


National Folk Festival Gjirokastër, 2015 and the cultivated musical creativity			Folkloristics
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Abstract			
<p>Folklore is a particularly important factor in determining the national identity of the people. Based on this observation, the artistic part of our people’s spiritual heritage of our people and in the case of this paper choreographic and musical folklore, as a collective product of the anonymous individual strands is an inalienable property of all Albanians wherever they live. Albanian folklore represent an early vital tradition, durable and rich. It is not "terra incognita" because it is not made of atrophied and lifeless waste. Our folklore also is not a reminder of the past, but is alive and full of life, and day by day is practiced and emotionally articulated, being developed, enriched and grown along with the Albanian people. An important role to echo the past and the present with the message that our nation has existed, exists and will exist forever, because it has a clear identity through its own cultural, artistic, historical, linguistic values, etc, which make it distinguishable from the other people of the region and beyond, have had and still have organizations of nationwide events of this part of our people’s spiritual heritage.</p>			

Introduction

Given that folklore is a life expression that evolves and is transformed with time, it is a mistake to think that these values remain unchanged, strictly original or simply a resource as they existed in the past, or as they were executed or interpreted in the past. These values on the visual, morphological and structural aspect can be carried and practiced also unchanged, but in terms of emotional content and the messages they convey, with time they develop and evolve, because the holder and the folk performer of our reality, it is not that of the long standing carriers.

No matter what type, shape or style of folklore we are talking about, the international folk music styles continuously undergo evolutions and metamorphosis. They are always on the move in search of more beauty and perfection, and this way they vary, become familiar and naturalize compared to the psychophysical development level of our people and in harmony with the general evolving processes in the nature of the Albanian society itself.

On this phenomenon Prof.A.Uçi in his book "Problems of Aesthetic" expresses: *"Within the folk artistic creativity many profound changes occur, which have never happened in the past and affect its content and format, the process of creation, the execution and experiencing of folk values"*. (Uçi, 1976,17).

The spiritual values of tradition, inherited, must be presented in a creative way, without touching the essence of the morphological, structural, modal and original aspect and without sacrificing the vital elements of this property, the motto of which is to create our culture, spiritual and material, to develop more, enrich and affirm, but without wearing non-folkloric and amateur artistic value, unknown to the folklore, because they alter the authenticity and character of the source and consequently the national one. Folklore has been a source of inspiration and guidance for the delivery of our cultivated music. The beginnings of the orientation of our Albanian cultivated music from folklore do not belong with the beginning of the staging of the first NFF in Gjirokastra in 1968.. The relations between them have a history of nearly a century, when the journey of development and the Albanian cultivated professional music began. These relationships begin to manifest since the first creative evidence of the Albanian composers during the first three decades of the last century in the form of spontaneous efforts, and from time to time they strengthen and crystallize even more.

The first professionals of our musical tradition in the creative plan, as LecKurti, Father Martin Gjoka, Thoma Nasi, Kristo Kono, Pjeter Dingu, Konstandin Trako etc that in their creative beginnings emerged serious efforts to steer their musical work towards folk and regional music of their origin.

Factored by these efforts, a series of musical creations are brought to light where close relations to the folklore are reflected. Some vocal mainly songs of Thoma Nasi or two first rhapsodies of Kristo Kono and some stylizations and creations mainly vocal ones with the folklore spirit.

During the first decade of the 50s and during the 60s, are brought to light the stable, original values of the Albanian music with deeply national features. It is time when are successfully crowned the "First Albanian Symphony", the music of the "Skanderbeg" film or the vocal romance "Hey there Mountains" of Cesk Zadeja, the Opera "Mrika" of Prek Jakova and the first Albanian concert for violin and orchestra of P. Gaci, etc which were potential, creative expressions in the new Albania music but could not become a threshold for further qualitative changes.

Albania's first symphony of Zadeja composed in 1956 comes to light not only as a result of intellectual and creative potential of the author, but as the pinnacle of aspiration to create a deeply national music to be put on foundation of the new developments of our cultivated music. On this achievements Prof. Dr. Hysi on his book "Popular flows of the Albanian music," says: *"The case and the prominent talent of Cesk Zadeja makes possible that this work fulfills many of those requests, which were at the core of the national folk character of the symphony instrumental music"* (Hysi,1991,91). From this period onwards, Zadeja appears aware and consequent to the chosen path of the development of our music with clear national identity, a choice that was made, and the purpose of his creative activity during all his life. For this aspiration in the treaty for the Albanian composition school, he states: *"My goal has always been to do everything possible to help, however modestly, in creating high professional national music style. In this process we are dealing with free treatment of the form, the use of the wide prosperity of the harmonic modal language, polyphonic structures, repetition of syntactic tools, enriching the metro-periodicity etc ... always by contemporary requirements."* (Zadeja, 1997,47). This trend of the composer appears and finds usage in other contemporary composers' creativities especially those of the period between the 70^s-90^s of the last millennium.

It is exactly this the period when step by step starts to crystallize the professionalism in our national music, starts its way of development NFF Gjirokastra (1968), which influenced in the intensifying the efforts to give an orientation to the new Albanian music toward popular music.

As for illustration let's bring in memory this ballets: "Halili and Hajrija" of Daia "Delina" of Zadeja or concerts for piano and orchestra of Zadeja and Ibrahim, Rhapsody for piano and orchestra of Harapi, the symphonic poem " Borova "of Gaqi and the" Bloody alarms "of Kushta and Orchestral Rhapsodie of Laros or Dizdar and Shupos' symphonies and the many vocal elaborations of Vako and Harapi etc creations that have more clearly reflected the relationship of the musical cultivated creativity with folklore. The Folklore has always preceded the hum of cultivated music by becoming its vital music. For this necessarily factual relations, Prof. Zadeja comes to the conclusion that *".....folklore has been and remains the "teacher" of professional artists."* (Zadeja, 1997,22).

The development of NFF in Gjirokastra for nearly half a century every five years, among being an vital and widening event of our musical folk heritage, for Albanian musicians turned into a fair where they could select value substances from the rich matter of our popular music.

Through this relationship, the cultivated music starts gains a new dimension. So step by step, folklore starts and is put in service of the professional, Albanian, cultivated music hum affecting and factorizing its clear,

national. Are still kept alive in the memory and in our attention the "Rhapsody for Flute and Orchestra" by the composer Tish Daija which comes oriented and based on the instrumental style of Gramsci's flutes, "Symphonic dance No.2." of Thomas Gaqi based on Central Albanian dances, "Symphonic suites" of Zadeja or harmonization and processing of iso-polyphonic songs for the chore of Milton Vako as "Ioannina-Ioanin-O", of ToninHarapi etc.

In May of this year it was held the it was held the 10th edition of it. Compared with the previous editions the next edition was an added value in the tradition of this popular event. An important part of qualitative values in the NFF in Gjirokastra, 2015 was also the program of the folkloristic group of the Tirana district. That group in addition to the original flows of the most representative styles of the folk singing and dancing and the instrumental-orchestral one and of the carriers full of talent, turned the festival scene in a colorful impressive landscape with the great wealth of Tirana aristocratic clothing. Generally the musical and choreographic folklore of mid Albania in our case that of Tirana and surroundings, for the character and values it trasmits that leaves room as a base from which they could orient the development and cultivation of many genres and forms of our cultivated music with national direction. This process, also supported in the recognition and acquisition of the language and technical contemporary intra-European, could bring us a stable national musical product, and comparable to contemporary music. Many styles of the sang music, instrumental one, and the popular dance group in the Tirana district, create opportunities for the realization of the cultivated musical, choreographic or instrumentalo-orchestral work. They may be subject to stylization, harmonization and processing and also source of motives for great themes of instrumental, orchestral, chamber music, etc. From the singing styles of music, we can distinguish "The song of Kurbeti", "Right there in the Saw'sdrinking fountain," "Moma's Little boy" the sang dance "Malenakja", which from the melodic and structural clarity and their specific ambitus¹ show interest and space for a development or further processing even deeper, through not only the modal harmonies, but also the contemporary one and various melorhythmic structures of the present creative reality. Likewise "the instrumental melody" in three parts for two cannulas and whistles, with a developed ambitus dense fusionaly and protrudin colorystic through improvised dialogue between the cannula and the whistle in octave relations in its first part moving A'dlibitum as well as pastoral lyricism that it conveys, create the idea for the performance of a musical creation with rhapsodic charácter in free rhythm. The second part followed only by a cannula is the continuation of the former emotionality, and as such it can take all developments as the former. Part three of the "instrumental melody" comes consisting of two dances full of light, which are discussed disciplined in 2 / 4meter. The two dances may be subject to processing or why not canserve as the basic motives for musical instrumental ororchestral topics dimensionally broader.

Besides as mentioned earlier, of particular interest to a disbursement of further development, present the two dances of the last program of the Tirana district: "Shpal's Dance" and the very popular "Napolon" which despite being processed by composers Albanian for various musical activities in authentic form that they are presented in the NFF with a qualitative interpretation full of value they bring particular interest for further development thus become part of the cultivated musical creativity.

Processing occurrence creative and developing based on folklore appeared on the stage of this festival, and in the interpretations of several professional musical groups and in some interpretations of renowned artists.

Thus, during the nights of the 10th development edition of the NFF-Gjirokaster, 2015 on stage alongside the flows of folklore groups from around the country, appeared and were enjoyed some trials of the small vocal music or cultivated instrumental one that although simple, came articulated in contemporary ways and forms. Let'sbring in the attention the follow the song "Ra Faja", interpreted by internationally renowned singer Eda

¹ Ambitusi: wideband extention. Interval distance.

Zari, which managestologically combine the singing with broken rhythms improvisations of traditional Albanian folk music, North African, Balkans- funk and jazz. Likewise Works of VikenaKamenica and the violinist Olen Cezar, or arrangemens and stylizations of the instrumental group "Fanfara Tirana" and the improvising on piano of the pianist come specially from Italy, Robert Bisha and the polyphonic group of "Albanian Polyphonic Choir" on models of Laberia isopolfonik singing style, etc. Based on the foregoing, for the Albanian composers to be more national in their creativity, have to know in depth the roots of folk musical creativity opinion. They need to find the creative folk its most secret trends, which should be studied and analyzed in their creative laboratory to be interpreted scientifically and in accordance with the requirements set forth to day by the development of contemporary musical art.

Conclusions

- In the vocal folk music, the melodies of the folk songs are presented with ambitus (interval extend) 4,5,6,7, etc, while in instrumental music, especially that of harmónica players appear in more developed ambitus up to under 9,10,11, 12, 13,14,15, etc.

- By maintain modal features of a folk melody and by alternating its component sounds in diverse relationships can be built musical themes to be the subject of musical works of major artistic cultivated forms.

- The use of harmonies, counterpunist elements are determinative factors in the development of the folk melodic subject. Through modal harmonies, diatonic, chromatic and harmonies more advanced, rich inconsonance dissonant through alterations to one or more sounds of consonance (Dayton), as well as creating opportunities forimitation and other polyphonic elements, impact in the creative aspect of the cultivated musical work of art which comes oriented to the folk music (folkloric). The determining of the registry where the folk mater will be decided,needs to be in tune with the emotional and psychological phenomen a that transmit in hearing the song of folk music as well as the opportunities for development that it presents. The timbric determining is another important aspect because the timbric selection and the register where the folk content will be trasmitted is on einter dependent aspect and closely linked by emotional particularities and the weight it has in the folk subject.

- Selection of the folk material to thecomposers forthe possibility of performing a musical cultivated work, is closely linked not only with individual preferences of the composers but with the depth of knowledge they have about folk music in general and why not the provincial one.

- The laboratory quality work on thef olk subject selected by the composer, is a framegent obviously necessary and important of his creative aspect, for the realization of a artistical cultivated musical with a nationwide orientation.

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