosovo and abroad. He has also composed solo pieces for voice and piano, as well as for mixed choir. He has been involved in composing works performed by the Kosovo Philharmonic during the March anniversaries. For many years, he has been a member of the group of professional experts in the American organization "Mennonite Central Committee." He resides and works in Prishtina.

### **3.9.1. Abstract**

### **3.9.2. The melodic richness of Arbëresh songs**

The desire to delve deeper into the roots and characteristics of Arbëresh songs arises as a result of their presence in our music and artistic life, as well as their contribution to concert stages with distinct musical motifs typical of this tradition. Furthermore, the elegance of traditional costumes, the transmission of melodies with beautiful voices, and the expressive language of these songs, passed down from generation to generation for centuries, make us feel happy and honored for this rich heritage.

It implies the question of what has made all this artistic wealth respected and valued?

#### **3.9.2.1. *Timbre and the spirit of a migrating people***

When you encounter Arbëresh songs and melodies, you will feel surprised, yet at the same time, delighted and motivated to delve deeper into the musical roots of this heritage. What do I mean by this?!

It never occurred to me before that many of the songs that are so present in the repertoire of Albanian music have Arbëresh origins. Although they are modified, orchestrated, and interpreted in various forms of genre cultivation, the essence remains the timbre and spirit of a migrating people who have contributed so much to Albanian music. Without a doubt, I can say that Albanian literature would not have such weight if it weren't for the spirit of De Rada and other Arbëresh individuals.

Tradition is not static; it evolves through different stages. It takes on different forms and contents, depending on the approach and mode of dissemination, but always considering professionalism in form and content. Whenever I gathered information from concerts and stage performances of Arbëresh music groups, I felt the beauty of the musicality of this people who reside in the villages in the south of Italy. Their anthem, which has been transmitted for 600 consecutive years, impressed me, evoking a sense of sadness for separation and longing. On the contrary, this feeling has not faded after 600 years but is still palpable and experienced as an inspiration for younger generations. The song “Moj e bukura More” is felt, sung, interpreted, appreciated, revived, and serves as inspiration to convey a clear message. This message is the manifestation of national identity through the verses: “When I leave and you don't see me, there I have my dear mother, there I also have my brother, both embraced in one”.

There are hundreds and thousands of interpretations by different singers, and for curiosity and broader information, this song has also been performed in its original version by singers who do not have Albanian origins.

In the song “Kjani Trima”, in the case of Skanderbeg's death, which is considered an irreplaceable loss for the preservation of Christianity in Arbëresh lands and beyond the Adriatic and Ionian Sea, the poet of the song brilliantly expresses that loss in a poignant way: "He knelt me down and lifted me up... Be brave, heroes, we all cry because the sun that gave us light has set." It is a very beautiful song with melancholic notes and performed with great sensitivity, which continues to be part of many artistic programs.

But what is the musical motive that perpetuates in Arbëresh songs?

The overwhelming majority of songs are formed in the minor or minor tonality. The melody of these songs begins with motifs that weave nostalgia, pain, and shivering, accentuated through lyrics elaborated with motifs of longing, sorrow, and the eternal loss: longing for the homeland. The motifs of the songs are enhanced in orchestrations and textual narration. Usually, in the original versions, these songs are accompanied by guitars and accordions as the harmonic and melodic base, often with mandolin accompaniment, and later with other instruments such as violins, as well as other rhythmic instruments

like drums and tambourines in the original language, and surprisingly, even toys in dances. In the debates of academic and cultural logic, there are discussions about the spirit of this song, which often traverses the logic of the musical narrative with lamenting tones and enriched with the voices of musical elaboration. This feeling is logical because we often encounter this spirit among peoples dominated by the sense of escaping from various forms of repression, starting with physical, then cultural and religious ones. The Arbëresh people have preserved their confession. There are many facts that argue this, but we will not dwell on exploring further.

### ***3.9.2.2. The rhythm that emerges from the form of the Waltz***

While tracing the roots of Arbëresh songs, which even after hundreds of years we still encounter them fresh in different interpretations, but also modified and adapted to the times, let's focus on the way of singing by the most powerful soloists that Albanian music scene has had and still has. In particular, let's dwell on the fantastic interpretation of the prima donna soloist, Vaçe Zela, with the song “Moj e bukura Arbëri”, then Elhaida Dani, also with the song “Moj e bukura Arbëri”, Tringa Rexhepi, a singer from Gjilani who lives in Canada, and many others. The songs continue: “Moj e bukura More” by Inva Mula, the same song by Elsa Lila, a fantastic interpretation, then the Swiss-Albanian singer Gjon's Teras, or Gjon Muharremaj, who crowned third place in the last Eurovision, then Elina Duni, in her original way, and we continue with the song: “Një ditë u ndodha të veja të shkëmbi” and the super hit: “Vajta Kalova”, interpreted by dozens of the best Albanian singers, and even Ardian Trebicka with “O yll i bukur” and many others. The distinctive feature of these songs remains the rhythm in the 3/4 time signature of the waltz form. The tonality of their performance depends on the voice of the performers and their vocal preferences. The orchestration of the songs is harmonized and adapted according to the potential of the orchestrators and their contrapuntal and harmonic preferences.

### ***3.9.2.3. The musical expression that seeks pronounced originality***

Arbëresh songs are original, and this originality remains an obligatory commitment for all those who have shown and continue to show the desire to be an integral part of these creations. We are not only talking about the music, but also about their interpretation, costumes, and especially the textual representation in the songs. Any ignorance of the Arbëresh language and originality can lead to textual errors, even to grotesque elements due to unfamiliarity and issues with the accent of these songs. We have witnessed a period in the past when Arbëresh music has taken on more pronounced dimensions on the stage and emerged from the margins. Many soloists lacked sufficient understanding of the meaning of the lyrics,

resulting in confusion in the content. For example, in the song “Vajta Kalova”, during the chorus, soloists who did not understand the language and the original meaning of the expression would struggle to comprehend and result in a textual cacophony, as is the case with the words “E lule lule mace mace...e unë pe ty o dale pace...”.

They sang, "E lum e lum për fatin tonë, se zemra ime po vajton..." and so on. The comments in this case are excessive.

Even the costumes have a rich history. The diversity of their colors and their presentation on stage, together with the gracefulness of the performance and expression, make them a unique and highly desired treasure on concert stages. The rhythm similar to the tarantellas of the time, as one of the cultivated forms on stages in civilized countries, as well as the style of play and stage presentation, have also attracted many choreographers who treat them with love and bring them to the stage for professional Albanian ensembles. But these characteristic features, with great affection, are also incorporated into international ensembles, as we can see in the USA and around the world. This is further evidence that Arbëresh songs and dances are still fresh and highly interesting after so many centuries. We emphasized at the beginning that any attempt to explore these aspects brings forth compelling arguments, seeking a much more professional and in-depth treatment from experts in the field, as we consider their dimension crucial for Albanian music.

### **3.10. Arsim Sadri Kelmendi**

He was born on 26th March 1964 in Ruhot, the municipality of Peja. He completed his studies up to the fourth grade of elementary school at the “Liria” Elementary School in Trestenik, Peja. From the fifth grade, from 1974 to 1978, he continued his studies at the “Elena Gjika” Elementary School in Prishtina, while simultaneously pursuing piano lessons at the music school. In the period of 1978-1980, he continued his studies at the General Education High School (normal school) in Prishtina, and then from 1980 to 1982 at the “Prenk Jakova” Music School in Prishtina. Later, in 1982, he continued his studies at the Academy of Arts at the University of Kosovo in the Department of Music Theory and Pedagogy, earning the qualification of “Music Teacher”. In 1984, he was imprisoned by the former regime for political activities and remained incarcerated for 6 months. In 1987, he began his studies at the Faculty of Arts in the Department of Music, specializing in the Oboe instrument.

During his years of study, he participated in various orchestras as an Oboist. In July 1991, he completed his studies and obtained the title of “graduate professor of music - instrumental direction - Oboe”. From

1986, he had been receiving fees for his work, and from 1988, he worked regularly in the professional choir of Radio Television Prishtina. On July 5, 1991, like all other employees, he was forcibly expelled from his job by Serbian police forces. From September 1991, he lived and worked in Germany.

From 2007 to 2012, he taught at the music school within the “Evangelisches Kirche” in Essen, where he participated in seminars organized by the school. In the academic year 2013/14, he studied musicology at the Faculty of Music at the University “Kiril i Metodi” in Skopje, where he obtained the title of “Master of Musicology”. During his stay in Germany, he sang in various choirs and played in the “Essen Philharmonic Orchestra”. In 2013, he became a dedicated lecturer, and since 2020, he has been an Assistant Professor at the Faculty of Arts - Department of Music Education and General Music Education. He also writes critiques and scholarly works in the field of musicology for national and international cultural and professional journals.

### **3.10.1. Abstract**

### **3.10.2. Artistic music in Kosovo from the perspective of Music History**

The adaptation of folk songs at the end of the 18th century was highly popular and well-liked by the audiences of that time in Europe. Many composers engaged in the adaptation of folk songs, while some also created original artistic songs.

In this paper, I have used examples from world composers for the number of musical compositions called art songs, romances, or “Lieder” in German, or “Chanson” in French. This demonstrates that several world composers have composed numerous art songs. Since the Renaissance era, this genre has been significant and preferred by the audience, who had an interest in listening to such songs, thereby inspiring the composers. Now, we will familiarize ourselves with the works of art songs by composers who have been present since the Renaissance.

- Orlando di Lasso is one of them, who composed and adapted 146 French chansons, and 90 German Lieder.
- Johann Sebastian Bach composed 85 songs and arias.
- Georg Friedrich Händel composed 9 German arias for soloist, instrumental melodies, and B. Continuo.
- Giuseppe Verdi composed 17 romances.

- Joseph Haydn composed songs for various musical ensembles. He traveled to Scotland and Wales twice. From this journey, he was inspired and created numerous arrangements of Scottish and Welsh folk songs.
- Mozart composed 42 Lieder (songs).
- Beethoven composed over 179 songs in 11 years of work that have not been studied and have not received proper attention from researchers.
- Franz Schubert approximately 600 Lieder (songs). Well-known collections include “Mullisja e bukur”, “Udhëtimi në dimër”, “Kënga e mjellmës”.
- Chopin, some songs, but he didn’t give them much importance, as this composer was known for his piano compositions.
- Felix Mendelssohn Bartholdy, a large number of wordless songs.
- Franz Liszt composed 77 romances.
- Carl Maria von Weber, more than 90 solo Lieder (songs) for one or multiple voices, with guitar or piano accompaniment.
- Peter Iliq Tchaikovsky composed 21 songs.
- Robert Schumann composed 16 collections of songs (romances) (130 songs).
- Ralph Vaughan Williams discovers English folk songs and promotes these songs dating back to the Renaissance period. These songs have influenced his compositional style.
- The folk songs of Scotland and Ireland have been arranged by composers such as Joseph Haydn, Ludwig van Beethoven, Friedrich Kuhlau, Ralph Vaughan Williams, Franz Schubert, and Johannes Brahms.

Types of art songs:

Processed, arranged, stylized, harmonized.

Art songs (romances) by Kosovar composers:

- Halit Kasapollari - “Hasan Aga” për solo sopran dhe orkestër simfonik.
- Vinçenc Gjini:
  - Cikli i vogël i këngëve solo “Letrat I, II, III”.
  - “Kështu fillon kënga”, “Këngët e pa kënduara”, “Ekstaza pranverore - buzët - sonet pranveruer”, “Titos”, “Stafeta e dashurisë”, “Yjet e lirisë”, “O atdhe im dashur”, “Jugosllavi”, freedom songs.



- Sevime Gjinali - Romanca: “Kjo anë e Bistricës”, “Ma fal atë gërshetë”, “Kur të perëndon dielli”, “Lulet në Mars”, “Për ty liri”, “Natën”.
- Mark Kaqinari - “Buzë lumit ke shtëpinë” for baritone and piano.
- Zeqirja Ballata - Romance for voice and piano: “Ndamja” for high voice and piano (1965); “Asaman o syr i zi” for high voice and piano (1967, arranged); “Apel” for medium voice and piano (1976); “Mes rrugës rruga” for medium voice and piano (1978); “Luftëtari” for bass and piano (1980); “Burokrati” for baritone and piano (1983); “Nëna Terezë” for soprano and piano (1990); “Përrurim” for baritone and piano (1994); “Gjëma” for soprano, bass, and two pianos (1999); “Ito bashkani” for high voice and piano (2005, commissioned); “Sarabanda” for soprano, bass, and two pianos (2006); “Transformimi/Preobrazba” for soprano, bass, and two pianos (2006); “Hapna sytë tanë” (2010).
- Rauf Dhomi:
  - Solo songs for voice and piano “Pranvera”, for voice (S or T) and piano, lyrics by Ajmone Dhomi, 1985.
  - “Këngë pleqërishte”, for voice (S or T) and piano, lyrics by L. Pogradeci, 1985.
  - “Pa lamtumirë”, for voice (S or T) and piano, lyrics by Ajmone Dhomi, 1971.
  - “Dashuri e parë”, for voice and piano, lyrics by A.Z. Çajupi, 1969.
  - “Vjeshta”, for voice (S or T) and piano, lyrics by Ndre Mjeda, 1970.
  - “Vajta-kalova”, for voice (S or T) and piano, lyrics by Arbëresh-popullore, 1986.
  - “Bandillët në gjumë”, for voice (S or T) and piano, lyrics by R. Dhomi, 1980.
  - “La mia vita”, for voice (S or T) and piano, lyrics by Domenico Randelli, 1995.
  - “Kopshti i dashurisë”, for voice (S or T) and piano, lyrics by A.Z. Çajupi, 1984.
- Bashkim Shehu:
  - Cycle for solo voice and piano, 1973/74; “Fitorja”, solo song for tenor and piano.
  - “Rondo Istre” for solo voice reciter and accordion.
  - “Fitorja e madhe nr. 2” for voice and accordion, 1995.
  - A cycle of songs for mezzo-soprano and orchestra, “Pranvera, Vera, Vjeshta”.
  - Two cycles of romances.
- Gjon Gjevelekaj:
  - “Ferd Grezda” (Soprano, choir, and orchestra), lyrics by Zejnullah Halili, Prishtina 1984.
  - “Ritu vendi im” (Tenor, choir, and orchestra), lyrics, Prishtina 1982.

- “Nënës së dëshmorëve të L. N. Ç” (Cantata for soprano, baritone, reciter, choir, and orchestra), lyrics by Halil Haxhosaj, second prize in composition in Paris, 1982.
- “Boro e Ramizi” (Soprano, choir, and orchestra), lyrics by Hivzi Krasniqi, Prishtina, 1985.
- “Po vjen Maji” (Soprano and orchestra), lyrics, Prishtina, 1981.
- “Nëna partizane” (Contralto, choir, and orchestra), Prishtina, 1982.
- “Partizani i panjohur” (Soprano, choir, and orchestra), lyrics, Prishtina, 1986.
- Baki Jashari - “Lutje”, song for mezzo-soprano and piano.
- Mendi Mengjiqi:
  - “Kënga e Kurbetit”, for soprano and piano, lyrics by Rr. Deda, 1990.
  - “Oh”, for soprano, clarinet, and guitars, 1992.
  - “24”, for soprano, piano, and percussion, 1992.
  - “Kënga”, for baritone and piano, 1989.
  - “Nëna Terezë”, for tenor and piano, lyrics by R. Musliu, 1981.
  - “Dhimbja, Elegji, Kënga e Ylberit”, for choir and piano, lyrics by D. Mehmeti, 1989.
- Dafina Zeqiri:
  - “Kur ti vjen”, for mezzo-soprano and piano.
  - “Morea e bukur”, for soprano, violin, and piano.
  - “Jera”, for soprano, flute, and piano.

In this paper, the state of artistic music composed by composers in Kosovo is presented compared to global composers, showing a noticeable and disproportionate difference in favor of foreign composers. Artistic music (romances) in Kosovo has not received the necessary importance and promotion, thus failing to gain a wide audience. Perhaps this comes as a result of negligence or lack of knowledge about the significance of this musical form, which is widely spread worldwide. In order to succeed in creating artistic music, it is necessary to rely on folk songs. Although our composers had a variety of folk songs with high artistic values, they did not pay enough attention to this musical form. Fortunately, this did not happen in Albania, as sufficient attention was given and many romances (solo songs) with high artistic values were created in various musical styles.