

THE BEGINNINGS OF RESEARCH IN ETHNOMUSICOLOGY AND HISTORICAL MUSICOLOGY IN KOSOVO: BACKGROUND, RESEARCH AND MAIN PUBLICATIONS*

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Abstract

This article takes into consideration the specific period of ethnomusicological and musicological publications from after World War II to the late 1980s, when political turbulences severely damaged social processes and diverted the normal flow of cultural and scientific developments in Kosovo. As a consequence of historical, political and social circumstances, the trajectory of art in Kosovo has followed its own specific history in which classical music (in written form) was completely unknown until the second part of the 20th century, since before then musical tradition had been transmitted only in oral form. The most important and abundant part of this tradition is the rich musical folklore. The first studies in the field of

ethnomusicology and the publications by different authors are presented in this article. The Albanian folklore from Kosovo, both collected and studied, was the main promoter in the development of ethnomusicology and musicology. Such research was begun by foreign scholars in the first part of the 20th century and then was continued by scholars from Kosovo in the second part of the same century. Lorenc Antoni's work presents the first most important trace of ethnomusicological work done by a local Kosovo author, followed subsequently by others. While studies in the field of ethnomusicology (within the Folklore Branch at the Albanological Institute in Prishtina) have reached a certain level of quality during the last half

* This article deals only with published results of ethnomusicological and historico-musicological research as a written scholarly output and not with sources of primary material such as collections of field recordings and/or notated scores of Kosovo Albanian folk and art music kept in various institutions in the broader region (e.g. in Ljubljana, Zagreb, Sarajevo, Skopje etc.) or elsewhere.

century, historical musicology failed to follow the course of the primary compositional and artistic activities. Consequently, it has not as yet reached the same level as the other musical areas.

Keywords: Kosovo; music; folklore; historical musicology; ethnomusicology
Ključne riječi: Kosovo; glazba; folklor; historijska muzikologija; etnomuzikologija

Introduction

Differences between cultural developments in Western and Eastern Europe have historically been considerable, especially when referring to the societies in the European South-east, which for centuries had no favourable conditions for the continuous development of the arts. The phenomena of various cultural developments never had the same trajectory due to the fact that arts in different cultures had always been conditioned by different cultural and aesthetic experiences and their corresponding historical backgrounds.

The history of Kosovo¹ has been intertwined with the history of neighbouring regions, with strong migration as a fundamental element of its identity following many turbulent events over the past two thousand years. At the end of the 19th and the beginning of the 20th centuries, music at large manifested a great complexity of musical alternatives, while Albanian culture in general was considered to be a Romanticist culture.² In such a socio-cultural environment where the basic preconditions for creating a classical musical idiom did not exist, music was manifested and developed in two main areas: *folk music* and *church music*.

It has been established that the main aspects that shape a tradition are *continuity*, *variants* and *selection*.³ For centuries, the people of Kosovo have been cherishing the wealth of their spiritual expression in non-material form, because in this way the use of language, music and tradition could not easily be erased from the consciousness of Albanian people, as many conquerors aspired. Thus, the Kosovar people have been preserving with firm determination their reflections of difficult historical realities by means of oral literature, folk poetry, and musical folklore.⁴ So

¹ Kosovo, officially the Republic of Kosovo is a partially-recognized state and disputed territory in South-eastern Europe that on 17 February 2008 declared its independence from Serbia, having previously the status of an autonomous province in Serbia within the socialist state of Yugoslavia until the end of 1980s. Geographically is landlocked in the center of the Balkans and bordered by territory of Serbia to the north and east, North Macedonia to the southeast, Albania to the southwest and Montenegro to the west.

² Vasil S. TOLE: *Cluster Muzikologji & Kompozicion [Cluster Musicology & Composition]*. Tiranë: Uegen, 2004, 44.

³ Vinko ŽGANEC: *Okolje definicije folklorja [About the Definition of Folklore]*, *Zvuk*, (1962) 52, 148.

⁴ Cf. Shefqet PLLANA: *Das Albanische Volkslied in Kosovo*, *International Review of the Aesthetics and Sociology of Music*, X (1979) 2, 215: »Spezielle historische und soziologische Faktoren haben bewirkt, daß sich Kosovo, im Zentralraum der Balkanhalbinsel gelegen, zu einem Gebiet mit außergewöhnlich reicher, bedeutender Folklore entwickelte«.

lyric and epic folk songs, as well as ballads, are considered to be among the most beautiful forms of Albanian folklore. They are generally characterized by a variety of motifs with typical features of Balkan melodies and oriental colours. The folklore was collected, recorded, archived, and studied mainly during the mid-20th century. However, the current studies about the Kosovar musical past in general are related to several factors resulting from political and social problems of the recent past. As the socio-political circumstances of the 1990s, culminating with the war in 1999, caused the disappearance and loss of many archival materials, it is nowadays difficult to do any thorough research since there is no clear insight into what the archives »offer« today and what has previously existed in its totality.

Ethnomusicological Research

1. Albanian Musical Folklore in the Studies of Non-Albanian Scholars

Foreign scholars have researched and published on Albanian folklore before Albanian scholars began their research activities. The interest in discovering more features about the rich Kosovo and Balkan cultural heritage, which existed as early as in the 19th century,⁵ prompted later Yugoslav and foreign scholars to engage with the collecting, analysing, and studying of musical folklore too, thus becoming the initiators of future multidisciplinary studies. The most attractive genre that thrilled researchers was the Albanian heroic-epic song, sung by the highlanders of the Northern areas of Albania and Kosovo (in Northern Albanian dialect – Gheg), known as the *Cycle of Kreshnik songs*.⁶ Nearly all modern adaptations and popularizations of the Kosovo themes in Serbia take their starting point from **Vuk Stefanović Karadžić** (1787-1864) and **Petar II Petrović-Njegoš** (1813-1851).⁷ As an influential Serbian folklorist and linguist, Karadžić published four volumes of *Serbian National Songs* (1841-1862), including several songs and poems from Kosovo. In 1830, Karadžić brought twelve Albanian folk songs (along with a translation of their texts into Serbian), three lyric and nine epic, which he recorded by hiring two singers from Peja/Peć.⁸ However, Albanian *musical folklore* gained greater popularity and interest only when later Serbian and other South Slavic musicians began to show interest in this rich heritage. Among the first collectors was **Stevan**

⁵ See footnote 8.

⁶ Arbnora DUSHI: Approaches of the Albanian Folkloristic in Kosovo: Background, Researches, Publications, *Traditiones*, 48 (2019) 3, 76.

⁷ Emil HILTON SAGGAU: Kosovo Crucified-Narratives in the Contemporary Serbian Orthodox Perception of Kosovo, *Religions* 10 (2019) 10, 578 <<https://www.mdpi.com/2077-1444/10/10/578>> (26 February 2022).

⁸ Shefqet PLLANA: *Studime në fushë të folklorit* [Studies in the Field of Folklore], Prishtina: University of Prishtina, 2004, 380. Cf. also Norbert JOKL: Vuk Karadžić's albanische Liedersammlung, in: *Zbornik filoloških i lingvističkih studija A. Beliću povodom 25-godišnjice naučnog rada posvećuju njegovi prijatelji i učenici*, Belgrade: Izdanje Akad. knjižare S. B. Cvijanovića, 1921, 33-87.

Stojanović Mokranjac, a Serbian composer and ethnomusicologist known as ‘the father of Serbian music’. Folk melodies from Kosovo were initially recorded by Mokranjac during his field research in February 1896 in Kosovo with the aim of collecting materials for further artistic elaboration.⁹ In the process of finding the adequate folk tunes, motivated by the work of his colleagues such as **Kornelije Stanković** (Serbia) and **Franjo Ksaver Kuhač** (Croatia), Mokranjac collected and took notes of several hundred folk songs from different regions of the Balkans, most of them from two geographic and ethnic regions, Levač and Kosovo. He knew exactly what was necessary and crucial for that period and what was feasible for the socio-political circumstances of his time; and he approached this matter with the mature perspective of a great realist, effectuating it masterfully.¹⁰ Moreover, the Albanian folklore became attractive to other composers and musicians from the broader Balkan region, who partially integrated this multi-coloured heritage into their works. One of them was the famous composer **Josip Štolcer Slavenski**.¹¹ In the *Rilindja* newspaper of 30 January 1955 I found an interview with Slavenski, conducted after the premiere of his Concerto for Violin and Orchestra performed by the Belgrade Philharmonic. In the interview he said:

»Tungjatjeta, o Shqiptar! (In English: Greetings Albanians!) I’m glad you visited me and reminded me of my memories of Albanians in Kosovo, where I collected Albanian folk songs. While visiting Kosovo and Metohija [sic]«, I heard Albanian songs and dances at a wedding that I attended. I will never forget the year of 1933 when I heard an Albanian boy performing in çifteli¹² (tuned to a perfect fourth). I composed the music for the film ‘The First Lights’ in Istog, Peja region, in which the union and brotherhood between Albanians, Serbs and Montenegrins is presented... the film score is entirely composed using the Albanian folk melodies collected in Zhur.«¹³

Kosta Manojlović (1890-1949), another Serbian composer, started collecting and elaborating the Albanian Kosovo folklore, thus presenting choral works with motifs from Kosovo to the Yugoslav music. »He reached the sublime culmination of the folk melody in the polyphonic choral technique precisely in the ten song

⁹ Marija DUMNIĆ: Urban Music from Kosovo and Metohija in the Researches of Serbian Ethnomusicologists up to the Second Half of the Twentieth Century, *Glasnik Etnografskog instituta SANU [Bulletin of the Institute of Ethnography SASA]*, Belgrade, LXI (2013) 2, 90.

¹⁰ Petar BINGULAC: Stevan Mokranjac i crkvena muzika, (I deo, melografski rad) [Stevan Mokranjac and Church Music (I Part: Melographic Work)], in: Mihailo Vukdragović (ed.): *Zbornik radova o Stevanu Mokranjcu*, Beograd: SANU, 1971, 31-32.

¹¹ Josip Štolcer Slavenski (11 May 1896 – 30 November 1955), Croatian composer and professor at the Music Academy in Belgrade, one of the major composers from South-Eastern Europe in the first half of the 20th century.

¹² *The çifteli* - plucked string instrument, with only two strings, played mainly by the people of northern and central Albania, Southern Montenegro, parts of North Macedonia and Kosovo.

¹³ Shefqet PLLANA: Nji të Diele me kompozitorin e njoftun Josip Slavenskin [One Sunday with the Well-known Composer Josip Slavenski], *Rilindja* (30 January 1955), 11.

collection for mixed choir based on the Albanian folk melody titled with a romantic touch: *Këngët e vendit të Skënderbeut* (in English: *Songs of Skanderbeg's Country*), [published in 1932-33 in two versions, in the Albanian and Serbian languages].¹⁴ Being part of multidisciplinary projects, the research and documentation of folk music as one of the main tasks of the newly founded Institute of Musicology in Belgrade (1948), started with systematic research of the musical tradition of some regions in the province of Kosovo. During her temporary visits to Prizren in 1954-1957, **Milica Ilijin** was conducting field research of traditional dances, where she recorded the music of the Serbs, Albanians, Turks and Gorani people, also mentioning some Roma performers, all in the spirit of the official ideological motto of socialist Yugoslavia – 'brotherhood and unity'.¹⁵ **Petar Kolevski** was one of the few Macedonians who became interested in common motifs and themes of Macedonian and Albanian ballads, songs and romances. At the XXXIII Congress of the Yugoslav Folklore Associations (held in 1986), Kolevski presented on the topic 'Common motifs in Macedonian and Albanian folk ballads and romances', convincingly asserting that folklore motifs of the Balkan peoples are an inexhaustible musical heritage of those who have shared the same historical destiny.¹⁶

The original features of Kosovo musical folklore attracted the attention of some foreign musicologists and ethnomusicologists, who expressed interest in studying the autochthonous musical material originating from these regions. So, the American researchers **Milman Parry** and **Albert Lord**, in search of the Homeric epics, visited the Balkans in the 1930s and recorded Albanian epic songs.¹⁷ Further on, in August 1959, Dr **Ernst Emsheimer**, from the Institute for Language and Folklore in Stockholm and the Danish scientist **Birthe Trearup** joined a group of European musicologists who visited Kosovo to collect, research and study the musical folklore of different nationalities from this region.¹⁸

¹⁴ Josip ANDREIS – Dragotin CVETKO – Stana ĐURIĆ-KLAJN, *Historijski razvoj muzičke kulture u Jugoslaviji* [Historical Development of Music Culture in Yugoslavia], Zagreb: Školska knjiga, 1962, 683.

¹⁵ Danka LAJIĆ MIHAJLOVIĆ – Jelena JOVANOVIĆ: Multiculturalism of Kosovo and Metohija in the 1950s and 1960s Expressed in Traditional Music, in: Danka Lajić Mihajlović – Jelena Jovanović (eds.): *Kosovo and Metohija: A Musical Image of Multiculturalism in the 1950s and 1960s*, CD Booklet, Belgrade: Muzikološki institut Srpske akademije nauka i umetnosti, 2018, 121.

¹⁶ Q. HASANI: I dashuruar në folklorin shqiptar [In Love with Albanian Folklore], *Rilindja* (9 October 1986), 10.

¹⁷ Arbnora DUSHI: *Approaches of the Albanian Folkloristic in Kosovo*, 77.

¹⁸ Akil KOCI: Muzikologët e huej në Krahinën tonë, Interesim i madh për folklorin muzikor shqiptar [Foreign Musicologists in Our Province, Great Interest in Albanian Musical Folklore], *Rilindja*, (11 August 1959), 7.

2. Ethnomusicological Publications by Albanian Scholars from Kosovo (beginnings and orientations)

Ethnomusicology and historical musicology in Kosovo were formed as a scientific discipline in the late 1960s. Under the socio-political circumstances of those years, those scholars were directed by the multinational cultural goals and policies imposed during that time.¹⁹ Albanian and Serbian ethnomusicological and historico-musicological studies were conducted separately and in parallel, sometimes coexisting peacefully with each other and at other times trying to surmount socio-political crises. Ethnomusicology was integrated under the umbrella of the Folklore Branch within the Albanological Institute,²⁰ therefore it received greater institutional opportunities to be developed and updated.

¹⁹ After World War II, the period of 1949-1966 was known in Kosovo as the »Ranković era«, characterized as the period when the Serb minority in Kosovo dominated the province, supported by Aleksandar Ranković, the almighty Yugoslav federal Minister of Interior. He ruled Kosovo with an iron fist, crushing the Albanians and aiming at their eventual expulsion from these areas. So, Ranković's political fall in 1966 was a new beginning and a new hope for the Albanians in Kosovo for a better future under the realization of the idea of 'brotherhood and union'. The coexistence and harmony between people with progressive aspirations was present during the years when Kosovo was known as the Autonomous Province of Kosovo and Metohija (1968-1989, especially after the new 1974 constitution, and this has enabled a more intensive development of arts and sciences.

²⁰ Albanological Institute of Prishtina was founded on 1 June 1953, but by the decision of the state authorities of that time was closed already in 1955. In the circumstances created after 1966, (after the »Ranković era«), on 28 February 1967, the Institute was re-established, becoming an important center of scholarly research in all fields of Albanological studies, including folklore and ethnomusicology.

Table 1. Establishment of Cultural and Musical Institutions in SFRY Republics and Autonomous Provinces

| Cultural Institutions | Socialist Federal Republic of Yugoslavia (SFRY) | | | | | | | |
|--------------------------------------|---|--|--|---|---|--|--|-----------------------------------|
| | Socialist Republics | | | | | | | Autonomous provinces |
| | Slovenia | Croatia | Bosnia and Herzegovina | Serbia | Montenegro | Macedonia | Vojvodina | Kosovo |
| Museums | The National Museum of Slovenia 1883 | Croatian History Museum 1846 | National Museum of Bosnia and Herzegovina 1888 | National Museum in Belgrade 1844 | National Museum of Montenegro 1896 | Museum of the Republic of North Macedonia 1924 | Museum of Vojvodina 1847 | National Museum 1949 |
| Theatres | Slovenian National Theatre Drama 1867 | Croatian National Theatre 1860 | Sarajevo National Theatre 1921 | National Theatre in Belgrade 1868 | Montenegrin National Theatre 1953 | Macedonian National Theatre 1945 | Serbian National Theatre in Novi Sad 1861 | The National Theatre 1946 |
| Academies of Science and Arts | Slovenian Academy of Sciences and Arts 1938 | South-Slavic (Croatian) Academy of Sciences and Arts, 1866 | Academy of Arts of Bosnia and Herzegovina 1951 | Serbian Royal Academy 1886 | Montenegrin Academy of Sciences and Arts 1973 | Macedonian Academy of Sciences and Arts 1967 | Academy of Sciences and Arts (branch in Novi Sad) 1979 | Academy of Sciences and Arts 1975 |
| Institutes of Musicology | Institute of Musicology 1962 | Institute of Musicology – Academy of Music 1967; Institute for Musicological Research – Academy of Sciences 1980 | Institute of Musicology 2003 | Serbian Academy of Sciences and Arts – Institute of Musicology 1948 | / | / | / | / |
| Folklore Institutes | Folklore Institute 1934 | Institute for Folk Art 1948 | The Institute for the Study of Folklore 1947 | Institute of Ethnology and Folklore Research 1948 | / | Institute for Folklore 1950 | / | Albanological Institute 1953 |

It was necessary to present this table because, in the absence of relevant institutions that would facilitate the publication of ethnomusicological articles, literature on music and especially musical folklore began to be published from the late 1940s in some scientific literary and cultural journals²¹ which were willing to publish articles not dealing with the strictly literary field, such as, e.g., texts in ethnomusicology and historical musicology.

Table 2. Some music articles published in journals *Jeta e Re* and *Përparimi* (1949-1961)

| Journal/Year | Author and Topic |
|-------------------------------|--|
| <i>Jeta e Re</i> 1 (1949) | L. Antoni – Albanian Musical folklore |
| <i>Jeta e Re</i> 5-6 (1950) | L. Antoni – Musical forms and instruments of the Albanian people (pp.351-375) |
| <i>Jeta e Re</i> 1 (1951) | L. Antoni – Musical forms and instruments of the Albanian people (pp. 44-65) |
| <i>Jeta e Re</i> 2-3 (1951) | L. Antoni – Musical score of the song: <i>Kënga e Rexhës</i> (pp.142-145) |
| <i>Jeta e Re</i> 4 (1951) | L. Antoni – Musical score of the song: <i>Na ka dale nusja e mire</i> |
| <i>Jeta e Re</i> 1 (1952) | L. Antoni – The rhythm of Albanian folk songs (pp.24-27) |
| <i>Përparimi</i> 11-12 (1958) | L. Antoni – Tonal bases of Albanian folk songs |
| <i>Përparimi</i> 2-3 (1959) | L. Antoni – Folk songs from Opoja |
| <i>Përparimi</i> (1961) | L. Antoni – Two ways of singing by the Albanians of Montenegro |
| <i>Përparimi</i> 10 (1961) | L. Antoni – <i>Çiftelia</i> (a plucked string instrument, with only two strings) |

Being motivated by Croatian and Serbian ethnomusicologists such as Franjo Ksaver Kuhač (1834-1912) who was the founder of ethnomusicology in Croatian musical culture and Stevan Mokranjac (1856-1914) in Serbian music, **Lorenc Antoni**²² seems to be the pioneer of all proactive initiatives in the field of music that appeared from the 1940s on. Besides being a composer (autodidact), music teacher (founder of the first music school in Kosovo, Prizren 1948), promoter of musical life and organizer (from 1945, leader of the mixed choir of the Cultural and Artistic Society »Agimi« in Prizren), he was also collector and researcher of Albanian musical folklore. Consequently, he was the initiator of the first ethnomusicological studies in Kosovo. He is considered to be 'the Albanian Stevan Mokranjac', as he was one of the first who researched the Albanian cultural and musical heritage, studied, analyzed and published it, and used it as the source of inspiration to create his own music. Many years before World War II, Antoni began to deal intensively with ethnomusicology, attracted by the traditional sounding characteristics of folk songs, rhythms, and tonalities. According to Antoni himself, he started the collection of folklore in 1927. His extended study was crowned with the publication of seven volumes of *Folklori Muzikor Shqiptar I-VII* (in English: *Albanian*

²¹ Literary journal *Jeta e Re* (17 July 1949) followed by scientific journals *Përparimi* (May-June 1955) in Albanian, *Stremljena-Стремљена* (May 1960) in Serbo-Croat and *Çevren* in Turkish.

²² Lorenc Antoni (1909-1991), Albanian composer, conductor and ethnomusicologist.

Musical Folklore I – VII), 1956-1977, containing about 800 Albanian folk songs from various Albanian-inhabited areas. »Depending on what the rhapsode (singer) or personality mentioned in the song has gone through, the analysis of melody, rhythm, harmony, forms and folk poetics, are beautifully ‘semantized’ as idioms of events and happenings often between the many realities of concrete and imaginary moments.«²³ Various songs collected from different regions and with diverse content display spiritual chronotopes as archetypes of love, jealousy, lyricism, dramatics, all as part of the narrative of human life. Through these publications, the diverse musical stylistics, which was the product of a certain reality and lifestyle with the characteristics of traditional elements, was presented in a published form for the first time in Kosovo.

Table 3. L. Antoni: Seven Volumes Entitled *Albanian Musical Folklore (1956-1977)*

| ALBANIAN MUSICAL FOLKLORE | | | |
|---------------------------|--|-----------|---|
| Year | Publication | Content | Regional origin of songs |
| 1956 | <i>‘Folklori muzikor shqiptar’ Bleni i pare</i> | 105 songs | Skopje, Prizren, Gjakova, Ferizaj (Kosovo, Macedonia) |
| 1961 | <i>‘Folklori muzikor shqiptar’ Bleni i dytë</i> | 106 songs | Opoja, Prizren, Ulcinj (Montenegro) |
| 1964 | <i>‘Folklori muzikor shqiptar’ Bleni i tretë</i> | 110 songs | Skopje, Tetovo, Kiçevo, Gostivar, Debar, Kumanovo, Struga, Prespa (Macedonia) |
| 1970 | <i>‘Folklori muzikor shqiptar’ Bleni i katërt</i> | 112 songs | Kamenica region (Kosovo) |
| 1972 | <i>‘Folklori muzikor shqiptar’ Bleni i pestë</i> | 122 songs | Different Albanian regions |
| 1974 | <i>‘Folklori muzikor shqiptar’ Bleni i gjashtë</i> | 122 songs | Special edition (Kosovo, Serbia, Macedonia, Montenegro) |
| 1977 | <i>‘Folklori muzikor shqiptar’ Bleni i shtatë</i> | 93 songs | Special edition (Kosovo, Serbia, Macedonia, Montenegro) |

Musicologists and ethnomusicologists, in terms of numbers, represent a limited category, therefore some intellectuals who, although they were not music professionals, were also engaged in this work and they have contributed greatly to the development of ethnomusicology. **Shefqet Pllana**²⁴ was one of the first who was intensively engaged in collecting and studying musical folklore and was one of the earliest contributors in this field. He was the first participant from the province of Kosovo at the Sixth Congress of Yugoslav Folklorists held in Bled, Slovenia (14-17 September 1959), where he presented on the topic ‘Partisan and Revolutionary Albanian Musical Folklore’.²⁵ Due to the fact that other countries of the former

²³ Akil M. KOCI: *Lorenc Antoni – jeta dhe vepra* [Lorenc Antoni – Life and Works] Prishtinë: Shoqata e Muzikologëve të Kosovës, 2011, 90.

²⁴ Shefqet Pllana (1918-1994), Albanian ethnographer and scholar from Kosovo. Author of more than 140 articles about Albanian folk music.

²⁵ Rafael SOPI: Prof. Shefqet Pllana, përfaqësues i Krahinës në Kongresin e Folkloristëve Jugosllav [Prof. Shefqet Pllana, Representative of the Province in the Congress of Yugoslav Folklorists], *Rilindja* (12 November 1959), 10.

Yugoslavia had very little information about Albanian folklore, the establishment of the typology and characteristics, as well as the tape recorder demonstration of some lyrical and epic songs, had aroused particular interest among congressional musicologists. So, for Vinko Žganec, the Croatian ethnomusicologist, »This musical material... for all of us was a big surprise and discovery«.²⁶ Sh. Pllana had also published an important article in German about Albanian folk songs from Kosovo in the Croatian musicological journal *International Review of the Aesthetics and Sociology of Music*.²⁷ During 1952-53 **Vojislav Dančetović**²⁸ together with **Anton Çetta**²⁹ and **Kadri Halimi**,³⁰ collected the most valuable traditional songs in Albania and in the Dukagjijn region in Kosovo and published them in three volumes entitled: *Kangë popullore shqiptare të Kosovë-Metohis: legjenda dhe kangë kreshnike I, II, III* (in English: *Albanian Folk Songs of Kosovo-Metohija: Legends and Heroic songs I, II, III*).³¹ The ethnomusicologist **Bahadır Sheholli** (1943-2010) represents one of the important personalities who has been deeply engaged in the study of this musical treasure. His studies cover both the traditional and contemporary elements of Albanian folk music.

»Many Albanian songs contain elements of the old musical tradition pertaining to work, the calendar cycle, the farming tradition, the ballads, the legendary epic ones, the love songs, but they are also mixed with the influence and elements from other countries like Turkish-Arab, Roma, Greek and Slavic music.«³²

The inauguration of the Ethnomusicology sector (in 1970) in the Folklore Department of the Albanological Institute, created better opportunities for systematic research. From the beginning **Rexhep Munishi** (ethnomusicologist), has been engaged in this field through individual and group field work, recognizing the continuous musical heritage from different Albanian regions. In addition to the field recordings, the public presentations of folk music (e.g., folklore festivals: Provincial Folklore Festival *Gllgovci*; Folk Festival *Hasi Jehon*; Festival *Akordet e*

²⁶ Akil M. KOCI: Folklori muzikor shqiptar revolucionar zgjoi interesim të madh [Revolutionary Albanian Musical Folklore Aroused Great Interest], *Rilindja* (19 September 1959), 10.

²⁷ Shefqet PLLANA: Das Albanische Volkslied in Kosovo, 215-236.

²⁸ Vojislav Dančetović (1905-1974), Serbian linguist and folklorist from Kosovo. From 1948-49 he was professor of Albanian language and literature at the University of Belgrade.

²⁹ Anton Çetta (1920-1995), Albanian folklorist, university professor, and collector of folklore from all regions of Kosovo (including fairy tales, myths, ballads, legends, songs etc.), with more than 16 books published by the Albanological Institute in Prishtina. Çetta is considered to be the founder of Albanian folklore studies in Kosovo.

³⁰ Kadri Halimi (1921-2001), the first Albanian ethnologist from Kosovo graduated in ethnological sciences.

³¹ Vojislav S. DANČETOVIĆ – Anton ÇETTA – Kadri HALIMI: *Kangë popullore shqiptare të Kosovë – Metohisë* [Albanian Folk Songs of Kosovo – Metohija], Vol. 2, Prishtinë: Mustafa Bakija, 1952.

³² Bahadır SHEHOLLI: Traditional and Contemporary Elements in Albanian Folk Music, *Thesis Kosova*, (2008) 1, 143.

Kosovës – with one evening of folk music, etc.) helped him to collect the needed material, to analyze and define the characteristic phenomena of songs, forms, ways of singing, singers and musical instruments. As a result of 10-15 years of research, Munishi has published the following books: *Këndimi i femrave të Podgurit* (in English: *Podgur's Women Singing*) in 1979 and *Këngët malësorçe shqiptare* (in English: *Albanian Highland Songs*) in 1987 (followed by some other published books after the 1990s).

The themes of Albanian folk music have been the inspiration for many Albanian and Serbian composers who incorporated those motifs into choral forms (1933 to 1983). Based on this, Munishi published the book *Krijimtaria korale shqipe në Jugosllavi* (in English: *Albanian Choral Creativity in Yugoslavia*) in 1988. He aimed to summarize as much data as possible in order to recognize the quantitative and qualitative values of choral forms, whereby the characteristic features and scientific analytical views of all the constituent elements of Albanian folklore are reflected. The book presents detailed musical analysis of approximately 51 songs from 23 authors (20 Albanian composers and 3 Serbian ones). The author crossed the line between ethnomusicology and musicology by studying and analyzing this choral creativity. The intersection between these fields may occur, as in the case of Jim Samson who has easily crossed borders between musicology and ethnomusicology in his attempt to investigate multiple musical traditions in the Balkans and to elucidate how music has contributed to the definition of national, regional, and social identities in the region.³³ The review of what was written during the 1970s and 1980s remains relevant both at the historiographical level and in the context of an ethnomusicological review.

Historico-Musicological Research

Historical musicology, for many reasons, has never managed to be as 'productive' as ethnomusicology, music creativity and musical activities. Even today, in 2022, a musicological department does not exist within the Albanological Institute and neither does there exist an independent Institute of Musicology. The reason is the continuous deficiency of educated musical scholars and musicologists, due to the absence of a Department of Musicology within the Faculty of Arts at the University of Prishtina. The absence of the university in Kosovo (until the University of Prishtina was founded in 1970) forced students to study at various universities in the former Yugoslavia, so the first scholars finished their studies mainly in Skopje, Belgrade and Sarajevo, (e.g., L. Antoni – Faculty of Philosophy, Skopje; Sh. Pllana – Department of Albanian Studies, Belgrade; B. Sheholli – De-

³³ Ivana MEDIĆ: Making a Case for Balkan Music Studies, *Arts*, 9 (2020) 4, 99. <<https://doi.org/10.3390/arts9040099>> (9 April 2022).

partment of Music History and Musical Folklore, Belgrade; R. Munishi – PhD in Ethnomusicology, Paris; E. Berisha – Department of Musicology and Ethnomusicology, Sarajevo). While Kosovar classical music has created its identity only after World War II, the path of historical musicology seems not to keep pace with the compositional creativity and wider artistic life. From the late 1970s the greatest merits in this field go to **Engjëll Berisha** (1934-2015), the only professional Albanian musicologists in Kosovo.³⁴ Berisha himself has confirmed that compared to other fields, music criticism and musicology in Kosovo has never achieved very good results:

»Our musicology has not followed step by step the creativity and musical activity, therefore it has not managed to be realized in the same way as other musical fields.«³⁵

From the late 1980s, Berisha was the most respected figure in the discipline of musicology. Throughout the years of his career, he followed the phenomena of the development of music in Kosovo. The contribution of Berisha as the missionary of musicology in Kosovo has both advantages and disadvantages. Knowing that science is, among other things, a competition, for him musicological research was as difficult as it was easy. Since he was at the time the only professional musicologist in Kosovo, I consider that he 'failed' in the realization of a proper musicological mission. Namely, except the articles about music, the publication of some textbooks (about general/national history of music, for high schools) as well as the publication of two scientific books,³⁶ Berisha was not successful in: a) compiling books on the complete History of World and National Music, and a Music Encyclopedia in the Albanian language;³⁷ b) the founding of a scientific music journal; and c) the establishment of the Department of Musicology within the Faculty of Music in Prishtina. None of these tasks has been achieved so far by any other Kosovar musicologist. However, there exist several musicians who, as music writers, produced many valuable articles and books in which they have elaborated individual aspects (single composers and/or works) of European and Kosovar art music.³⁸

³⁴ Engjëll Berisha studied at the Academy of Music in Belgrade – Theoretical Department (in 1958), then studied Musicology in Ljubljana, while in 1981 obtained a Master's Degree in Musicology at the Academy of Music in Sarajevo.

³⁵ Engjëll BERISHA: *Studime dhe vështrime për muzikën* [Studies and Opinions on Music], Prishtinë: Kosova Academy of Sciences and Arts, 2004, 7.

³⁶ *Zhvillimi i stileve në veprat e kompozitorëve shqiptarë të Kosovës* [Development of Styles in The Works of Kosovo Albanian Composers] – 1997, musical analysis about 11 compositions done by Kosovar authors, that created between 1945-75; and *Studime dhe vështrime për muzikën* [Studies and Opinions on Music] – 2004, collection of his own articles previously published in newspapers, periodicals and journals such: *Rilindja*, *Fjala*, *Zvuk* etc.)

³⁷ E. Berisha only left a manuscript of *The History of European Music until Classicism*.

³⁸ For example, Akil Koci has published 12 books (monographs, miscellanea, collections, etc.) 1971-2018; Zeqirja Ballata has published one book *Gjurmëve të muzës* [Traces of The Muse] – in 1987, and

Conclusion

Every music culture is represented by three main categories: a) *creative*, b) *performing* – singers, instrumentalists, conductors, and c) *researchers* – musicologists and ethnomusicologists.³⁹ Kosovar classical music has created its identity since World War II, especially in the field of creativity (compositions) and performance (music ensembles and festivals). Unfortunately, the same result was not shown in accompanying scientific disciplines. Kosovar ethnomusicology in the foreground has managed to address important issues related to the basic features of traditional music and distinctive characteristics of Albanian musical folklore. Historical musicology did not have the same flow. It was never given enough attention to the compilation and publication of general and national music history books, the establishment of the scientific music journal and the establishment of the Musicology Department in Faculty of Arts in Prishtina. Musicology in its totality and all its sub-disciplines should be considered as the key promoter of the musical heritage which represents the highest level of scientific musical development of any country. Noting the life and works of composers, the developments of styles and genres including comparative studies in collaboration with aesthetics, philosophy, sociology and other disciplines, musicology serves as the best tool to explore the foundations and the future of music, for the reason that: *Verba volant, scripta manent* (The words fly, the written remains).

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a manuscript *Veglat muzikore* [Musical Instruments] – in 1990; Rafet Rudi has published one book *Sprova Estetike* [Aesthetic trials] – in 2002, etc.

³⁹ Spiro J. SHETUNI: *Etnomuzikologjia shqiptare: Detyra themelore – të sotme e të ardhme* [Albanian Ethnomusicology: Basic Tasks – Present and Future], *Telegrafi*, <<https://telegrafi.com/etnomuzikologjia-shqiptare-detyra-themelore-te-sotme-e-te-ardhme/>> (27 February 2022).

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Sažetak

POČETCI ISTRAŽIVANJA ETNOMUZIKOLOGIJE I HISTORIJSKE MUZIKOLOGIJE NA KOSOVU: POZADINA, ISTRAŽIVANJE I GLAVNE PUBLIKACIJE

Razlike između kulturnog razvoja različitih zemalja Zapadne i Istočne Europe povijesno su bile veoma znatne, osobito u multietničkim društvima koja su stoljećima imala burnu povijest. Put umjetnosti na Kosovu ima svoju specifičnu povijest koja nastaje kao posljedica povijesnih, političkih i društvenih okolnosti. Naime, glazba (u pisanom obliku) u ovoj sredini bila je potpuno nepoznata sve do druge polovice 20. stoljeća jer se dotad glazbena tradicija prenosila u usmenom obliku. Najvažniji dio glazbene tradicije bio je bogat glazbeni folklor. Albanski folklor sadrži elemente stare glazbene tradicije pomiješane s utjecajem i elementima iz drugih zemalja, poput turske, romske, grčke i slavenske glazbe, pa su općenito kultura, umjetnost i glazba na Kosovu predstavljene kao živahna mješavina mnogih civilizacija. Počevši od stranih znanstvenika u prvoj polovici 20. stoljeća, a nastavivši se i u studijama učenjaka s Kosova u drugoj polovici istog stoljeća, albanski folklor, njegovo prikupljanje i proučavanje, bio je glavni promotor u razvoju etnomuzikologije i historijske muzikologije na Kosovu. Djelo Lorenca Antonija predstavlja najraniji trag etnomuzikoloških djela lokalnog znanstvenika. On je 1927. započeo prikupljanje glazbenog folklori. Otvaranjem Etnomuzikološkog sektora (1970) u Folklornom odjelu Albanološkog instituta stvarane su bolje mogućnosti za sustavna istraživanja. Uz L. Antonija na prikupljanju, istraživanju i objavljivanju albanskog glazbenog folklori radili su Shefqet Pllana, Bahtir Sheholli, Rexhep Munishi i drugi znanstvenici. S druge strane, historijska muzikologija na Kosovu nije uspjela slijediti korak po korak kompozicijsko stvaralaštvo i glazbenu aktivnost, pa se nikada nije uspjela realizirati na istim razinama kao druga glazbena područja.