

## The Impact of Folklore in the Musical Cultivated Creativity



### Ethnoculture

**Keywords:** folklore, cultivated creativity, traditional music, impact, folk song, Alignment and processing of folk song.

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### Abstract

The role of folklore in the musical cultivated creativity has become the subject in studies of many issues related in defining the national individual style of the composers in different periods. Country music has fed and actively feeds the professional art by giving examples of deep thought with an amazing phenomenon. In the musical creativity, folklore, is used in various ways, ranging from methods of citation, elaborated by the creative individuality of the composer. In many cases the innovative source modal-harmonic of folk creativity, has maintained its importance, as well as other elements like prosperity of melodic figurations, rhythmic variety, instrumental colors etc. When we talk about these achievements we must understand in the most conscious way that these cases have nothing to do at all with primitive, ethnographic intervention as we do not need to leave up there with our intervention, where all signs of folklore are lost.

### Introduction

To create relying on folk songs, this is among the most difficult tasks to create works with original themes. *“The folklore for a nation is its identity, a kind of visit card by the which it is distinguished from other nations”*.<sup>1</sup> Within forms, not only perfect but also precise, many problems have arisen, often contradictory, always in relationship to the role of popular music in the formation of professional composers in the determination of their original style. These issues take even a sharper sense, especially to our professional music, which is developed under the positive influence of contemporary music. But it should be added that, not rarely without an awareness of the full conceptual means of expression, the technical concepts in general, for their use in the service of strengthening the contemporary professional features of our national music ‘the report above must be respected by evaluating the achievements of our music’. When we discuss in this regard we note the clarity and original depth of folk creativity, as well as on the contrary, ethnographic character, as a limitation of hardened folklore, interpreting it as deletion of creative individuality.

Deepening analytically, both these estimates, although opposite in appearance, silently imply that folk music is the only source, the basis, the root structure, on which there is flowering and developing professional art in general. However, it is not the case that, even in very serious study of the time, the role of folklore, culture folk music as a possibility procedural formation of contemporary language, has lost the genuine values thereof, or is evaluated in a limited way as ‘an element’ in building the sort of sounds or rhythmic forms features. If you will treat these problems, they can be regarded as ‘paradox’ when dealing with atonality, non-diatonic format, etc. Fixation of the term ‘form free’, ‘no system’, etc, often are treated by different critics as ‘hardening of the term’, ‘form free’, ‘no system’, etc, extracted from some more estimated details of contemporary art.

However, I think that this calculated measure cannot be assessed as proper analysis. Science - aesthetics applies only to determine the semantic genesis of the resonant element. On the other hand, many contemporary composers address to natural organic connection, with the innovative traditions of centuries, looking these phenomena semantically, despite their different trends. Each national culture is formed and placed over the centuries; it bears the his tory traces performances. But it should be added that, within a maximum reasoning of the continuity demands, so far it has been paid attention to the most basic features, the simplest, the most visible such as modal-intonation tracking or statistical formulation. *“Within the folk aesthetical creation happen very*

<sup>1</sup> Zejadin Ismaili “Musicological and publicist reflexes”, Kumanova 2006, pg.215.

*deep changes never happened before in the past and that interact in its content and forms, creation of executing processes and folkloric values experiences.*<sup>2</sup>

It should be noted that the measure of simplicity and the complex, the particular and the universal, in every culture is different. But, by not relying on these features, coming within these quantitative problems, we can determine every national culture has two different layers: those who can be called primary and secondary, not as value but as treatment. In the first are included the minimum requirements with parallel Terca, but the quartets and quintets that create a resonant state of instability. Similarly, in some songs it is quite sensitive the enlarged second within a certain context. In southern polyphonic music areas, inside horizontal vertical voices relationships, combinations are created, characteristic of the most without talking here about a microtonal development characteristic dances of Laberia region. Yet it still should be noted that, in these rankings, tonic support has its own complicated hierarchy: it is partly expressed in the ranking, very thingradations, delicate, between tonic and non-tonic, considering this moving system in that way, which we can name 'varying unstable tonic'. In addition, secondary or free, without limitation we can call it the maximum of practice of listening to that culture.

The basis of this impersonal building often falls naturally as the main element, which not only represents itself peak direction that culture. The basis of this impersonal building often falls naturally as the main element, which not only represents in itself the peak of directing that culture. Not only doesn't limit the development, but also provides new intonation sources which enrich its variety. Taking for example of mourning songs or ballads, performed by talented folk singers, who with their skill and sensitivity bring us finer poetic elements, which often cannot be transcribed. Using some modal-traditional contouring features traditional for this genre, they lie in diverse variants by the melody-receptive expressivity. It is understood that the differences between the first and second category in every peoples' folklore are different not only by their time but also between genres. But it must be acknowledged that this significant changes, which are depending on these variations cannot be treated as genuine facts. The question arises, how do the relationship between professional and folk music stand? How are this phenomena interpreted as a rule, on what basis they derive, what is more or less stable, more representative, more known? If we were to approach the most authoritative representatives of the various eras, we will notice that sensory authenticity of folk music, has long since become as a rule, the norm for creativity of each outstanding creator including contemporary ones. Within this interpretation surely are included even the finest fibers of a certain uninterrupted individuality, of the unrepeatable character of elements. Within this process, significantly later, the creative intellect deep and lasting roots of folk music, including in itself not all means of creative potential arsenal, where there may be the source of other cultures. "*The work of art is determined by a holiness which is a general habitual and spiritual condition*".<sup>3</sup>

Difficulties acquiring these materials, in one way or another, derived from initial professional creativity, when folk culture has itself taken a significant development and has established within this process, the main base of this development. Only when the professional culture reaches its peak maturity, it can be fed with new qualities that derive from popular culture. This is a fact recognized by all professional cultures in the process of their formation. Moreover, we can talk about the formation of our national culture, which is the formation of its professional features. Musical culture history gives us complete examples how this dialectical qualitative changes have occurred in folk music. Of particular interest presents the polyphony, which is developed in the horizontal as well as in the vertical plan. In depth it relied modal-harmonic crippled in the 'vertical' coordination.

<sup>2</sup> Alfred Uçi "Aesthetical Problems", Tirana, pg.17.

<sup>3</sup> Hippolyte Adolphe Taine, "The philosophy of Art", Tirana, 2004, pg.52, "Ideart".

Addressing the creativity of our composers it must be acknowledged that for those keen to discover interior intonations, opens wide a wide creative perspective, contemporary and original. This is related with the factor cognitive opportunities factor of many folk cultures and different countries. Here we consider the various forms of 'without borders' and special skills specific instruments. What was previously is evaluated as universal as fixing the height of tone, consistency of structures, melodic division, fine distinction of internal elements of the musical language, etc.

In our time it is known as the principle of the artistic organization in popular music. Previously artistic concept treated folklore as archaic destined for the archive. As in any historical process, even at the creative one we cannot find the exact date of folkloric creation. Sometimes, when we talk about the historical genres of songs, you might specify general a date symbolizes the possibilities of stimulating this process. In these cases, we can discover elements of internal dynamics, although they have been detected earlier. Therefore, when we talk about recognition of traditional songs, we should note that, in them, what is most essential seems as false. This way we form the conviction for connections of different cultures, where exactly these 'false' elements belong organically to another culture. These facts are indicative for the internal links between them. "*So, our folklore in its evolving way does not accept foreign elements which are not contemporary with the tradition, and the elements similar to it assimilate in a higher degree and are submitted to the tradition. In this point it has immunity toward influences*".<sup>4</sup> It would be wrong if we restrict them only to methodically ties, which would limit the scope of other means of expression.

This practice is based as a rule on impressions drawn from the most sensitive sounding basis. If we will treat the pentatonic system limited within a range of simple tone without strained sound traditional elementary intervals, I think that is the wrong interpretation. Among these links major-minor, the data is processed in with details is processed the system leaning towards a particular solution, called the classic style, on the building of stability and instability. So this differential functional change does not stand. Key features of modal-intonation structures lie in the fact that they are built in an uninterrupted tonic placing way, when any tone of sounds arrangement, can become tonic despite none of the tonics phenomena cannot be determined tone as main. This trend sets new tonic qualities, losing their importance of intonation building. Tonic energy in these cases is distributed as functional development and does not focus dependent from neither of the tones. Consequently, is created the periodic escalation of different degrees and tonic collision, establishing prosperous intonation relations, which disrupt their building. If we stayed in some problems related to folk-pentatonic music, this does not mean that the 'not pentatonic' music areas we don't encounter problems of this nature, when it is known that in the north dialects, northeast and middle Albania, folk music is of particular interest in the mod-harmonic plan, metro-rhythmic, instrumental original color etc. In musicology as it is known, persistently, appears traditional presentation on the subject including the most varied forms. In all cases it is treated as the formulation of the structure and relating to its origin, peculiarities of organizational ranking. Relying on folk music, such an approach on the subject loses its meaning as the formulation of the structure. When we talk about these issues we still need to recognize that the resources contained in folk music cannot be realized in a full way and this only in the special nonsyncretic forms.

If we turn the music in its relations with the dance, complicated symbols are created of an early culture (China, India, Egypt) with the mediation of which we can codify, in a way, any communication by the vital word to the philosophical thoughts, that professional music has not reached yet. Each era, is understandable, brings with it various creative problems. "*Albanian musical tradition is a continuance of a natural harmony between the efforts of various musicians and folk cultural musical sources.*"<sup>5</sup> For their conscientious assessment is

<sup>4</sup> Albert Papparisto "*The report of cultivated music and folklore*", pg.2.

<sup>5</sup> "Drita" newspaper "Interview with the composer Çesk Zadeja", pg.8, dt. January 21, 1996.

essential to analyze these phenomena not just technically but entering deeper, to discover what is more essential, both in the creative plan and in the related expressive tools, that reflect these basic principles, as well as the aesthetic one, in order to recognize in its depth the psychology of the people themselves. In our time two completely opposite views prevail. The first is separation, elimination of the relationships through folk and professional culture.

Consequently, we are dealing with the deletion of national musical language features, treating them within cosmopolitan concepts, detached from the original wholeness. The second perspective relates to systems of music, ranging from 'concrete', 'serial', 'electronics' music, etc. The main argument for these new technical concepts and compositional methods, when used safely, it speaks that attention to folk intonations, even partial ones, generally play a negative role, since they lead to loss of creative individuality, inhibit the processing of the composer's creative decades. This problem is so acute for our time, as more bold experiments are being done to find new systems and techniques, has a special significance as it relates to the determination of many important aesthetic principles.



*Meno mosso*

*Tempo primo.*

Arco.

Cresc.

Violoncello, Contrabasso

Violin I

Violin II

Viola

Violoncello

Contrabasso

Oboe

Violin I

Viola

Violoncello

Contrabasso

Clarinet

Corn

Fagotto

Oboe

Clarinet

Corn

Violoncello, Contrabasso

F.

Ob.

Cl.

Corn.

Vi.

Cb.

Polyphony of the XV-XVI centuries often used folk song in their work deeply preserving the creative individuality as well as the styles of French masters of many-voiced songs in Italian or English madrigal. When Ekkerman writes about Goethe saying: *“What made him great? Perhaps those old grandparents songs who were alive in the minds of the people that we sang him when he was in the cradle and as a child he grew among them, living in the intimate and perfect way with this vivid examples, where he found the inexhaustible source with which will proceed further.”*<sup>6</sup>

It is not easy to show the great importance of folk art in the professional formation of the artist as it relates to very complex problems, starting with the recognition and education of individual taste with perfect examples of folk songs, which ‘limited’ expressive means made it possible to create a perfect artistic entirety where the spirit of the people with its psychology is very sensitive and figurative. *“Besides having an ethnic character it comes with those components of folk culture that have stability, consistency, transmitted from a century to another and take the form of cultural traditions”.*<sup>7</sup>

Oliver Messiaen in an interview said: *“Above all I must say that I generally have been-melodist musician. I disagree with the opinion that music should not have line and figure. In terms of harmony, here I am for a colorful language ... It seems to me that it is painted vividly ... and see the splendor of light which creates movement along with the sounds ... I also give great attention to rhythm. I'm interested in the rhythm of Greek poetry verses, the old India and Gregorian coral rhythm. But there is one feature in my work.... for thirty years I have systematically recorded in all of France province different singing birds ... I also records the chirping of birds of Japan, America etc. and as a result of which I have created works such as “The catalog of birës” (in any part of this cyclone pianoforte, the chirping birds were used to represent the different regions of France). “Seven Aj-Aj” for orchestra with wind instruments and xylophone and Pianoforte (here are used the chirping of Japan birds)”*<sup>7</sup>

Of course, the ‘practical aspect’ of alignment and processing of folk song is supported in the most convincing and conscious way inside a thorough study, not only to the music plan but also inside of a historical cultural and artistic space, which is rooted in the deepness of the people’s psychology, philosophy and visualization of the ‘figurative’ art. As a result of his spiritual interior, formed during a continuous process, undergoing in relevant dialectical changes according to the time, from this process seems like the interpretation of folklore narrows from the aesthetic content to the subjective psychological aspect. This does not mean that the man of today is not reflected, when the forming conscience has created all the possibilities of non-returning the superstitions behind, but tends towards the natural aesthetic beauty. These links with their aesthetic trend, colored with subjective magnifications, so unilaterally are guided towards strengthening personal inclination, that could in time lose the extraordinary and organically finish in a wider creative method, continuously enriching constantly the national aesthetic opinion. *“Besides having an ethnic character it comes with those components of folk culture that have stability, consistency, transmitted from a century to another and take the form of cultural traditions”.*<sup>8</sup>

The national creative stylistic individuality, in practical terms begins with the processing of the folk song. We should also note that national culture is not developed in isolation, but has given and has received from the culture of other nations. But, in a somewhat limited development by the historical circumstances of the development of folk art to us, in the innovative lexicon is reflected the worldview conscience of the people time as a conscience, but not in the professional height of the XX century European art.

<sup>6</sup> J.P. Ekkerman “Conversation with Goethe”, ML Academy, 1934, pg.714.

<sup>7</sup> Sovjetskaja Muzika, nr.51972.

<sup>8</sup> Alfred Uçi “Theoretical issues of culture and aesthetics”, pg.264, Tirana, 1986.

Here are some examples of individual creative practices based on the principles we discussed above:

*Moderato.*

S.  
A.  
T.  
B.  
Doubt.

Oh, shko-nte dja - li tër ma - le tue qa - e.

Soprano  
Alto  
Tenor  
Bass

Shkoj djalë tër ma -- le tër ma -- le tue qa -- e  
oh, shkon te dja -- li tër ma - le tue qa -- e.  
oh, shkon-te dja -- li tër ma - le tue qa -- e.

S.  
A.  
T.  
B.

A - man për sy ze -- zën ma - lli që ka ra -- e.  
oh, për sy ze -- zën ma - lli që ka ra -- e.  
oh, për sy ze -- zën ma - lli që ka ra -- e.

Soprano: Mos e shiit mar -- ti -- nen me shem - tu - e kra - hun  
 Alto: Mos shiit mar -- ti -- nen me shem - tu - e kra -- hun  
 Tenor: Mos shiit mar -- ti -- nen me shem - tu - e  
 Bass: Mos shiit mar -- ti -- nen mar -- ti -- nen me shem -

S: jam a -- la e re -- e s'mund e marr gjy -- na --- hin.  
 A: jam a -- la e re s'mund e marr gjy -- na --- hin.  
 T: kra -- hun jam a -- la e re -- e s'mund e marr gjy  
 B: ni - e kra -- hun s'mund e marr gjy --

*Tempo giusto.*

Soprano: Kur me zbrit o moj nga Vos -- ko -- po - ju A - man  
 Alto: Kur me zbrit o moj nga Vos -- ko -- po - ju A - man  
 Tenor: Kur me zbrit o moj nga Vos -- ko -- po - ju A - man  
 Bass: Kur me zbrit o moj nga Vos -- ko -- po - ju A - man

S: da --- le rri o moj nga da -- le --- ze.  
 A: da --- le rri o moj nga da -- le --- ze.  
 T: da --- le rri o moj nga da -- le --- ze.  
 B: da --- le rri o moj nga da -- le --- ze.

Soprano: Në t'u pif - të a - man u -- je m'u - dhë A - man  
 Alto: Në t'u pif - të a - man u -- je m'u - dhë A - man  
 Tenor: Në t'u pif - të a - man u -- je m'u - dhë A - man  
 Bass: Në t'u pif - të a - man u -- je m'u - dhë A - man

S: da -- le rri o me nga da -- le --- ze.  
 A: da -- le rri o me nga da -- le --- ze.  
 T: da -- le rri o me nga da -- le --- ze.  
 B: da -- le rri o me nga da -- le --- ze.



## Conclusions

If we would talk about the relationships that composers of this period built between the professional and the popular culture, one could reach the conclusion that professional culture raises the possibility of popular culture and on the other hand, popular culture helps its professional development. Both of them give useful results, acceptable in joint action between professional and folk music, as to the democratization of the former as well as the vigorous development of the second. So for example it can be considered the departure from the functionality rules, the base of harmony, absolute architectonic assessment, syntax regularity in music construction, even in the role of orchestral colors, depending on the differing requirements of harmony.

In creative practice we cannot have a dividing line between them, since it may not always be transmitted, in the weight of accents, their re-weight, the pulling center. Should not be determined the creativity of the composer as a whole in this or that category. The same composer, depending on the purpose, once approaches with one and other times chooses the other path.

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