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BOOK OF ABSTRACTS



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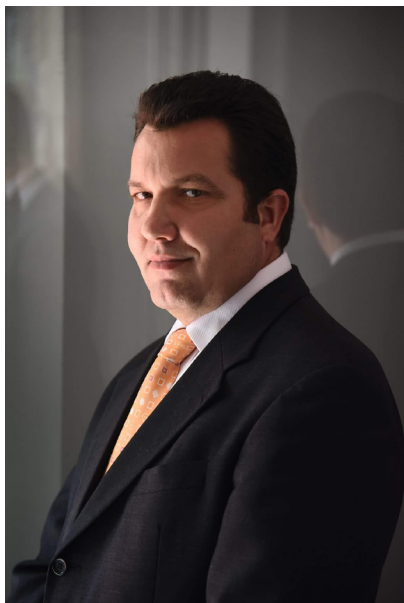
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LETTER OF WELCOME!

It is with great pleasure and pride that I welcome you to the 1st International Conference on Arts and Education (ICAE 2025), hosted by the University of Arts in Tirana.

This landmark event gathers a diverse and distinguished group of scholars, educators, artists, and researchers from across the region and beyond, united by a shared dedication to exploring the intersections of artistic practice and pedagogy. In a time when the arts are called upon to respond to rapid social, technological, and cultural transformations, this conference serves as a vital platform for exchange, critical reflection, and creative dialogue.

Our three faculties—Music, Performing Arts, and Fine Arts—have joined efforts to curate a program that highlights both heritage and innovation, theory and practice. The richness of the topics presented in these volumes attests to the depth of research and the vibrancy of artistic inquiry today. From discussions on cultural sustainability, digital preservation, and interdisciplinary education, to reflections on the evolving role of the arts in public space and mental health, the contributions collected here challenge us to reimagine the role of the artist and educator in society.

I extend my sincere gratitude to the organizing and scientific committees, to the editorial board, and to every participant whose intellectual and artistic labor has made this event possible. May the conversations sparked here inspire ongoing collaboration and continued commitment to the advancement of arts and education in our communities.

Welcome to ICAE 2025!

Prof. Dr. Erald Bakalli

Rector

University of Arts, Tirana, Albania

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Revitalizing Territories Through Cultural Events: The Notte della Taranta Festival as a Model for Tourism and Economic Development

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Abstract

How can large-scale cultural events serve as strategic tools for territorial marketing and sustainable tourism development? This study examines the Notte della Taranta Festival as a case study to explore the intersection of artistic programming, territorial branding, and economic revitalization in Apulia. The research analyzes the festival's impact on local identity, tourism flows, and regional economic growth, tracing its evolution from a niche folk event to a globally recognized cultural phenomenon.

Using a mixed-method approach that combines qualitative fieldwork, visitor data analysis and stakeholder interviews, this study investigates the festival's role in repositioning Salento as a key cultural destination. The findings highlight how its event management strategies integrate tradition with innovation, foster cross-cultural collaborations and leverage digital communication to support regional development. Additionally, the research explores the socio-economic outcomes of the event, including employment generation, local business growth and urban regeneration, positioning Melpignano as a model of cultural-led economic renewal in Southern Italy.

Amid post-pandemic recovery, this study explores how large-scale cultural events can navigate global challenges and proposes a strategic framework for resilient event management in an evolving cultural landscape.

Keywords

event strategy, cultural branding, sustainable tourism, economic impact, music festivals

Protest Art - The Visual Transformation From The Half Of The Twentieth Century Until Today

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Abstract

This research paper raises the issue of the visual message that activism, influenced by social and political movements, has conveyed to the audience and continues to convey through visual art throughout the decades. The hypothesis in this study seeks to demonstrate that the visual language of activism through protest art has changed over time. From a pacifist and unifying language to a more violent and divisive language in recent decades.

By analysing key historical moments during the second half of the twentieth century and the two decades of the twenty-first century, in which visual art was intertwined with activism and by studying the social groups that led or were impacted by these moments, this study aims to answer questions such as, “How has the activist message through visual language changed throughout history?”, “What have been the most significant historical moments when activism and visual art have been intertwined, and how has this shifted the public opinion?” “What is how activism through art can evolve in the future?” “What could be the approach of the society in the future?” “What responsibility does visual art bear in this process?”

In an increasingly fierce confrontation between social groups, in a war of cultural models on issues of a broad spectrum, including those of environmentalism, ethnic/ racial/ gender/ religious identity, and human rights, the study attempts to conclude with the importance and responsibility of the role that visual art has in this unstoppable transformation. An ever-increasing relevance, also influenced by technology, is giving the “Image” a significant burden in culture, politics and the economy.

Keywords

anti-war movement, street art, human rights, feminism, protest art

AI and Generative Typography: A New Frontier in Design

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Abstract

A new wave in design is taking shape, driven by the evolution of typography through artificial intelligence and generative algorithms. This case study looks into how these technologies are beginning to reshape the world of type design—offering new levels of flexibility, adaptability, and creative possibility. Central to this research is Universal Sans, a notable example of a generative type platform that combines skilled design with cutting-edge technology.

By examining its typographic features, AI-powered tools, user experience, and overall blend of creativity and innovation, this study explores how platforms like this can make custom font creation more accessible—without compromising on visual appeal or readability. The findings highlight the fact that designers are enabled to become co-creators through the use of user-centric tools and algorithms that are rigorously constrained. This allows designers to experiment with different stylistic variations and adjust letterforms in real time, ultimately pushing the boundaries of visual communication.

The combination of human and machine creativity yields cohesive and functional typefaces tailored to specific needs, while also indicating a wider trend towards more participatory, inclusive, and innovative design processes in the era of artificial intelligence.

Keywords

Artificial Intelligence, generative typography, type design, digital typography, ethical AI in design

The Birth of Performance Art in Albania – The Two Gullivers

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Abstract

The birth of performance art in Albania is closely tied to the pioneering work of Flutura Preka and Besnik Haxhillari, known as The Two Gullivers. Their innovative approach marked a significant shift in the Albanian art scene, which had been heavily influenced by socialist realism during the communist era. Until the early 1990s, Albanian art was strictly controlled, with no room for avant-garde or experimental practices. The Two Gullivers' first performance in Albania took place in 1998 at the Tirana National Gallery, marking a pivotal moment in the country's transition towards contemporary art forms.

Their practice combines drawing, performance, and conceptual art, often blurring the lines between these mediums. Drawing serves as both a creative tool and a document of their performances, allowing for re-enactment and reflection on the artistic process. This approach not only introduced new artistic methods but also reflected a broader cultural shift in Albania, as artists began to explore themes beyond traditional forms of painting and sculpture.

The Two Gullivers' work represents both a continuity with and a rupture from Albanian artistic traditions. By embracing international influences while maintaining a unique perspective, they have contributed significantly to the development of contemporary art in Albania, paving the way for future generations of artists to experiment with diverse mediums and themes.

Keywords

performance, contemporary art, Albanian art

Land Art as Architecture: A Sustainable Approach to Place-Making and Environmental Design

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Abstract

Land art, traditionally viewed as an artistic intervention in the landscape, has evolved into a powerful medium for creating architectural space that is both environmentally sustainable and deeply connected to its surroundings. This paper explores how land art can transcend its artistic origins to create architectural spaces that harmoniously integrate with the landscape, offering a sustainable alternative to conventional built environments. By responding to site-specific conditions, and embracing landscape design principles, land art fosters an immersive spatial experience that enhances a sense of place.

Through a critical analysis of key land art projects and their spatial characteristics, the study examines how these interventions define place character, frame vistas, and facilitate human interaction with the landscape. Case studies of works by artists such as A. Goldsworthy, R. Smithson, A. Burri, etc and contemporary architects illustrate how land art functions as an architectural form that embodies sustainability, minimal environmental impact, and cultural significance. The findings suggest that land art can serve as a model for future architectural practices, promoting a symbiotic relationship between the built and natural environments while reinforcing identity and belonging within a place.

This research ultimately positions land art as an alternative design strategy that redefines architecture offering innovative pathways for sustainable place-making.

Keywords

land art, landscape architecture, sustainable design, place making

The Convergence of Art and Graphic Design: An Interdisciplinary Approach to Include Visual Art Diversity in Graphic Design Education

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Abstract

By their very nature, art and its expressions frequently elude the confines of specific definitions, categorizations, or interpretations, yet in education, a structured framework is essential for meaningful exploration and application.

The concept of art is complex and multifaceted, it refers to a broad spectrum of creative, performative endeavors that evoke emotional, intellectual, or aesthetic responses in those who experience them. On the other hand, graphic design takes a more goal-oriented and communicative approach, often for the purpose of spreading messages, information, emotions and ideas in a visual way.

As design challenges become increasingly complex and interdisciplinary, graphic design education must evolve to embrace visual art diversity as a core component of creative development.

This paper explores a redefined educational framework that bridges artistic diversity and design thinking, fostering a more inclusive, innovative, and culturally enriched learning environment. Through pedagogical strategies, such as curriculum enhancement, studio-based learning, artistic experimentation, industry and community engagement and more, this paper highlights how this approach nurtures critical thinking, cross-disciplinary collaboration, and social awareness in design education.

In an era where sustainability is a global imperative, graphic design education must evolve to integrate visual arts, so institutions can prepare students to push creative boundaries and shape the future of visual communication.

Keywords

design thinking, visual communication, educational challenges

Architecture as a Sensory and Artistic Experience: A Phenomenological Analysis Beyond Functionality

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Abstract

Architecture is not limited to its utilitarian function; it has the potential to transform into a form of art that impacts the sensory and emotional experience of its users. This study explores how a phenomenological approach in architecture can enhance space perception, going beyond its role as shelter and creating deeper aesthetic and emotional experiences. The research examines the influence of elements such as light, materials, and colors in spaces and how these aspects shape the perception and experience of users.

The hypothesis of this study is that the integration of phenomenological principles in architectural design enhances the sensory and emotional experiences of users, creating spaces that contribute to their well-being beyond mere utilitarian function.

The methodology includes a visual and sensory analysis of several spaces designed by the author, through which the impact of architectural elements and design on the perceptual and emotional experiences of individuals will be assessed. Participants will be invited to express their opinions regarding the impact of these spaces on their sensations and perceptions, allowing data collection to understand how architecture can shape profound sensory and emotional experiences.

The results show that this study contributes to the discourse on the importance of the connection between art and architecture, highlighting the potential of spaces that go beyond functionality to create aesthetic and spiritual experiences. The conclusions and recommendations aim to encourage architects and designers to consider phenomenological aspects in the process of creating spaces, treating them as tools to promote the well-being and inspiration of users.

Keywords

architecture as Art, phenomenology in Architecture, sensory design, emotional experience, space and well-being

Traditional and Contemporary Methods in the Documentation and Restoration of Traditional Clothing

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Abstract

The preservation of traditional clothing is very important for the cultural heritage, as it is closely linked to the history, identity, and craftsmanship of a society. However, significant threats are faced because the material can be degraded, improperly stored and the traditional handicraft skills maybe lost.

The research problem of this study is the necessity for proper documenting and restoring the clothing. The aim it is to explore the ways of documentation and restoration as well as the challenges faced. The objectives are to identify and analyze the traditional and contemporary documentation and restoration methods of traditional clothing. The research question is: How do the technological advancements impact on documentation and restoration of traditional clothing? And the hypothesis is: The use of advanced technologies improves the accuracy of documentation and restoration.

This article provides a literature review by using secondary data such as journal articles, conference articles, books, reports, studies etc. Findings emphasize that the technologies such as 3D scanning, multispectral imaging, and digital archiving, improve the documentation and restoration of clothing. However, there are ethical issues related to the way and level of intervention. Therefore, it is necessary the collaboration between conservators, historians, and technologists for better preservation.

Keywords

traditional clothing, Preservation, Challenges, Intervention, Collaboration

The Zengo Dynasty, creativity intergenerational for two centuries.

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Abstract

Artists, painters, photographers and iconographers who left their mark with their paintings in the history of art and at the same time became part of the cultural heritage.

The end of the 19th century and the beginning of the 20th century brought a major development in Albanian iconography where a group of artists from the village of Dardha, Korçë, occupy a very important place. In this period, iconography underwent radical changes, departing from the immutable Byzantine rules. Artists of this period began to compose biblical scenes and saints with more authenticity and closer to reality by introducing volume and color. The central figure and the background was painted with the same dedication and details. The icons were no longer two-dimensional, but were closer to the presentation of religious paintings by the Italian Renaissance or well-known European authors, which, sometimes were copied rigorously.

The Zengo dynasty, began with Nicola Zengo (the Elder) in the 18th century, continues with its main representative, Vangjel Zengo, who had great creativity and at the same time influenced the artistic education of the Zengo sisters, his daughters, who followed his way with dignity. The contribution of the Zengo Family, through generations, has dominated iconographic, mural, but also secular painting. They have been a direct part of these important changes in iconography and Byzantine art, becoming a role model for other contemporary artists.

The National Museum of Medieval Art preserves a large number of masterpieces created by iconographic artists from Dardha village, where the iconography of the Zengos occupy the largest place.

Keywords

the Zengo Dynasty, Byzantine art, iconographic painting, cultural influence

Restoration, the beginning of centurial longevity for heritage culture

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Monumental - Decorative Painter & Restorer

Abstract

The restoration of artworks is an essential process for preserving the cultural and historical heritage of any nation. This process has evolved over time, transitioning from traditional techniques to the application of modern methods and advanced technologies. Restoration aims to protect and maintain the aesthetic integrity and historical authenticity of artworks, preventing further degradation and ensuring their cultural value endures for future generations.

A comparison between the two processes—restoration and reconstruction—reveals distinct differences. Restoration focuses on preserving the original elements of a work, while reconstruction attempts to create a replica of a lost or damaged object. This study examines the development of art restoration in Albania, with a particular focus on the restoration of a well-known painting by artist Nexhmedin Zajmi. The restoration of this painting serves as a clear example of the challenges and techniques used in the field of conservation, including the impact of unfavorable storage conditions and climatic influences. This process requires a delicate approach to retain as many original elements as possible while ensuring the artwork is preserved without losing its identity.

Ultimately, this study highlights the importance of restoration in safeguarding Albania's cultural wealth and the need for greater investment in this field. Restoration is not merely a technical process but also a means of preserving and transmitting a nation's cultural identity and values.

Keywords

traditional clothing, preservation, Challenges, intervention, collaboration

Traditional Clothing. Costumes from the Northern Regions of Albania. Influences from Eastern Culture Over Centuries

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Abstract

Byzantine and Eastern cultures have exerted a long-lasting influence on the clothing of Balkan peoples, particularly on the higher social classes of the time, where the fashion trends from Byzantium spread more easily. Over time, some diluted traces of the heavy luxury of these garments infiltrated even folk costumes, such as the preference for the use of colors, red, purple, and green, the desire to imitate heavy gold adornments, and the elongation of sleeves or decorative sleeves on the back.

Are there influences on the costumes of other peoples from our folk costumes? The Albanian costumes of the period of the League of Prizren in 1878 and later, especially the costumes of the warriors of that time, have been presented with great accuracy in writings and publications, and this has helped make them more recognized in Europe during that period.

In our folk costumes, we notice that the elements covering the upper part of the body are somewhat more uniform, while those covering the lower part are more varied, both in terms of cut and material composition. By maintaining the historical character of the garments, developing the main parts to full bloom, then their decline and replacement with new ones or their survival as faint traces alongside the new element, we will understand how they have transformed from one generation to the next. Complete replacements of costumes are rare. They have been proven only in cases of significant social changes. It has often happened that two or more types of clothing coexist in the same region. A clear example is in the Zadrime area, where we find costumes from the Great Highlands, Mirdita, Rranzas, and the field itself.

In conclusion, the traditional costumes of Northern Albania are a symbol of resilience, tradition, and national identity, reflecting a culture where history, war, and customs are uniquely intertwined.

Keywords

tradition, cultural heritage, costume typology

The traditional wedding in Has-Albania

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Abstract

This article aims to present the wedding rituals of Has region over the years. The goal of this research is to analyze the traditions and rituals of the wedding of a Has woman a Has man. This study focuses on how these traditions have been preserved and practiced, as well as the impact they have had on the Has society. This preservation of rituals and customs, accompanied by a visible passion, continues to be present even today, where most of the rituals and customs, and traditions are passed down from generation to generation.

This research analyzes the marriage process, starting from the Exchange of vows to the completion of the ceremony. It will also examine other important aspects of the Has wedding, including the games, dances, and songs that accompany the wedding nights.

Another aspect that will be addressed is the bride's, which was crafted by hand or with a vek (Traditional tool). The research will also cover the costume design of the Has wedding, the traditional costumes, and their preservation up to the present day. Additionally, the study will analyze the rules followed during the ceremony.

The methodology used in the study is the empirical method, as the research is conducted in its natural environment. This study aims to contribute to the documentation of the cultural heritage of Has had the preservation of Has traditions.

Keywords

wedding in Has, costume design, rituals, customs

Comparative stylistics in Byzantine and Post-Byzantine painting

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Abstract

The aim and objective of this study are to understand and present Byzantine iconography and mural painting, which represent an essential aspect of the cultural and religious life of the Eastern Orthodox Christian world. The stylistic differences between Byzantine, Greek, Slavic, and Albanian art are evident as well as cultural and religious influences.

The research question is: Do we find influential elements from neighboring countries in Albanian Byzantine art?

In reality, the stylistic features of Albanian mural painting often reflect a blend of local Byzantine influences, focusing on narrative clarity and emotional expression.

The results of this study will concentrate on a comprehensive comparative analysis of the traditions of Byzantine Greek, Slavic, and Albanian art, highlighting their styles, techniques, and distinctive cultural elements.

The unique characteristics of each tradition will also reflect the historical and religious developments of each country and their respective cultures. Byzantine iconography is rich in symbolic elements, where every color, gesture, and object holds profound spiritual meaning. The interpretation and analysis of symbolic elements in Byzantine, Slavic, and Albanian art constitute the cultural and artistic essence of each case study.

The conclusions will be based on the study and comparison of historical, religious, cultural, and artistic influences that contributed to the artistic growth and development of Greek, Slavic, and Albanian Byzantine art. The blending of Orthodox, Catholic, and Ottoman influences created a unique visual language that emphasized resilience, identity, and spiritual devotion.

Keywords

Byzantine iconography, mural painting, cultural/religious influences, Orthodox Church, Byzantine-Post-Byzantine influences, East-West

Interest of Painters of the National Renaissance about Ethnography

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Abstract

The article has as its object and purpose to bring the creativity of the painters of the national renaissance, such as Kol Idromeno, Spiro Xega, Simon Rrota etc. These painters of this period have made a special contribution to the presentation of values, artistic cultures of folk clothing and other ethnographic elements. According to ethnographic studies, folk costumes remain one of the most powerful creative testimonies and manifestations of folk art.

The new Albanian painting, since the first creations, has relied on and has largely used folk costumes and various ethnographic elements. This has happened for a long period of time and for many reasons related to historical social developments.

Albanian painting cannot be perceived differently, without its close connection and cooperation with traditional clothing or ethnographic elements as a whole. This connection has served to enrich the decorative elements, color, motifs and subjects, turning it into a painting with traditional characteristics.

Folk art has played a special role especially in the history of artistic culture, because for thousands of years it has been the only artistic tradition with uninterrupted continuity. Inappropriate historical circumstances in the distant past did not allow for the creation of a new art.

The various Albanian ethnographic elements have also attracted attention to the painters of the National Renaissance. These elements have even significantly influenced the further enrichment of their artistic and ideological values. The artists of this period sought to clearly identify special ethnic specimens by reflecting ethnographic subjects.

For the purpose of the study, we will analyze their most representative works, where the relationship between ethnography and the art of painting has been exploited in different ways in function of the ideo-artistic values of the work.

Keywords

Wedding in Has, costume design, rituals, customs

A brief history of the Albanian artistic institutions

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Abstract

The journey of artistic institutions in 20th-century Albania was a dynamic experience of a special kind. Its understanding begins first with its placement in a temporal context, initially in Albania still part of the Ottoman Empire, and then with the efforts for genuine institutions, in the fragile structure of the Albanian monarchy. Thus, between the Saverio Polarolli School, the Drawing School and then the Artistic Lyceum and the Institute of Figurative Art, it seems that a relay has passed that is not necessarily linear, much less an institutional relay, which seems to be simply a cause and effect of the political and cultural dynamics that accompanied the country throughout its institutional phase.

The history of Albanian artistic institutions is, in essence, a mirror of that strong dynamic that permeated a country under construction. It developed in parallel in all possible formats, adapting to the reality it found. As such, this institutional history, with all its colors and curiosities, is nothing more than another history of the 20th century. It undoubtedly shattered all the wills, or ambitions, of a generation of intellectuals for an artistic atmosphere freed from political will, transforming itself in one way or another into an instrument for the implementation of power itself.

Keywords

Albanian history, art institutions, drawing school, artistic Lyceum, higher institute of arts

Some beginnings of the presence of the naked body (artistic nudes) in the Albanian secular art

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Abstract

This paper probes into the initial emergence of the naked body (artistic nude) in the Albanian secular art. The initial nudes were partial and timid, finding expression in the medium of photography by the end of the 19th and early 20th centuries. The naked body appeared in the Albanian art as part of complete and in-depth academic explorations of the first Albanian students who attended the art academies across Europe in the 1910s and 1920s.

An important initial historical moment was marked by the first nudes of Albanian painters in their postgraduate free creativity, and by the first Albanian model posing nude for the artist. This paper also seeks to answer questions about when the presence of the nude as part of art in outdoor spaces was first observed in Albania, and the exhibition of nude works to the general public.

Given that this study aims to explore the initial moments of nude art in Albania, it will analyze the chronology of events and dimensions of the nude in the Albanian secular art, as an indication of the growing presence of the Western spirit in the Albanian urban culture starting from late 20th century and extending to the mid '40s of the 21st century.

Keywords

medium of photography, academic study, creative freedom, public exposure

Art in Architecture: Reclaiming Spiritual Inquiry for Sustainable Practices

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Abstract

Architectural practice, once rooted in the arts, has increasingly become a technical discipline, prioritizing material aspects, technical features, aesthetics and functionality. This study argues that the reconnection of architecture with its artistic foundations can help it to move beyond mere material aesthetics or functional innovation, and to promote a transformative academic and practical shift towards ecological and community-centered design.

At the heart of our research lies the question: How can architectural education be redefined to include art as a spiritual dimension, to promote social and environmental sensitivity, and thus truly sustainable practices? Using a multilayered methodology, we employ historical and theoretical analysis to trace the evolution of architecture from a sacred art to a technical discipline, highlighting moments when spirituality emerged in response to social and ethical needs. We are also conducting qualitative case studies, examining how architecture curricula integrate artistic inquiry and assessing its impact on the discipline. In this first phase, we outline our research roadmap and present preliminary findings, identifying areas where technical and aesthetic priorities dominate, while also highlighting the latent potential in case studies that have successfully integrated art, spirituality and sustainability. These examples illustrate how spiritual dimensions can inform ethical design practices and curricular frameworks.

This ongoing research argues that architecture can transcend contemporary paradigms and promote social and environmental awareness and speculates that reclaiming architecture's artistic-spiritual foundations is crucial to embedding sustainability as an ethical practice, rather than a material issue reflected in technological principles that are too often disguised marketing strategies rather than real pathways to a sustainable future. By redefining the social role of architecture through collaborative, incremental change, we hope this research will help lay the groundwork for curriculum reform and design methodologies that balance aesthetic, functional and spiritual dimensions.

Keywords

art in architecture, artistic inquiry in architecture, sustainability in architecture, architectural education, spiritual inquiry in architecture

Taboos and Voyeurism as (Auto) Censorship in the representation of female body in Albanian Visual Arts

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Abstract

The process of semantization of the female body throughout history became the reason for studying the following topic. Through this article, we will address the aesthetic status of the female body in the tradition of Albanian visual arts (with particular emphasis on figurative arts). Additionally, we will focus on the theoretical analysis historical, ideological, social, and the cultural implications that both Albanian artists and scholars face when it comes to the representation of the female body, whether as a thematic object or an artistic subject.

Guided by the experiences and practices of global art theory and history, we will focus mainly on Albanian art, which (judged through feminist and poststructuralist approaches) restrains and transforms the female body into an artistic sexual motif. In Albanian art, this has happened in the past but still continues to occur today. Thus, even after the emergence of performance art in the second half of the 20th century, the true “liberation” of the female body from the semiotic burden of artistic culture and the provincial mentality of the Albanian people has not yet been achieved.

Aware that the female body remains one of the most debated topics in visual arts, triggering deep discussions often linked to social taboos, objectification, and voyeurism, we will attempt to dismantle the stereotypes and retrograde norms of Albanian “societies.” In these “societies,” characterized by layers and (sub)cultural distortions, with amoralities and multiple morals, the presence of various religious and ideological sectarianisms also shows uncertainties on the artistic plane. Furthermore, all these unfavorable components fuel and keep alive (auto) censorship, both during the creative process and in the theoretical and scientific sphere. Through concrete examples from world art, but largely from the works of Albanian artists, regardless of gender, we will construct the narrative of this discourse, which we will base not only on the norms of sexism but also on stereotypes and prejudices about the female body, either as a theme or as an artistic motif. This is an immediate need for Albanian art because the experience of a visual artwork is always dependent on a variety of scientific assumptions about art, meaning that in this case, we will identify various socio-political factors surrounding the artwork being viewed, as well as the person evaluating it.

Keywords

art, taboos, sexism, female, obstacles, cultural discussions

Textile Art in Contemporary Times

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Abstract

Textile creations are studied today as one of the oldest forms of art. In our country, they are included in folklore and ethnography, named as crafts or handicrafts, and have not been the subject of study in art. While in the categorization of applied art, textile art has not always been appreciated to the extent it should be and has only recently begun to receive the attention it deserves. Albanian artists have involved handwork and craft in their research, and have examined the techniques and ornamental organization to interpret them in their creativity. These are made using fabrics, fibers or threads from natural sources or other synthetic materials and the presentations vary from the application of images and figures to shapes, reliefs and abstract compositions applied to surfaces, sculptural forms or installations. Their artworks prove that by utilizing the numerous artistic means and the rich archive that Albanian tradition offers, there are endless possibilities to create with fabric, yarn, textile accessories and handcraft techniques.

At the risk of the disappearance of artifacts inherited from the past and the forgetting or deformation of old techniques by artisans with limited knowledge about our tradition who practice artisanal activities today, but also by the trend of globalization of popular culture, passionate textile artists are resizing the connection between art and craft by combining crafts with art. Their creativity reflects aspects of national culture and identity and reveals the connection between contemporary textile art and the continuity of textile history in the Albanian space. The execution process also develops new models for the transfer of knowledge and understanding about our heritage to new generations and encourages the exploration of the possibilities of applying textile art in society and further.

Keywords

visual arts, fashion, design

Art in public spaces: sculpture as an educational tool in Albania.

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Abstract

During the 20th century, Albanian sculpture underwent significant transformations, moving away from traditional religious iconography towards modern public and commemorative statuary. The 1920s and 1930s marked a pivotal period in this evolution, characterized by the rise of political portraiture and the monumental representation of national figures. Influenced by European academic traditions and neoclassical aesthetics, these sculptures played a crucial role in shaping Albania's national identity. However, creative freedom was often restricted due to political and economic constraints. High production costs of materials such as marble and bronze, combined with authoritarian regimes, led to state-controlled commissions that dictated artistic direction. Many competitions resulted in unrealized projects, leaving behind a valuable collection of sketches and plaster models for historical analysis.

A significant number of public monuments were created by foreign sculptors - mainly Italians, Croatians, and Russians - whose contributions remain underappreciated in the broader narrative of art history. These monuments, typically executed in bronze for its expressive potential or in marble for its neoclassical grandeur, were designed to endure as permanent symbols of power and memory. Politically motivated monumental sculpture became a dominant tool of propaganda, reinforcing state ideologies and constructing a heroic national mythology.

Despite budgetary limitations, cities across Albania saw the proliferation of statues and commemorative works, transforming urban spaces into visual narratives of national pride. This research, based on archival studies and comparative analysis, highlights the intersection of art, politics, and cultural identity in Albanian sculpture of the interwar period. The findings underscore the dual role of these monuments as both artistic expressions and political instruments, revealing the complex dynamics that shaped public art in Albania. Future research should further explore the contributions of foreign artists and the socio-political implications of monumental sculpture in the region.

Keywords

political portraits, National, identity, monumental, Propaganda

The stylistic work of the painter Abdurrahim Buza

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Abstract

Originating from Gjakova and born in the city of Skopje, Professor Abdurrahim Buza embarked on an academic journey that led him to the Academy of Fine Arts in Florence, where he specialized in monumental painting. The first indications of his profound spiritual connection with his Albanian roots and cultural heritage emerged early in his academic career, notably through the execution of monumental frescoes in Italy, undertaken as part of his formal studies. Upon completing his education and returning to his homeland, Buza became deeply engaged in artistic production. In addition to his life-long dedication to drawing, he created a wide range of works that addressed both freely chosen themes and those reflecting significant historical moments, such as the anti-fascist struggle and the reconstruction of the nation.

Buza's artistic and stylistic legacy stands as one of the most emblematic examples of the synthesis between traditional folk decorative art and cultivated academic art. Drawing inspiration from the depths of folkloric sources, Buza developed a distinctive visual language that defines his oeuvre. His works incorporate ethnographic elements such as traditional costumes, motifs from woodcraft, and expressions of folkloric dance, all of which are articulated through a refined compositional and chromatic sensibility.

The ethnographic dimension of Buza's work offers a valuable source of inspiration for emerging artists, proposing a dialogic framework between cultural heritage and contemporary artistic expression. This alliance between tradition and modernity, if nurtured, holds the potential to be transmitted meaningfully to future generations.

Keywords

artistic value, creativity, painting, thematic expression, Abdurrahim Buza

Albanian sculpture in public space during the 20th century

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Abstract

Albanian sculpture is one of the most important forms of visual arts in Albania. It presents itself to the public as a reflection of the cultural, political, and social developments of the country. For many scholars, sculpture has sparked interest in studying various aspects. The focus of this study is the evolution of Albanian sculpture in public space during the 20th century, its role in representing ideologies or social changes, as was the case with socialist realism in Albania, where sculptures of heroes and workers were present everywhere in public spaces.

The research methodology used for this study will be qualitative. The collected data will be descriptive. The data sources will be conducted studies, writings, historical documents, manuscripts, interviews, written articles, as well as film materials. The study will concentrate on analyzing several key works in sculpture.

Keywords

history, political development, symbolics, memory, Albanian sculpture

Cultivation and Artistic Development of Lyrical and Epic Dance in the Republic of Albania

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Abstract

When talking about dances, their syncretic character must be taken into account. They are often linked to the artistic, musical and poetic beginning. The tendency to create choreographic figures or movements on the originality of folk creations constitutes an essential element in Elaborated Dances. Folk dances are created based on the sensitivity and naturalness of individual dancing, group execution, in the form of a circle or semicircle held by hands.

During the research, I noticed that from the message that the dances convey, it was deemed necessary by Ethnochoreographers to have a division between Epic and Lyrical Dances. Having as an objective the differences and developments between these genres, we will also find reflections of the problems of cultivated dances which are important for the fact of how they have changed and evolved, while preserving the original motif. The first includes the choreographic movements of lyric dance which are calm, small jumps without much separation from the ground.

While in the second we have the choreographic movements of epic dance where we distinguish, the emphasized displacements, the abrupt stops with one or both feet, as well as the strong collisions of the steps on the ground. In conclusion, we can say that the fact of how these dances are processed by different choreographers who often place lyrical dance motifs in the epic dance, which makes it difficult to define them later, is important. The difference of folk dance for each genre leads us to the division of the emotional idea that they define during the execution by folk dancers.

Keywords

folklore, gender, choreography, dance

The Role of Artificial Intelligence in Choreography: A New Era of Movement

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Abstract

Artificial Intelligence (AI) is transforming creative industries, including choreography, where it serves as a tool to generate movement, assist choreographers, and expand artistic possibilities. This research explores the integration of AI in dance, focusing on whether AI can enhance human creativity or if it risks diminishing artistic originality. AI-driven tools such as Google's Move Mirror, OpenAI's Sora, and Motion Capture AI analyze movement, suggest choreographic patterns, and provide new approaches to dance composition. However, the fundamental question remains: Can AI replicate the intuitive, emotional, and cultural depth embedded in human-created choreography?

This study adopts a qualitative research methodology, including case studies of choreographers like Wayne McGregor, who collaborates with AI to push the boundaries of movement creation. By analyzing AI-generated choreography and comparing it to human-created performances, this research evaluates AI's strengths in generating movement variety and efficiency while also identifying its limitations in emotional expression and artistic decision-making. The findings suggest that AI introduces new possibilities for choreographic exploration but lacks the ability to fully comprehend cultural context, narrative intention, and emotional nuance.

The paper concludes that AI is not a replacement for choreographers but a collaborative partner that can assist in idea generation, offer innovative movement suggestions, and expand the choreographic process. While AI continues to evolve, the future of dance remains rooted in the synergy between technology and human artistry, ensuring that creativity and expression remain at the core of performance. These insights contribute to the ongoing discourse on AI's role in the performing arts and its potential applications in choreography education and professional practice.

Keywords

Artificial Intelligence, choreography, dance technology

Aiming toward the creation of original national ballets

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Abstract

The aim to create a new, previously unseen tradition in Albanian ballet with original works came as a result of the experience accumulated in the 1950s through the staging of numerous ballets from global choreographic literature. This new phenomenon was the result of two factors:

- a) the development of ballet itself as an art form, through its natural qualification and refinement over the years, and
- b) the development of national culture in general, which regarded the inclusion of ballet as one of its conditions.

One of the particularities of its historical development was precisely the national ballets. The language they brought, the innovations, and the originality highlighted the way the relationship between the choreographic structures of classical ballet as a cultivated art and the choreographic structures of Albanian folklore, already refined and elevated to a new artistic status should be resolved.

Although art is universal by nature, the distinctiveness of Albanian ballet, its national and ethnic character, made it stand out through the national works it produced. This distinction originated primarily from the musical scores composed by Albanian musicians, and subsequently from other elements such as the subject matter, the events depicted, the social settings, the choreographic concept, and everything related to the narrative, characters, customs, and anthropological traditions, etc.

Of course, this was also a persistent demand of the political power of the time, but equally a historical necessity, that national ballets should find a language and form that would be as appealing as possible to the Albanian audience, something that naturally encouraged original creativity.

Our ballet could not have forged its own artistic identity without achieving this aim, which enabled it to reflect certain distinctive aspects that created richness and diversity, both in terms of content and in form and style.

Keywords

ballet, language, national, distinctiveness

Comparative Study of Scenographies for the Same Performances in Different Theaters

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Abstract

This study publishes and compares the scenographic approaches between the same theatrical act performed in two different periods at two different theatres, respectively in “Petro Marko” Theater of Vlora and “Bylis” Theater of Fier. The main basis of the study is to analyze how the scenographic solutions including concept, decor, use of spaces, lighting, visual elements that have been used by different scenic designers in the same theatrical performances through a comparative methodology from archival materials and articles published in the media and social networks, based on the analysis of photographic materials as well as direct observation and recognition of the works.

The article identifies similarities and differences between two theatrical performances in both the solution and conception of scenography in function of the performance and the directorial solution. The focus is placed on the way in which scenography reflects the directorial vision, the artistic and technical context of each theater, as well as the importance of the figure of the scenic designer and his creativity in the realization of a theatrical performance. The findings also point out the critical role of scenography in shaping the narrative, in the interpretation of dramaturgy and theatrical performance.

This paper aims to shed some light on the impact of scenography on the audience experience and in the construction of the theatrical atmosphere, highlighting the collaboration between the scenic designer and the director as one of the essential elements in the success of the performance. The study offers a valuable contribution that will serve as information for artists and researchers interested in the evolution of theatrical practices in our country.

Keywords

scenographic concept, theatrical performance, comparative methodology, scenic element, decor

Scenography and Costumes in the Early Years of Albanian Cinema

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Abstract

This study examines the role and impact of scenography and costumes in the creation of the identity of Albanian cinema, with a particular focus on the post-war period when Albanian cinema began to develop. Visual elements, such as scenography and costumes, contributed to the formation of a unique aesthetic and reflected the social and political realities of the time.

Through an analysis of several well-known works from that period, the study will evaluate the importance of these two aspects in creating the atmosphere and reflecting the characters, conveying ideological messages and thus giving Albanian cinema a new artistic and cultural dimension. The analysis will focus on how these visual elements were closely linked to the themes and the social-political context of the time, offering a rich perspective on their impact on the formation of the visual identity of Albanian cinema.

By studying the work of well-known artists in scenography and costume design from that period, the study will assess the impact of scenography and costumes on Albanian cinema, creating a visual language that served to articulate narratives and assist in transmitting the ideological messages of the communist regime, which rigorously controlled every aspect of cultural and artistic life.

Scenography in early Albanian cinema was closely linked to the social reality of the time, often using traditional elements and influences from Albanian folk art, while attempting to reflect significant social and historical events and themes. In the early years of Albanian cinema, scenography was still an area that developed slowly, with limited opportunities for technology and resources.

Keywords

Albanian cinema, scenography, costumes, visual elements, aesthetic impact

Italian constructions from the 1900s in the city of Gjirokastra, a western spirit that came from Italy

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Abstract

Historical evidences in the city of Gjirokastra, have brought to light day after day new facts that add value and charm to this city. Hidden in the dust of time, an equally important part of the city's architecture remains unexplored, a part which brought a western influence to the stone city. Here is precisely where this research work takes its impetus, aiming to identify and document the Italian buildings in the city, their history, the individuals who lived and worked in the city in the 1920s and 1930s, and their contribution to the economic, social and cultural life of the city, and especially to the contemporary reconstructions and constructions with social functions, modern and completely with a Western oriented influence.

But the question arises as to why and how these luxurious buildings such as bars, restaurants, banks, schools and residential houses, facilities with social and health functions, etc., were combined, starting from the red-tiled roofs to the innovative contemporary techniques used for the first time in the city, with the unique medieval architecture of the city of Gjirokastra.

We say that Italian constructions in the city's infrastructure and architecture brought a new spirit to the city's development, thus bringing a different, contemporary Western approach while preserving its historical identity.

This study was carried out through research in the city's library, in books and periodicals of the time, various chronicles and announcements with explanatory content, interviews with descendants of the most important families of the time. Also we researched in the archival fund of the Honorary Embassy of the Italian Republic in Gjirokastra.

Constructions with a social and economic character in the city with a Western spirit have influenced the development and orientation of the city towards the West, without denying the cultural heritage, but have created a unique relationship of appreciation and preservation of identity.

Keywords

architecture, cultural heritage, innovation

The evolution of theatre and scenography

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Abstract

The aim and object of this study will be an essential analysis from the simple forms of ancient Greek theater to the complex images and advanced technology of contemporary stages.

Starting from the initial function of the theatrical space in antiquity for narration and ritual, the research examines the influence of artistic movements, technological developments, social and cultural changes on the evolution of theater.

The study will follow a historical and interdisciplinary approach, examining important periods of theater: such as the theater of the Italian Renaissance with the invention of illusionistic perspective, the Baroque theater with its grandiose effects, the 19th century movements towards realism and naturalism, the avant-gardes of the early 20th century that challenged traditional conventions, and the integration of digital technologies in 21st century scenography.

The methodology will include the analysis of the changing architecture of the theatre, which brings about a changing concept of theatre scenography.

The expected results of this research aim to provide a comprehensive understanding of the forces that have shaped European scenography, revealing key trends and technical innovations.

The study will analyze how the evolution of scenography has influenced the perception of drama, the relationship between performer and spectator, and the potential of new forms of stage expression.

The scientific question will be: What impact does the development of technology have on theater and scenography?

The results of this study will focus on the history of theaters in Europe, from the period of antiquity to the present day and the personal realizations of various activities.

This research has the potential to contribute to the field of theater and performance studies by offering a broad perspective on the development of a central element of European theater and its interaction with the historical, artistic and technological context.

Keywords

theater, scenography, history, performing arts, technology, evolution

The influence of the “Seventh Art” in Albania, from the First Cinemas to the “Socialist Realism” impact

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Abstract

The impact of cinema on Albanian-speaking society, and later on Albania itself, from 1897 to the production of the first Albanian short film, “Her children” (1957). While this film is recognized as the first Albanian short film, it is not widely considered the first Albanian film.

Cinema played a crucial role in shaping a society deeply influenced by Oriental traditions, transforming it from its imperial past to embracing a Western vision and practices. This evolution was a natural movement from Albania’s declaration of independence to the early stages of industrial capitalism in the late 1930s.

Albanians, as both victims of visual propaganda and the socio-political and historical circumstances of the time, were influenced by the optimistic imagery from the former socialist bloc, which was later implemented in their own national cinema. The establishment of the Albanian Cinematographic Institution in 1953 symbolized the dominance of the new communist regime.

The education of the first filmmakers allowed for the documentation of specific historical periods, highlighting the need to consolidate the Seventh Art as a social, rather than political, necessity. However, the artistic ambitions of this early period clashed with the mechanisms of state censorship.

The Fourth Plenum of the Party of Labor in June 1973 marked the beginning of Socialist Realism as a dominant artistic doctrine. This period saw the imposition of strict censorship and the forced shaping of artistic expression by the one-party communist regime. The goal was to mold and control artistic creativity to uphold and promote communist ideology while fighting against liberalization, yet avoiding excessive conservatism—ranging from folklore to other artistic forms in Albania.

Keywords

Albanian Cinema, Socialist Realism, censorship, propaganda

Children's Cinema of the 1960s-1990s: An educational tool requiring guiding strategies to communicate with today's children

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Abstract

In my early childhood, the significance of children's films broadcast on the sole national television channel was profound and indelible. Through these films, not only was the image of World War II shaped for me, but also the landscape of Albania, which could not be seen up close, thus transforming the screen into a magical space that served as an "unlived truth." Various studies discuss the importance of children's cinema as an educational tool. But can the same be said for today's children, who are presented with the same films? Do the internet generation and those exposed to global connectivity remain equally captivated by this form of cinema? These questions extend further: Does cinema educate in the same way across different eras?

Albanian children's cinema is a national treasure within the country's cinematographic heritage. However, this study seeks to explore its significance, value, and function over time by comparing the messages and emotions of past audiences with those of today. To draw conclusions, a sample group of children has been studied to determine whether this cinema remains educational today; whether contextual explanations or clarifications are needed when engaging with contemporary audiences; and whether certain films remain timeless or hold a museum-like educational value—which require a guide to explain the political, historical, and geographical contexts of these films. In addition to the data that will emerge from this pioneering study, the paper also offers recommendations for activities undertaken by the State Central Film Archive with children, as well as for educational initiatives conducted by other institutions of memory and history in Albania with various school-age groups.

Keywords

Film, education, new generation, messages, propaganda

Petro Marko, a drama confronting criticism

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Abstract

The purpose and object of this study is the writer Petro Marko in relation to the critical thought of his time as a playwright, where his small contribution to this literary genre serves as a reference for the era and the challenges that drama faced during that period. Known primarily as a novelist and a significant literary figure of his time, Petro Marko is mostly classified among the censored authors, particularly in the dramatic genre. The central research question is: “What was Petro Marko’s challenge in writing drama in the 1960s?”

During this period, ideology and political demands had erected an insurmountable barrier for Albanian drama, allowing only works that aligned with the tastes and interests of the regime. *Bora e kuqe*, a dramatic work by Petro Marko and a version of the play *Zonja Çurre*, was never published.

The results of this study will focus on the dramatic pieces written by Petro Marko, such as *Guna mbi tela*, which centers on the Vlora War, and *Niku i Martin Gjinit*, a drama inspired by the era of Skanderbeg. However, the latter carried implicit political connotations due to the “liberalizing” elements that permeated it, leading to its prohibition as an ideologically harmful work inconsistent with socialist realism. Both works thematically embrace a historical approach and evoke the theme of freedom. However, Petro Marko seems to engage with his time primarily through the metaphor of the individual’s fate in moments of crisis. The conclusions of this study will be based on the literary and critical findings of the time, highlighting how Petro Marko carefully entrusted the messages of his dramas to those who could decipher them. Both *Zonja Çurre* and the play inspired by Skanderbeg’s era, beyond addressing national independence, clearly reference the concept of freedom. Freedom, as a universal metaphor, constitutes one of the most fundamental concepts in world literature throughout history.

Keywords

Petro Marko, drama, criticism, 1960s, Socialist Realism

The dramatic element in “Eposi i Kreshnikeve”

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Abstract

“Eposi i Kreshnikeve” or “The epic songs for the gentry of Jutbina”, is a cultural and spiritual asset that represents a synthesis of specific forms of narration. In this cycle, are shown with a heroic spirit, the exploits of heroes who live in a world that is real and fantastic at once, who think objectively, but also accept any kind of image, action and unreal figure.

In many interaction scenes, the way the characters are constructed and their typification, it is tangible the dramatic element, that is not rarely present in the epic genre and is especially distinguished in these songs.

The dramatic element in epic creations has been identified since Aristotle, who defined this element through the ability of epics to create scenes and “to bring to the stage”. The narration is interrupted to introduce both, real or unreal characters. The characters of the epic are described in a very scenic and performing way, in situations where they can talk to the fairies, take care of their children, but also in scenes where they fight their enemies, sometimes human and other times monster-sized.

Epics have also been considered “theaters of timelessness”, because they seem not to have the end, as a primary purpose. Epics are characterized by an extension that is interrupted by actions, there is no primary purpose, the resolution of the conflict or the discovery of a sense of mystery or conflict. They are more interested in the journey, itself and in the relationship complexity, than in their end. The heroes in these songs focus on unreal scenes, but also on scenes of fighting and action.

Keywords

drama, epic, antiquity, real, unreal

Albanian drama during the socialist realism era

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Abstract

Albanian drama after 1944, like all Albanian literature, found itself in a completely new and unknown situation. First of all, there was a forced break from tradition and successful models of the past. Writers who had taught drama, such as Gj. Fishta, N. Zadeja, or K. Floqi and E. Haxhiademi, were condemned, killed, denied or left in deliberate oblivion. Subsequently, the creations of the most famous world playwrights were banned, not only contemporary ones, but paradoxically, even authors from the antiquity era and the Middle Ages, were constantly removed from the stage.

Albanian drama was separated from its authenticity, becoming alienated and following the models of the socialist realism method imported from Russian literature or from other communist countries, models that did not fit with the cultural development and literary specificity of Albania. Often, dramas would resemble dramatized reports, prompted by immediate events. Sometimes dramas were even created simply for technical applications, or development of technology, which were transformed into presentations that were served as miracles of completely ordinary things that could not attach anything artistic.

Current situation drama was the most indoctrinated type, because it was a violation of that drama that in the development of world dramaturgy is called “thesis drama”, “drama of ideas”, produced by Ibsen, Shaw or “propaganda drama” produced by Brecht. Brecht’s aesthetic principles were accepted and even his fame was used, but it did not constitute a model in practice.

Among the totality of dramas created during this period, some of them are part of the tradition of the development of Albanian dramaturgy. Their value does not lie in following the official method, but they are the result of the writer’s talent. In the tendency not to politically oppose, because this was impossible at the time, but to bring out the inner artistic authenticity, writers like Fadil Paçrami and Minush Jero were condemned and their work was banned without being allowed to play a transformative role.

Keywords

socialist realism, drama, condemnation, Albanian drama

The Presence of Mysticism and the Philosophical Aspect of Bergman's Cinema

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Abstract

This paper aims to present an exploratory and analytical overview on the presence of mysticism and the philosophical aspect in Ingmar Bergman's cinema. Its examination unfolds as a complex and multidimensional journey into the depths of the human soul.

Is Ingmar Bergman's cinema a continuous form of inquiry into the meaning of life, death, and human existence? What tools does he employ, not only to conduct such an inquiry but also to assist the viewer in delving into their own depths?

Are mysticism and the philosophy of his cinema naturally translated into expressive means that provoke the audience to immerse themselves in existential dilemmas, thereby imbuing the themes explored in his films with a profound analytical and philosophical dimension? Bergman's philosophical thinking as a filmmaker seems to navigate the waters of belief and doubt in a manner akin to that of the Danish philosopher and theologian Søren Kierkegaard. However, his dilemmas concerning life and eternity create a disturbing symbolic pattern, especially when the philosophical substratum of Nietzsche is amalgamated into Bergman's cinematic works. In order to explore these questions, this paper will analyze some of Bergman's iconic films to assess whether mysticism and philosophy truly serve as the two central pillars supporting the narrative and development of his cinema, thereby imbuing it with a deep spiritual dimension.

Furthermore, I will investigate whether these two pillars transform his films into a space for reflection, a confrontation with reality and the spiritual world of the individual offering the viewer a powerful and transformative experience.

Keywords

mystique, existence, death, faith, Bergman

The visual dialogue between painting and contemporary film: References of visual art in international cinema

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Abstract

In contemporary cinema, there is a tendency to restore classical forms of visual art as an integral part of film narrative. However, detailed studies examining how these references influence the aesthetics, semantics, and emotional experience of the viewer are lacking.

This study aims to analyze the way in which classical and modern painting is incorporated into the visual language of several contemporary films, by identifying cases, analyzing references, and exploring the interweaving of visual art language with cinematic storytelling. References to painting in contemporary film are not just aesthetic homages, but deliberate visual strategies to add narrative depth, cultural interaction, and emotional experience. The approach will be qualitative and analytical, with a focus on the comparative analysis of film scenes that reference specific paintings, analyzing contemporary international films by authors such as Kurosawa, Majewski, von Trier, Greenaway, etc. Both film frames and corresponding paintings will be analyzed visually and semiotically, relying on academic literature in the field of film theory and art history.

These references enhance narrative comprehension, philosophical depth, and connection to the audience's cultural memory, evoking emotions and placing the films in an intertextual dialogue with classical art. The use of painting in contemporary films is part of an innovative interdisciplinary combination that enriches cinematic storytelling and pushes film beyond the linear medium, towards a new form of experiencing art.

Keywords

Film composition, visual narrative, image semiotics, classical painting in film, interdisciplinary dialogue

From Words to Images: Visual Interpretation of Narrative and Emotion in Film

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Abstract

While words primarily construct meaning mainly in a linear and symbolic way, film creates meaning through manipulation of space, time, and the immediate power of the image. This paper examines how cinematography transforms words into images and explores the complex relationship between language and visual storytelling. Behind every expressive cinematic image lies a deep understanding of narrative structure.

Filmmakers—specifically cinematographers—interpret not only the emotional tone of a screenplay but also its rhythm, central theme, and structure, translating key narrative moments and character relationships into images that clarify the story for the viewer. While the screenplay offers dialogue and description, it often leaves emotional nuance and rhythm open to interpretation. The cinematographers operates within this space, using their experience to guide decisions on the use of cinematic tools—such as lighting, composition, camera movement, lens choice, and more. More than just a technician—as often used mainly in academia—the cinematographer is, first and foremost, a visual storyteller.

Their work is rooted in the screenplay, interpreting subtext and aligning their personal vision with that of the director. An internal emotional shift in a character may be reflected through a gradual change in lighting, while a climactic point may be emphasized through dynamic camera movement. These choices stem from an intuitive and analytical understanding of narrative structure. Drawing on examples from contemporary cinema and insights from professionals in the field, this paper explores how cinematographers blend visual instinct with narrative logic. It argues that the cinematographer's role is essential in transforming written emotion into a sensitive visual experience—turning the screenplay into something not only understood, but deeply felt.

Keywords

cinematography, storytelling, narrative, cinematic, technique

Macbeth: An Experimental Intervention in the Scene of King Duncan's Murder

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Abstract

This paper presents a practice-led research exploration of the directing practice of staging King Duncan's murder in *Macbeth* by Shakespeare, specifically the scene of King Duncan's murder, a tragic scene underplayed or staged in productions of the play. Based on professional directing practice and taking recourse to established practice in performance studies, this research addresses a significant gap in theatre practice: the practice of underplaying the dramatic potential of this central scene. By close textual and subtextual examination of Shakespeare's words, historical practice analysis of staging, and rehearsal-room experimentation records, this research builds and validates a general directorial model for the murder scene.

Unlike Shakespeare, who for many reasons presents the murder of the king offstage and foresees its presentation to the audience onstage through the narration of others, the author of the work and the director of the work at the same time, has tested himself by bringing the murder of King Duncan directly to the stage. The research employs Schön's reflective practitioner approach to examine spatial configurations, temporal rhythms, psychological motivations, and technical elements that optimize the dramatic impact of the scene. Proxemics and the actor's physicality, greatly increase the audience's emotional action, rather than traditional interpretations that limit the murder to off-stage action, or so-called abstract movement.

This paper demonstrates how such directorial choice-making brings thematic elements of guilt, ambition, and moral corruption at the center of Shakespeare's tragedy into focus. The contribution of the analysis is dedicated to theatrical practice and theoretical debate at a number of levels by bridging the gap between working stage practice and analytical research, offering directors a methodologically sound way of reconsidering the moments of violence in classical texts.

Keywords

dramaturgical intervention, transformation, scenic invention, proxemics, actor's physics

Diaphragmatic Breathing: The Beginning of the Training Path Toward Effective Speaking on Stage and in Public

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Abstract

This paper will present a detailed comparison between diaphragmatic breathing and instinctive breathing.

The comparative methodology will be based on two test samples: one person who has begun training in speech techniques and is working with diaphragmatic breathing, and another sample with no knowledge of the topic, relying on instinctive breathing for physiological functioning.

The comparative perspectives will be explored through the following questions:

- What are the effective and positive aspects of diaphragmatic breathing, and what is its noticeable impact?
- The importance of its correct use and training for the interpretation of dramatic pieces on stage, as well as for public speeches and media appearances.
- Breath control as a key to achieving successful performance without gasping, panting, or unnecessary breathing frequency—also in relation to working concretely with the material being interpreted or read.
- The training journey toward mastering breath control and managing it across various physical and stage activities, whether in training sessions or real stage performances.
- The significance of body posture and preparatory exercises in different phases of the breathing process.
-

The objective of this study is to provide a professional reflection on the initiation of a working method toward full breathing, through training sessions and comparative exercises, aimed at achieving effective stage and public speaking.

The topic and study are prompted by the misuse of language and the speech apparatus in both stage and public discourse.

Keywords

detailed comparison, diaphragmatic breathing, comparative methodology, breath control, body posture

Directing and the Director on the Albanian Stage through the Work of Director Pandi Stillu

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Abstract

The purpose and focus of this study is director Pandi Stillu in the context of his time, as the first director of Albanian stage art, emphasizing the inclusion of Albanian women in acting, and offering a comparative analysis of the artistic works he brought to the stage. This will be done in reference to the challenges that stage art faced during that period.

The central research question is: “What were the trials that Pandi Stillu faced in staging the first Albanian theatrical productions?”

One of the most culturally difficult tasks was selecting actors, taking into account professional, gender-based, and cultural criteria. Furthermore, the importance given to the cultural dimension of female representation in stage art was delicate, as the audience perceived the actress not only as a personality but also as a capable interpreter of roles, developing the character of a drama or comedy.

The findings of this study will focus on the theatrical works staged by Pandi Stillu, as the first Albanian stage director, highlighting the difficulties, obstacles, and challenges he encountered in presenting works within the context of socialist realism.

All the analyzed works are thematically organized in chronological order and evoke the importance of founding the National Theatre, the challenges and journey of director Pandi Stillu in promoting the National Theatre, as well as his role as a promoter of Albanian dramaturgy.

The conclusions of this paper will be based on the findings from his artistic productions, creative work, and analytical reflections on these theatrical pieces, which, beyond their national significance, clearly refer to the concept of staging theatrical art irrespective of political and ideological contexts.

Keywords

theatre, female actress, stage art, political and ideological context

Acting, from Theory to Practice. Research and Implementation of Methodologies in the Albanian Acting School

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Abstract

The scientific foundation of theater is K. Stanislavski's method, which emphasizes the creation of an authentic interpretation based on the actor's experience and emotional perception. Additionally, acting tools include the body, voice, and advanced techniques for analyzing dramatic texts.

The establishment of the "Aleksandër Moisiu" Acting School and its founding pedagogues, V. Cerfanova, P. Stillu, S. Mio, and K. Spahivogli, marked a significant step in Albanian theatrical education. The methodological approach emerged from the need for theoretical and practical research in pedagogical and theatrical experiences.

A methodological comparison of the transition from theory to practice in Albanian acting education explores key methodologies and techniques, international influences, and the challenges faced by emerging actors. Influences from international traditions include: L. Strasberg – Emotional experience of the character. S. Adler – Imagination and social circumstances. J. Grotowski – "Poor theater" body and movement are primary means of expression. B. Brecht – "Epic theater" promoting emotional detachment to emphasize the message. V. Meyerhold – Biomechanics, avant-garde physical theater. S. Meisner – Natural reactions, spontaneity, modern theater. M. Chekhov – Symbolism and physical experimentation, character energy, etc.

Actors face significant challenges, including a lack of resources and modern infrastructure, limited experimental spaces, and labor market difficulties. Integrating technology, developing new educational programs, and establishing alternative theaters help overcome these obstacles.

The process must be analyzed as a dynamic memory, where each era needs its own theater, and we are merely one link in this chain. For a more sustainable development of acting in Albania, a reform is needed one that combines tradition with contemporary approaches, creating an open and innovative platform for young actors.

Keywords

education, technique, analysis, comparison, platform

The Drawer's Playwriting. The Return of Banned Works and the Expectations of the Post-Communist Audience

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Abstract

The goal is to: concretize the role of censorship in Albanian dramaturgy. Since every literary and artistic subject was subject to the propaganda and ideology of the regime, it is natural that drama would also be influenced by this. At that time, in addition to the censorship imposed by the system, was there also self-judgment or self-censorship?

The question is: Does “The Drama of the Drawer” exist in our country?

At a time when dramaturgy was primarily used as a tool to promote the regime, many playwrights discarded works that conflicted with the official narrative, out of fear of imprisonment or exile. Unfortunately, today we have no opportunity to engage with these works. However, it is crucial to determine whether there is still undiscovered dramaturgy that may exist, perhaps hidden in state or family archives.

The results: will be based on the period after the 1990s, when works banned during the communist era returned to the Albanian stage. These works inevitably brought to light elements and events previously unknown to the Albanian audience. But did all these works fully represent the potential that the era demanded? Did they meet the expectations of the new, post-communist audience, eager for a theater free from the constraints of socialist realism?

The conclusion: will rely on a thorough study of some of these works that were banned during the communist era but later resurfaced on the Albanian stage. Familiarizing ourselves with these dramas could provide a more accurate perspective on them.

Keywords

regime, theater, censorship

Art in public spaces Challenges and Opportunities for Exhibiting Art in Urban Environments

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Abstract

Is Art Meant to Be Elite or Closer to the Community? Did we develop new behaviors during and after the pandemic regarding the attendance (or lack thereof) of cultural institutions? Public art not only brings the audience closer to artistic expression but also enhances the city's aesthetic appeal, which in turn fosters the emotional well-being of its residents and stimulates tourism, ultimately impacting the country's economy. Creating art in public spaces—whether through multidisciplinary festivals like the Festival of Street Performers, book-shaped benches like the “Stolibër” project, installations like “Reja”, murals, or initiatives like the Visual Park (Car-Free Day transforming neighborhoods into communal engagement spaces)—represents a form of activism. These artistic interventions do not merely entertain or beautify urban spaces; they also serve an educational purpose by addressing themes such as architecture, cultural heritage preservation, environmental awareness, socialization, tourism promotion, economic sustainability, and more. Public space, as a shared domain, should be utilized by and for the community while also being protected by it—yet, it is often vandalized by the very people it serves. But where is the line between activism in public spaces and vandalism? How can an artist make creative use of public space without damaging the city or violating legal regulations? Do laws governing public art exist?

This research will examine municipal and ministerial regulations regarding public art, considering both local and central governance perspectives. Furthermore, it will explore the challenges and opportunities that urban public art offers to artists and communities alike. This analysis will be based on research into personal experiences from the aforementioned projects, as well as insights from collaborators and responsible institutions regarding the authorization, utilization, and preservation of public space for artistic purposes and bring some recommendations.

Keywords

activism, Stolibër, The Festival of Street Performers, the Visual Park

Artistic education, necessity or forgetfulness

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Abstract

Formal and informal artistic education and culture is undoubtedly one of the main goals that an educational system should have. This is due to the fact that education and the arts are one of the main ways that fulfill the internal dimensions of the individual, important dimensions in his human and civic formation. Artistic education can take on the role of fulfilling the internal needs of the individual to humanize his behaviors. In other words, the block of subjects that realize artistic formation, music, visual art, theater and dance, offers the individual human, intellectual, aesthetic, social, cultural and affective development.

The purpose of this paper is to exhaust the concerns that artists and teachers of the arts have, arguing the importance, place and role that the arts should have in society.

The research questions are: what is the place that the arts occupy today in the pre-university education curriculum?

The comparative analysis was carried out through desk research, based on study reports and articles from recent years. The analysis focuses on three points: a) subjects within the field of arts; b) hours and the place they occupy in the curriculum in relation to other areas of learning; c) conclusions and recommendations.

In conclusion, this analysis highlights the necessity of revising the curriculum, a document that places arts in the right place in relation to other subjects in the curriculum; the number of hours revised creates the possibility of better developing students' artistic skills by orienting students towards art and teaching professions.

Keywords

arts, curriculum, curriculum, lessons

The challenge of integrating dance art into school education and the national educational curriculum

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Abstract

The purpose of this paper is to highlight the importance and role of dance art in the pre-university system in Albania. This paper highlights the necessity of planning this discipline in the Albanian National Curriculum.

The research questions seek to establish why dance art should be part of the curriculum in pre-university education in schools? How does this discipline affect the cognitive and emotional development of the student.

The methodology that will be used in the development of this paper are: a) the method of analysing theoretical sources from different authors; b) consulting documentation in the relevant field; c) historical comparative analysis of reference materials; d) processing of the analysis of data obtained from the collected information; e) observation and personal research in the field. The conducted analyses conclude that the discipline of dance art helps the development of the individual, especially in his psycho-emotional and artistic-aesthetic direction.

In conclusion, it proves that the art of dance in school is necessary for the development of creative, intellectual and physical skills of students in school.

Keywords

process, method, planning, curriculum, dance

Harmonization of Albanian Music History Programs in Higher Education in Kosovo and Albania: Challenges, Analysis, and Recommendations for a Unified Approach

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Abstract

The history of Albanian music represents a crucial component of professional music education, influencing students' academic formation and the preservation of national cultural identity. However, study programs in higher education institutions in Kosovo and Albania often exhibit significant differences in content, methodology, and didactic approach. This study aims to analyze existing programs and propose a unified model that would contribute to improving the quality of music education and preserving national musical heritage.

Research on music education in the Albanian-speaking region is limited, yet there are some analyses on the impact of the education system on the formation of musicians and music scholars. The available literature includes studies on the curricula of music faculties in Albania and Kosovo, as well as comparative analyses of European music education models. Additionally, official documents on academic standards and curricula approved by relevant institutions serve as essential sources for this study. Alongside document analysis, interviews were conducted with music history lecturers to understand the challenges and advantages of existing models.

The analysis has revealed fundamental differences between study programs, both in methodological approaches and in the content of Albanian music history courses. Furthermore, variations in the literature used and assessment methods affect students' academic formation and their opportunities for academic mobility. Based on the analysis results, unifying the curricula of Albanian music history courses would create a standardized academic framework, facilitating student mobility and ensuring higher educational quality. It is recommended to harmonize curricula in Kosovo and Albania, establish a joint expert group to review teaching materials, and promote academic collaborations. Implementing these changes would positively impact the development of musicological studies and the preservation of Albanian musical heritage.

Keywords

unification, curriculum, music education, Albanian Music History, academic harmonization

Education through the museum, programming deficiencies in schools and the good example of the “Marubi” National Museum in this regard

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Abstract

This paper first presents theoretical views which, in conjunction with well-known theories, create a clear background. In this paper, it then elaborates, from the perspective of the theories elaborated above, the programs of different classes of the subject “Visual Art”.

The article provides an overview of the programs and brings with a critical eye suggestion that are related to the daily experience of teachers as well as to experiences from other countries in the region.

The paper confronts the program of corresponding subjects in our schools and in schools in the region, especially in various schools in Italy. In conclusion, the article focuses on the good experience of recent years of the National Museum “Marubi” in terms of education through the museum in several directions. The activity of the museum in question includes several types of activities with children of different age groups.

The paper has also foreseen a survey with children and young people regarding the knowledge they have about museums in Albania and abroad, their experiences and knowledge. Finally, based on theories, experiences, and the survey, the paper provides suggestions and recommendations for improvement.

Keywords

art, museum, education

Semiotics And Interpretation Of Artistic Works In Age Groups 3 To 18 Years Old

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Abstract

The purpose of this scientific research focuses on the interpretation of artistic creations of children and young people in the age group 3 – 18 years in education, through the science of semiotics. The relationship between the imaginative images of children and young people and the drawings they create is very close. Creation places them in front of two perceptions, that of creating imaginative images that are imitations of reality within their world and the realization of their drawings on paper.

This research on artistic drawings, in turn, allows us to understand their symbolism in the recreation of reality according to the imagination and imagination that they have in relation to what surrounds them. For the realization of this work, a combination of scientific, theoretical and comparative analytical methodologies is used, which together will guide the elaboration of the topic in an exhaustive manner. They seek to trace the emotional and psychological state that children and young people convey through painted images, with the symbolism used to express themselves through images as well as the semiotic interpretation for the concretization of images.

This scientific study draws some conclusions on the developmental process and the creative process that occurs in children and young people during the visualization of images and up to the concrete realization of artistic images, highlighting various issues for their creative temperament. This paper also recommends the use of semiotics in the interpretation of the artistic creative process by visual art teachers in the pre-university system.

Keywords

semiotics, drawings, teaching, visual art, psychology

A Curricula and Methodology for Beginners in Sculpture and Ceramics

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Abstract

This study presents a new curriculum and methodology for teaching sculpture and ceramics to children aged 6-12. The program is divided into three levels (A, B, C), where level A focuses on geometric forms, level B on plant forms and various techniques, and level C on faunal forms. This research examines the effectiveness of level B, which includes stamping, engraving, relief and 3D modeling.

The main problem statement is related to the lack of a methodological structure in early art education. The aim is to assess the impact of this curriculum on the development of creativity, technical knowledge and self-confidence in children.

The methodology combines qualitative and quantitative analyses, including direct observations, portfolio analysis of children's works. The sample consists of 13 children engaged in level B. Preliminary results show that the structured approach helps the progressive development of artistic skills, increases creativity, and stimulates critical thinking. In addition to technical skills, children show progress in self-confidence and artistic engagement. The integration of digital tools and contemporary strategies in education improves the accessibility and effectiveness of teaching.

The study highlights the necessity of developing structured curricula in arts education and proposes a new model that can be adapted to different educational systems. The results can serve as a basis for further research on arts education methodologies and their impact on children's development.

Keywords

arts education, the form's language, artistic creativity

The role of music education in the development of young artists for the operatic stage

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Abstract

This study examines the importance of an integrated pedagogical approach in the education of people: soloists or choristers, an important role in the emergence of emotional, physical, sentimental and cultural components that naturally intertwine with their artistic feelings. In a reality where performers are on the rise, the aim of the study is to analyse how music education contributes not only to technical skills, but also to the development of new cognitive, emotional and social skills of artists. Therefore, this study raises several questions: How are young artists prepared for the challenges of the operatic stage? What are some aspects that form the young artist beyond vocal skills?

The research follows a qualitative methodology, including analyses and interviews with vocal music teachers, opera directors and active artists, as well as observations in teaching environments and rehearsals of vocal ensembles.

The findings of the performance show that an integrated pedagogical approach balanced between artistic and artistic techniques creates optimal conditions for sustained performance that is aware of its own and social contexts. Such an experience fosters self-reflection, discipline, collaboration and the ability to communicate emotionally with the audience. This study recommends changes in the content of interdisciplinary and professional definition for a whole new generation of choristers and modern society for the challenges and humanities of the stage.

Keywords

vocal pedagogy, emotional development, artistic collaboration, aesthetic sensitivity

The Impact of Vocal Pedagogy on Singers of Various Musical Genres

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Abstract

The purpose of this paper is to examine the influences of vocal pedagogy on singing technique for singers of different musical genres. Despite the specific characteristics of vocal musical genres, singers need to sing with a clean vocal technique and appropriate vocal interpretation. Singing technique relies on the singer's existing vocal abilities, which allow them to use their voice optimally across various vocal genres.

One of the research questions we aim to validate in this paper is: How does applied vocal pedagogy influence singing technique and vocal expression in singers of different genres?

During the analysis and documentation of vocal technique usage according to different genres, we followed an empirical methodology involving multiple cases, before and after the effect of vocal pedagogical didactics, specifically the way of using the voice, regardless of the genre in which the singing process occurs, assimilating technical elements as common denominators of professional singing, such as: intonation, vocal range, voice stability, air control, articulation, and resonance.

In conclusion, we find that the correct use of vocal technique among singers across all musical genres improves vocal technical parameters and raises awareness among singers regarding the professional use of their voice.

Keywords

vocal, musical genre, singing technique, pedagogical technique, singer

Arbërisht and standard albanian: Linguistic differences and the risk of extinction

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Abstract

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Keywords

vocal, musical genre, singing technique, pedagogical technique, singer

The Architecture of Knowledge: Reimagining Museum and Urban Spaces as Territories of Creativity and Education

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Abstract

Urban public spaces are increasingly recognized as transformative environments for creativity, education as well as social engagement (Falk & Dierking, 2012; Sandell, 2011). This article explores how spatial design and curatorial strategies influence participatory learning and creative engagement within these spaces. By analyzing interdisciplinary approaches to museum, galleries and urban space design, the study aims to highlight how these environments foster critical thinking, multimodal learning, and social inclusion.

The primary aim of this review is to synthesize existing literature on museum, art galleries education, urban pedagogy and creative spatial practices. Specific objectives include (1) understanding theoretical perspectives on the relationship between space and learning, (2) identifying innovative curatorial strategies that promote creative agency, and (3) exploring the role of technology in enhancing audience participation. The review is guided by key questions: How do spatial configurations impact creative and educational experiences? What interdisciplinary approaches engage diverse audiences? How can public and museum spaces serve as platforms for collective knowledge production?

Methodologically, this study employs a systematic literature review approach, drawing on research in museum studies, educational theory, and spatial design. This paper synthesizes debates on participatory learning (Hooper-Greenhill, 2013), sensory engagement (Pallasmaa, 2012), and digital media integration (Parry, 2013). The findings underscore the importance of flexible, interactive, and inclusive spaces that foster creativity, while highlighting the constraints imposed by more traditional, rigid institutional frameworks.

This review advocates for the reimagination of public spaces as dynamic, evolving knowledge ecosystems that support interdisciplinary, experiential learning and foster creativity, co-creation as well as social justice (Newman, 2016). These spaces not only act as sites of cultural preservation but as catalysts for innovation, critical thinking and serve as important tools in terms of supporting inclusive educational practices that advocate for empowerment.

Keywords

art education, creative pedagogy, participatory learning, interdisciplinary interactive environments

Rheumatology in Art

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Abstract

Rheumatic diseases are systemic autoimmune pathologies with multiorgan involvement. In general jargon, rheumatology means the involvement of joints and muscles, but rheumatology goes much further, becoming one of the branches of medicine attractive to artists by describing some pathognomonic signs of rheumatic diseases in art. In many paintings, features of rheumatic diseases are found where the author, wanting to be as close to the original as possible, painted them before they were defined as specific pathologies. In a review of works of art dating from the Middle Ages, the Renaissance and post-impressionism, many features of rheumatic diseases of OAI, RA, temporal arteritis, scleroderma, vasculitis, etc. are found. On the other hand, great artists such as Pierre-Auguste Renoir, Antoni Gaudí, Raoul Dufy, Paul Klee, Frida Kahlo and Niki de Saint Phalle are good examples of how rheumatic diseases and chronic pain can influence the artist's perspective, the technique used and the content of their work. Art can serve as a powerful source for understanding the natural course of rheumatic diseases, as many artists have depicted on canvases of a character over the years.

Proinflammatory cytokines, which are the main “actors” of the pathophysiology of rheumatic diseases, were described by Da Vinci, van Gogh in their paintings before they were discovered in this century. By learning through the eyes of the artist how diseases behave and evolve over time, rheumatologists have been able to trace the history and course of rheumatic diseases. Through detailed and chronological analysis of the artists' work we can uncover some aspects of rheumatic diseases that science alone cannot explain.

Keywords

picture, art, history

The Symbolism Of Death In Dritero Agolli's Poetry

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Abstract

Aim: This study aims to elaborate on the symbolism of death in the poetry of the writer D. Agolli and its emergence in the Albanian poetic verses.

Object: The paper intends to find, analyse, and promote the Agolli's poetic verses in the light of literary studies, and to promote its poetic aspect in the international arena through the magic of the verse dedicated to the symbolism of death in particular and in general.

Methodology: includes a combination of theoretical, qualitative, and analytical methods, occasionally incorporating the interpretive historical-cultural method through historical data.

Scientific issue: Why did D. Agolli include this element in his poetic verse before and after the 1990s?

Dritero Agolli was a part of the group known as the "generation of the '60s" in Albanian literary history. Along with Ismail Kadare and Fatos Arapi, he contributed a new spirit to Albanian literature during the second half of the 20th century, one that tended toward a more qualitative literature in terms of artistic elements as well as on the expansion and enrichment of literary themes.

Dritero Agolli's poetic creativity changed the future of Albanian poetry. He sang of love for the land where he grew up, to the plain man, to the Albanian language, to the sincerity and human communication, to the spiritual feelings and human virtues, such as love, faith, hope, kindness, joy, generosity, passion, boredom, abandonment, and loneliness, but also the vital processes of man himself, such as childhood, youth, maturity, old age, and death.

This paper elaborates precisely the symbolism of death, a predominant element in his poetry. D. Agolli as a poet was a name that placed verses over all his life systems. He wrote poems throughout his life. Thus, the poetry of D. Agolli embraces two periods: before and after the years 1990s.

Keywords

poetry, symbolics, time, death, irony

The Importance of Nonverbal Communication in Teacher-Student Relationships

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Abstract

Non-verbal communication is one of the interactive elements between teachers and students, which goes beyond words and plays an important role in building a productive and harmonious learning environment. The main objective of this paper seeks to analyse the impact of non-verbal communication on teacher-student relationships, examining how this type of communication can also affect student engagement, motivation, improving teacher-student relationships and positive effects on the learning process.

The main hypothesis that we want to prove through this paper is: the use of non-verbal communication by teachers has a direct impact on creating a warmer and more engaging learning environment, positively affecting teacher-student relationships as well as students' motivation to learn. This paper raises several research questions, which want to prove the impact of non-verbal communication in strengthening teacher-student relationships, student engagement in the learning process, increasing teaching efficiency. The methodology is based on quantitative and qualitative analyses, conducted a) observations of elements of non-verbal communication in school environments and b) interviews with teachers c) interviews with students focusing on each concrete data on the impacts arising from communication between actors. The findings and results show that teachers who use non-verbal communication consistently create a stronger connection with students, contributing to a more open and supportive atmosphere. Therefore, this study shows the importance of non-verbal communication in the classroom and points out that its use can increase student engagement and motivation, creating a warmer atmosphere in improving teacher-student relationships.

Keywords

non-verbal communication, teacher-student relationship, motivation, learning environment

Discipline in Classroom Lessons

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Abstract

This paper aims to investigate the role and importance of discipline during classroom lessons, focusing on methods and concrete practices that improve learning by creating a motivating environment for students. Classroom discipline is essential for maintaining order and improving students' academic performance.

This paper seeks to explore various discipline strategies applied in school settings to confirm their impact on students' motivation and engagement in the learning process.

Through analysis of these strategies in the learning process, it will identify the factors that influence the creation of a positive and effective disciplinary atmosphere, highlighting the value of evaluating and applying appropriate discipline strategies to help teachers and students achieve better results.

Keywords

discipline, classroom lessons, teaching, motivation, learning process

Dialogue Across Performance, Education, and Artistic Research: the Interdisciplinary Approach of 'Ex Chordis' Journal

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Abstract

The study of bowed string instruments, despite their cultural significance, often remains confined to traditional disciplinary boundaries. 'Ex Chordis' Journal addresses this limitation by creating an interdisciplinary platform that connects performance, education, and artistic research. Its purpose is to develop a holistic understanding of bowed string instruments by integrating diverse methodologies and fostering dialogue across fields.

The Journal's main objectives include bridging musical practice, pedagogical traditions, and scholarly research, thereby expanding the field of bowed string instrument studies. Key research questions include: How can interdisciplinary approaches deepen the understanding of bowed string instruments? How can a dedicated platform connect the practical, educational, and academic dimensions of bowed string instruments?

'Ex Chordis' operates on the hypothesis that a Diamond Open Access format can encourage innovative research and amplify appreciation for bowed string instruments within musical and cultural discourses. Using a descriptive methodology, the Journal analyzes its aims, editorial policies, and Open Access model, which features a double-blind peer-review process. Its target audience includes researchers, educators, and performers from various disciplines interested in bowed string instruments.

Aligned with international Open Science policies, including the Messina and Berlin Declarations and the principles of League of European Research Universities (LERU), 'Ex Chordis' promotes the widest possible dissemination of research. It seeks to challenge conventional analytical frameworks by uncovering connections between historical development, contemporary relevance, performance practices, and cultural narratives.

'Ex Chordis' aspires to be a key resource for the interdisciplinary study of bowed string instruments, fostering innovative research and providing new insights into their role in musical and artistic contexts, while ensuring broad international accessibility.

Keywords

open access, bowed string instruments, artistic research, education, performance

Tefta Tashko Koço, the Albanian urban lyric singer in the digital age

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Abstract

In the digital age, the Albanian lyric urban music finds little space on platforms like Spotify and YouTube. Tefta Tashko Koço, despite her contribution to the Albanian music, nowadays is less known and less listened to by the young audience.

The study looks at the presence of Tefta Tashko Koço's songs on YouTube and Spotify and simultaneously assesses the audience's interest. When searching on Spotify, only two of her songs are found: "Për një ditë kur del goca në pazar" with 0 clicks, and "Zare Trëndafille" with 3058 clicks, as of March 17, 2025. They are part of a playlist with 24 different Albanian folk songs with a total running time of 79 minutes: "Albanian Folk Songs", 78 rmp recordings, Vol. 1, 2019, Golden Century Records. On YouTube, "Zare Trëndafille" appears in several videos, with the most viewed video having 73,375 views as of March 17, 2025. It is uploaded eight years ago by user Albanian History. The most viewed video when searching for "Për një ditë kur del goca në pazar", on YouTube has 8,492 views, as of March 17, 2025, uploaded by user Ajet Nallbani, 15 years ago.

Despite the vast repertoire in Albanian urban lyric music, this study emphasizes the small number of Tefta Tashko Koço's songs and the low impact on the audience on Spotify and YouTube. This finding shows the need that the digital presence of her work should not be left only in the hands of casual internet users. State cultural institutions should take charge of promotion, by creating playlists on Spotify and YouTube, while bearing in mind the copyrights.

Keywords

lyric music, digitalization, Spotify, YouTube, promotion

Copyright and digitalization of artistic intellectual property

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Abstract

In recent years, we can say that the whole world is in a continuous revolution of using technology and distributing information quickly and efficiently, eliminating the previous barriers that existed between countries.

Digitization is progressing with giant steps, in a world where distance is losing its effect and relationships are becoming concrete every time through the virtual and digital world. Technology in this aspect plays its indisputable role, since by perfecting its operation and methods, favorable conditions have been created for the creation and use of digital works. This exploitation and their use is not the same everywhere in the world, as in different countries the use of digital works is considered different and does not always constitute copyright infringement.

Often these methods of reproduction of these works are not carried out according to the criteria defined by the legislation, but create conditions for abuse, infringing the rights of the real authors of these rights.

For this reason, the right to personal use of digital works is very important in the virtual environment that surrounds us and in order not to create causes for abuse, it is necessary to familiarize ourselves with the most important aspects that it deals with.

In this aspect, it is the duty of the state as a regulator, through concrete measures and reforms undertaken by it, to create conditions for the prevention of these violations and the regulation of concrete consequences on a wide scale for the protection of the intellectual product, and the contract of the artistic copyright.

Keywords

copyright, intellectual property, legal protection, abuse, reproduction

Globalization, the impact of this phenomenon on musical genres in Kosovo

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Abstract

Globalization is a complex process that refers to the increase in interdependence and international connections between states, economies, cultures and people around the world. This process includes: economic, cultural and political globalization. Studied from this perspective, globalization has brought profound changes in all areas of social life, including music. This process has a direct impact on the development and diversity of musical genres, a phenomenon that also has its impact in Kosovo. The study aims to examine the impacts of globalization on the development of Albanian music genres, with a focus on the movement and interaction of musical styles and cultures from around the world, through the contribution and increase in access to international music through technology and media, enabling the spread of new influences on folk music, rock, hip-hop and electronic music in Kosovo.

This study undertakes to examine the effects of the interactions of Albanian music genres on the cultural and social identity of Kosovo, as well as the challenges and opportunities that this process offers for the local music industry. To achieve the results of this research, the empirical method of collecting and presenting data through studies and questionnaires was used, as well as the descriptive method, to describe the elements and characteristics of the sample used to achieve the desired result of the topic being examined.

Keywords

phenomenon, culture, musical genres, technology, modernity

Psychology of Mediation: The Impact of Method

Amalia Koleka

Cultural mediator

Abstract

The psychology of mediation is based on the method of being, the principle of form-content interrelation, and the power of artistic engagement. This study investigates how mediation as a practice fosters curiosity and reconfigures traditional power dynamics, addressing deep-seated issues such as authoritarianism and social division. Through a structured methodological framework, this research explores the outcomes of integrating mediation within educational curricula and public spaces and the implications that follow for creativity, cognitive development and social consciousness. The principles of mediation cultivate positive curiosity by approaching being and meaning-making holistically, without sacrificing the necessary structure for social stability. The study also focuses on a comparative approach with other case studies to gather best practices and offers insights into the potential of mediation as a powerful pedagogical tool. Can the integration of this practice into public spaces and educational curricula have a trickle-down effect, and what can the methodology of artistic mediation teach us in the era of technology?

Keywords

Public Spaces, Ndërmjetësim, hapësira publike, kurrikul, metodologji

The Modernization of Albanian Opera After 1990: The Existentialist Approach and Serialism in the First Modern Albanian Opera ‘Dhoma’ by Ermir Dergjini

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Abstract

This article aims to analyze the transformations of Albanian music after 1990, with a particular focus on the musical expressions and innovations that have influenced the modernization of Albanian opera. In this context, the opera *Dhoma* by composer Ermir Dergjini will be examined, exploring the musical elements, stylistic features, and compositional techniques that distinguish this work as a significant example of this development.

The publication will be supported by a comparative and structural analysis of Dergjini’s *Dhoma*, examining the use of dodecaphonic technique and serialist principles in the musical construction of the work. For this purpose, various analytical methods have been applied, including: Score analysis – Studying stylistic elements and compositional techniques – Comparison with the works of composers such as Alban Berg and Anton Webern. The analysis will focus on how Dergjini has utilized contemporary experiences to create a new musical language, as well as the dramaturgical impact of the opera in the context of the evolution of Albanian music.

From a critical and personal perspective, the work is seen as an important step toward the modernization of Albanian opera, while also raising questions about its accessibility and impact on audiences. Despite its complexity, Dergjini’s music succeeds in creating a powerful emotional and dramatic connection with the text, demonstrating that musical experimentation can coexist with profound expressive depth.

Keywords

Opera “Dhoma”, transformation, modernization, existentialism, serialism

The musical creativity of Zeqirja Ballata, a golden mean between folk music traditions and contemporary music

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Abstract

This article is dedicated to the composer Zeqirja Ballata, one of the most prominent Albanian composers of the 20th century, whose creative output has earned a deserved place in the repertoire of Albanian music. Through an analysis of his work, it will be argued that his music represents a rare balance between tradition and innovation. Elements of Albanian folk music coexist with advanced techniques of contemporary composition, creating a musical language that is both national and European. We will examine how Ballata's music relies on cultural folk heritage and how he uses it to explore new possibilities in harmony, rhythm, and formal structure.

The article highlights how Ballata has managed to integrate traditional musical motifs, rhythms, and instrumental colors characteristic of Albanian music, transforming them within a modern context. He has combined authentic Albanian sounds with the most advanced European trends, including serialism, modalism, and aleatoric techniques. This process has created a unique musical language where Albanian identity is preserved and developed, becoming part of a broader artistic landscape. This intertwining has fostered a harmonious blend of traditional and contemporary elements, advancing Albanian music in Kosovo from its pre-professional phases to professional and modern expressions.

A special focus in the article is placed on some of Ballata's most representative works, which are examined in detail, with a particular emphasis on how he has used folk material as a foundation for building a modern, innovative style with a clear identity. The article will document the significance of Ballata's contribution to the development of Albanian music in the 20th and 21st centuries!

Keywords

Albanian folk music, contemporary composition, modalism, serialism, aleatoric techniques

Edmond Buharaja – “The Integral Morphological Polysemy”, an overview of analytical strategies and theories.

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Abstract

Edmond Buharaja (Durrës 1963 – 2024) offers an extraordinary depth and complexity in his refined studies within the field of systematic musicology, musical analysis and composition. The aim of this paper is to provide a comprehensive overview of the strategies and some analytical and scientific theories employed by Buharaja in his latest work “The Integral Morphological Polysemy”, a monographic study on Franz Liszt’s Pianoforte Sonata in B minor.

The methodological basis of this paper lies in defining Buharaja’s main objective:

a) The definition of a formal structure of the sonata starting from an analysis of the theory of forms “formenlehre” developed from the beginning of the 18th century and Liszt’s personal perception of the so-called “formenbildung” (form building).

b) The analytical theories and methodologies adopted by him in delineating this formal structure.

When discussing issues of musical analysis, three specific analytical theories must necessarily be taken into consideration: the Schenkerian theory of analysis, the neo-Riemannian theory, and the Seth-theory in the post-tonal music context. In addition to these theories, we must also consider some important perspectives on the study of sonata form, such as “Elements of the Sonata Theory” – James Hepokoski and Warren Darcy, and on general analysis of musical forms, such as “Analyzing Classical form” – William E. Caplin.

Considering the fact that this paper constitutes only the synthesis of a further and more detailed study of this work, we can say that:

a) the result of this paper lies in the possible and synthetic realization of a main idea on the way in which Buharaja has managed to use the deep knowledge of musical analytical theories to coherently determine the structure of the form in Franz Liszt’s pianoforte sonata in B minor.

b) the conclusion reached synthetically proves the depth of Edmond Buharaja’s multifaceted thought and study.

Keywords

Edmond Buharaja, analysis, Liszt, sonata, pianoforte.

Some reflections on the phonic representation of the storm. Rhetoric, aesthetics and didactic functions of a musical trope.

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Abstract

The object of this research is the study of the representation of the storm in music. Its manifestations and evolutions, observed in a period that goes from the eighteenth century to the beginning of the twentieth century, are of considerable interest in shedding light on that period in which, in some seventeenth-century treatises, the concept of musical rhetoric was born. Vivaldi is the first who manages to give mimetic form (in the Platonic sense) to this natural phenomenon. From that moment, from *Il cimento dell'Armonia e dell'Invention* of 1725, the fortune of a real musical trope begins that will cross the centuries and that will interest a very high number of composers, among whom Rossini, Beethoven, Liszt, Verdi and Strauss stand out.

The aim of the research is therefore to reconstruct the stylistic-expressive areas of the representation of the storm in music, giving an account of its transformations. The methodology employed will focus on a formal, stylistic and harmonic analysis of the scores, according to a comparative methodological approach that takes into account both constants and historical variations. The result will be to reconstruct a reference canon of works in which the realization of the trope is particularly significant. Within it, notation systems and rhetorical-rhythmic figures that have remained unchanged over time will emerge, just as some structural and semantic complications will be evident that are especially evident in the transition from the Romantic to the late Romantic season thanks to the genre of the symphonic poem. Following the perspective adopted, it will finally be possible to superimpose technical-stylistic conclusions on philosophical questions, offering a starting point for the teaching of a subject that is often too theoretical such as the aesthetics of music.

Keywords

musical rhetoric, musical trope theory, programmatic music, musical aesthetics.

The flute in chamber music ensembles and contemporary trends in this genre

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Abstract

Solo woodwind instrumentalists instruments in Albania were rare until the establishment of the State Conservatory of Tirana in 1962. Consequently, Albanian chamber music compositions for these instruments was quite limited. Over time, however, the demand for national works in this genre grew. This study aims, through the analysis of the typology and characteristics of Albanian chamber music involving the flute in various ensembles, to highlight the development of contemporary methods and techniques for expressing musical ideas. The comparison of the two selected works serves this purpose. In the Quartet for woodwind instruments (Flute, Oboe, Clarinet, Bassoon), the first of its kind, composed in 1985 by Aleksandër Vezuli, we observe a serious attempt toward this development. It is written in a neoclassical style, characterized by a clear program and tonal harmony, typical of the time. After 1990, with the introduction and experimentation of new compositional elements, there was an increased interest among composers in creating chamber music with new approaches, including various ensembles that incorporated the flute. The work “Alone” for Soprano, Flute, Cello, Piano, and Magnetic Tape (the reason for the selection) , composed by Nestor Kraja in 2003, presents an existential idea grounded in the structuralist experiences of contemporary music. This piece is atonal in style, with clear structuralist features, intertwined with electronic music. The methodology I have used is closely related to the nature of the work: The method of analyzing theoretical sources from various authors, scientific research methods, and a historical-comparative analysis of reference materials, all with the goal of presenting contemporary trends in Albanian chamber music composition. In conclusion, it is evident that the timbral qualities, dynamic range, and expressive character of the flute provide broad creative possibilities across different genres, with the implementation of new techniques introduced after 1990s.

Keywords

quartet, neoclassical, atonal, analysis

The Guitar in Albanian Music (20th Century)

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Abstract

This article analyzes the development and role of the guitar in Albanian music during the second half of the 20th century, with a particular focus on the inclusion of the guitar in classical music and its influence from the folk music of the Albanian regions. The research problem lies in the lack of organized studies on the integration of the guitar into Albanian music and its role in shaping a contemporary musical identity.

The aim of this study is to examine how the guitar has become an integral part of music education and professional performance, while also evaluating its impact on the development of the Albanian repertoire through the advancement of techniques specific to this instrument. The main research questions focus on the role of Albanian guitarists and composers in the development of the guitar repertoire, the influence of educational institutions in shaping and promoting this instrument, and the extent to which the guitar has contributed to the expansion and enrichment of Albanian music.

The methodology is based on a qualitative approach, including interviews with performers and professional professors, as well as historical and musical analysis. The results show that the guitar has gained a significant role in Albanian music, thanks to works that intertwine elements of classical and modern music with motifs from folk heritage. One of the most important conclusions of the study is that a considerable portion of the guitar compositions written by Albanian composers are based on Albanian folk music traditions, thus contributing to the enrichment of cultural identity. In conclusion, the increasingly important role of the guitar in Albanian music is emphasized, as well as its potential for further development in both classical and contemporary music.

Keywords

Guitar in Albanian regions, music education in the 20th century, folk music, musical performance

The role of the clarinet in contemporary Albanian music

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Abstract

This paper examines the development of the contemporary Albanian repertoire for clarinet, focusing on the cultural, stylistic, and technical influences that have shaped it. Through an analysis of the works of Albanian composers from the 20th and 21st centuries, it is revealed how this instrument has evolved within the Albanian context, from the sounds of traditional music to the experimentation with new interpretive techniques, and its role in contemporary chamber and orchestral formats.

The aim is to understand the significance of these musical works in enriching the clarinet repertoire and their impact on shaping the Albanian musical identity within the framework of contemporary music. By analyzing the scores and various interpretations of contemporary clarinet works, this paper offers an in-depth perspective on the ways in which the clarinet has evolved in Albanian composition. Findings from the analysis reveal that the clarinet has gained a prominent role in Albanian contemporary music, transitioning from its traditional use to becoming an advanced and multidimensional means of expression. In one composition, for instance, the use of slap tonguing and multiphonics pushes the instrument beyond its conventional limits, while asymmetrical rhythmic structures keep the listener in a state of continuous emotional tension. These approaches reflect not only the composers' technical mastery but also their artistic vision to reimagine and expand the boundaries of classical music.

The examined works show a rich blend of national elements, classical influences, and jazz, highlighting the instrument's technical versatility. In conclusion, this paper highlights the role of clarinet in shaping Albanian musical identity and its contribution to both the evolution of local traditions and its integration into the broader context of contemporary music.

Keywords

wind instrument, contemporary Albanian music, Albanian composers, interpretative techniques, repertoire evolution

Early development of piano music in Kosovo

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Abstract

Given that Kosovan piano music is a relatively recent development, it is understandable that written materials on the subject are scarce. Precisely this fact serves as an incentive for a comprehensive analysis that includes the main composers, their works, performers, concerts and festivals, piano music education, and even the political and cultural factors and influences that have conditioned these developments.

The purpose of this paper was to identify and trace the development of piano music in Kosovo, to examine the factors that have influenced its growth, the challenges encountered throughout its evolution, as well as to explore the elements that contribute to the qualitative advancement of piano compositions and their artistic interpretations.

The methodology of this study involved conducting interviews with musicians, contacting music institutions, and collecting and analyzing recordings, posters, and concert programs, with the aim of providing a comprehensive overview of the development of piano music in Kosovo. Who were the pioneering pianists in Kosovo? How did piano music develop in Kosovo? What factors have influenced the development of piano music? How has it evolved, and can we speak of comparative developmental elements with the countries of the region or even beyond?

These are some of the questions that this paper has addressed while presenting a more detailed overview of the development of Kosovan piano music, highlighting both composers and performers of piano works.

Keywords

Kosovan piano music, pioneering Kosovan pianists, piano, artistic performance, music institutions.

Promoting the work of female composers worldwide through music festivals and recitals: A valuable experience for the Albanian music

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Abstract

Musical festivals and the solo recitals within them have served as key platforms for promoting the works of female composers, alongside initiatives such as activities by artistic associations and periodical publications. Historically, these works have faced challenges in terms of recognition, promotion, and interpretation.

The aim of this paper is to analyze the impact of international festivals and solo recitals that promote female composers works, examining editions of well-known festivals such as the Hartford Festival, LunArt Festival, Music by Women Festival, and Swiss Female Composers Festival, evaluating them as valuable experiences for the Albanian music scene, where the promotion of female composers works is almost non-existent. The main research question is: How do these festivals and solo recitals impact the promotion of female composers works, and what strategies can help improve their representation? The hypothesis of this study is that these festivals provide real opportunities for the promotion, interpretation, publication, and analysis of female composers works, transcending the borders of the countries in which they are held. Using a comparative and analytical methodology, supported by the analysis of concert programs, recitals, interviews, and open data, the study aims to propose recommendations for creating similar platforms in Albania and Kosovo. The results show that international festivals are no longer just promotional platforms but have transformed into musical institutions with an impact on cultural and educational policies. The conclusions emphasize that integrating the works of female composers into existing festivals and providing institutional support for the creation of new, similar platforms and dedicated spaces will contribute to increasing their representation and recognition as significant contributors to musical art.

Keywords

solo music, gender representation, musical works, feminism and musical art

**Albanian chamber music in the years 1910 – 1940.
(Historical and analytical treatment)**

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Abstract

This paper has as its object the developments of chamber music in Albania, aiming precisely to research the first processes of the production of this music in our country. As part of the musical creativity of the time, chamber music from the years 1910–1940 fundamentally retains a semi-professional character. In its historical and artistic context, it is inspired by the artistic and cultural movement of the National Renaissance, while its compositional orientation stems from the European classical-romantic tradition. In following this process through a historical-analytical methodology, representative composers and their respective works are examined. The first among them, Lec Kurti, holds the merit of being the first, during the years 1913–1916, to cultivate genres such as the sonata, trio, and quartet. After him, M. Gjoka wrote short pieces for mixed instrumental ensembles, primarily in the style of instrumental miniatures, while in 1937, Fan Noli authored a sonata for violin and piano.

From the analysis of this body of work, the following conclusions emerge: 1) Chamber music occupies a limited place in the musical creativity of the time, determined by the professional level of the composers, the low public impact, and the lack of qualified instrumentalists; 2) The engagement with the genres is defined more by the instrumental composition than by their formal and dramaturgical standards; 3) Unlike the general orientation of Albanian music of the time toward the creation of a national music identity, chamber music works do not follow this line, but remain closely dependent on European tradition models from the 18th–19th centuries. These characteristics, along with the still insufficient professional mastery, define this body of work as belonging to a pre-professional stage.

Keywords

sonata, trio, quartet, Albanian musicians

The Orchestral Works of Father Fan S. Noli as a Meeting Point with Noli the Poet, Clergyman, Scholar, and Statesman

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Abstract

Father Fan S. Noli (1882–1965) is one of the most distinguished figures in Albanian culture, embodying a rare fusion of art, religion, scholarship, and politics. This study focuses on his four orchestral works: Symphonic Poem Scanderbeg, Byzantine Overture, Song for Tenor and Orchestra “Poor Gaspar”, and Albanian Rhapsody, analyzing them as reflections of his multifaceted identity.

The research aims to explore how Noli’s music serves as a bridge between his roles as a poet, clergyman, scholar, and statesman, constructing a musical narrative that conveys his intellectual and national vision. The study will be conducted through a musicological analysis of scores, examination of archival documents, and interpretation of the titles and themes of these works in various historical and cultural contexts. Symphonic Poem Scanderbeg reflects Noli’s vision of the national hero as an inspiring figure, Byzantine Overture embodies his connection to Orthodox and liturgical traditions, Poor Gaspar intertwines human tragedy with dramatic musical expression, while Albanian Rhapsody synthesizes folklore and national aspirations into a rich musical language.

The research methodology follows a historical-analytical approach, combining the study of written sources with the aesthetic and stylistic analysis of Noli’s music. The results shed light on the cultural and ideological influences on his musical creativity, confirming his role as a unique figure in the history of Albanian music. The study’s conclusions highlight how his music, in addition to being an artistic expression, is a means to a deeper understanding of Noli as a poet, cleric, scholar, and statesman.

Keywords

Noli, orchestral music, artistic identity, archival documents, musicological analysis.

“Fragments” of Byzantine music in professional Albanian music

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Abstract

The object of this paper is an almost untouched aspect in Albanian musicology related to the ‘interferences’ of Byzantine music in Albanian professional music. This paper aims to highlight how this Orthodox liturgical music has ‘penetrated’ into Albanian professional music, before and after the 1990s. 20th century. Although not numerous in number, there are creations of Albanian professional music that have been influenced by the music or scales of Byzantine music

For this purpose, our paper begins initially with Noli, who, in addition to his multidimensional personality as a cleric, researcher, writer, publicist, politician, diplomat, translator etc., but also as a composer, has made a valuable contribution not only to the Orthodox Church with his adaptations for church choirs, but has also created other musical works, such as orchestral ones where the themes, musical scales and the very spirit of Byzantine music are present.

Through the methodology of research and analysis, we will continue with other names such as K. Trako who elaborated and created for the Byzantine liturgy, H. Zacharian with arrangements, adaptations and citations of this music in his works, as well as Th. Gaqi with several arrangements for the church, but also with symphonic works, where sounds based on source materials with the Second Plagal Mode are sometimes observed, which testify to a ‘intermediate’ path that connects in this case folk music with Byzantine music and both together ‘inspire’ his Rhapsody No. 1 for symphonic orchestra. So, it will be concluded how some of our composers have approached this sacred liturgical music and how it has interfered in their compositions, thus testifying the meeting points between ancient and later musical cultures.

Keywords

Byzantine music, folk music, professional music, the Second Plagal Mode, citation.

The Role of Wind Orchestras in the Development of Cultivated Music in Albania

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Abstract

The aim of this study is to examine wind orchestras in Albania as the first institutions that enabled the learning of musical instruments in the country. Brass and wind instruments began to be used in the late 19th century, at a time when cultural influences, particularly from Italy, played a significant role in shaping Albania's cultural, economic, and social developments. The central research question is: What contribution did wind orchestras make to the development and enrichment of art music in Albania?

The study applies a combined methodological approach, incorporating historical, cultural, and sociological perspectives, to explore the impact of wind orchestras.

The findings highlight the key role these musical formations played in the advancement of cultivated music in Albania. The adoption of advanced music literacy practices and the establishment of wind orchestras across cities and educational institutions contributes significantly to this progress. These developments foster the organization of national and international artistic events, such as meetings, competitions, and festivals, and influence the shaping of educational and cultural policies.

The discussions and conclusions of this study emphasize the positive impact of musical formations on Albanian youth, bringing them together and connecting them with peers from around the world. Music functions as a universal language that facilitates intercultural communication and collaboration. In this way, learning a musical instrument becomes not only an educational process, but also a means of expressing the sublime language of music—one of the most powerful forms of human expression.

Keywords

history of music bands, musical formations, intercultural collaboration

The genesis of professional music in Albania and its connection with the musical band's movement in the city of Shkodra

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Abstract

The musical band movement in the city of Shkodra was undoubtedly one of the pioneering initiatives of artistic events, which marked the beginnings of professional Albanian music. It was genesis amidst geopolitical phenomena of epochal proportions at the end of the XIX century. In this article we will consider the role of this movement, so the founding of musical bands, as the beginning of professional Albanian music. On the one hand, the phenomenon will be analyzed from a socio-cultural perspective, putting

it in relation to the parallel developments of other arts such as literature, journalism, painting and photography, on the other hand, in addition to the main line of development that begins with the Arbëresh composer Father Marozzi and the musicians Giovanni Canale and Palokë Kurti, the study will also focus on other figures whose contributions, for one reason or another, have remained less well known and treated in the relevant literature. In this sense, the contributions of patriots such as Hilë Mosi and Ragip Gjylbegu, or the Masters of music such as Sulë Liçaj and Pavllo Zhvab, are highlighted. Among the findings of the work is the fact that the evolution of music bands in Shkodra was quite intense, had a broad base and admirable commitment from many social strata, which owes a great deal to the historical moment itself.

It is argued that we are dealing with a truly brilliant artistic movement, because to have a similar thing to it, we should go maybe to Zagreb or to Thessaloniki. We conclude that the artistic events in Shkodra were of fundamental importance for the subsequent developments of professional Albanian music.

Keywords

music band, professional music, Shkodër

“Dance with Tambourine” by Th. Gaqi - between music and symbolic concept

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Abstract

The object of this paper focuses on the musical and symbolic concept of the Symphonic Dance No. 2 by the composer Th. Gaqi. Undoubtedly, the history of Albanian music testifies to a number of quality works in the symphonic genre of all typologies, but this widely interpreted symphonic dance is today a true artistic ‘passport’, as it was recently interpreted with complete success in one of the most prestigious halls in the world, Carnegie Hall (New York City). For its construction, all the characteristic musical elements of the Dance of Tirana (the sections) have been used, thus preserving the originality of this very special and interesting dance. This dance is better known as “Dance with the Tambourine”, because the main element that sets the tone of the work is that of the “tambourine”, with its characteristic rhythmic figure exposed from its introduction, which accompanies the entire work in question.

In addition, looking at the work from a more careful formal and analytical perspective, but also abstracting with an imagined geometric figuration, it turns out that its figure would be linked again to a popular element (this time ethnographic), which is found in the handmade carpets of our ethnographic tradition – the figure of the stepped rhombus or ‘baklava’. This symbolism also coincides with the musical form of the work, which through the sections comes with the scheme: a b c d c b a, which are also the ‘steps’ of the rhombus towards the culmination d (in the middle) and the descent to its other side, in reflexive reprise.

In conclusion, it will be emphasized that this union of musical and ethnographic traditions in concept and structure has resulted in a highly artistically realized work that has transcended time and continues to be performed today, not only on Albanian halls, but also on international ones.

Keywords

dance, tambourine, rhombus, music, symbolic concept

“Sonata for Violin and Piano” of Çesk Zadeja - Analytical and Critical Perspective of New Musical Concepts Interwoven with Albanian Folklore

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Abstract

The object of this paper focuses on new musical concepts, combined with elements of Albanian folklore in Çesk Zade's Sonata for Violin and Piano, which is one of the most qualitative works of the creative opus in the chamber music genre. The work was created between 1972-1974 and was performed for the first time by violinist Pandush Gjezi, accompanied by pianist Anita Tartari, in the concerts of the May Decade of 1974. The Sonata was not only considered the best work of the year, among the instrumental works of professional Albanian music, but also aroused a special interest for the new linguistic and structural qualities that it brought to our instrumental music.

This paper aims to highlight the novelty and innovations that it brought through its musical language and mastery of compositional techniques. This work represents, not only an achievement in the composer's creativity, but it is also an important achievement of chamber music and, in particular, of all Albanian music of this period. The overall sound of the sonata announces a new and contemporary development in professional Albanian instrumental chamber music and beyond. While, from an analytical perspective, the sonata, with its new form and content, nevertheless pointed to a new path in instrumental musical creativity. In conclusion, it is concluded that Zadeja, in this work, more than anywhere else, manages to

connect with great professionalism the wealth of the Albanian musical ethnos with a compositional weave very special for the time (with bitonality, bifunctionality, pentatony, mode, etc.), while simultaneously revealing new aesthetic aspects in the work.

Keywords

sonata, violin, piano, folklore

The First Albanian Works for Piano and Orchestra and their place in the Albanian music fund

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Abstract

Albanian professional music, during its relatively short existence, has experienced significant developments. These began at the end of the 19th century, but the period that ultimately determined the development of this music was the second half of the 20th century. This article focuses on the first Albanian works for piano and orchestra, which began their journey between 1959 and 1969, and answers the question of what were the main factors that defined the birth and development of this genre, as well as the establishment of the piano school. T

he methodology is based on working with archives as well as historical and analytical aspects of specific works. There are several factors in the development of Albanian concert pianist music, and among the most important, we highlight the professional and artistic factor, determined by the fact that musicians of all levels were trained through the establishment of a complete music education system in the country, which is a product of the second half of the 20th century. Since 1959, several concert pianist works have been created, each of them a testimony to the time in which it was composed, but it should be emphasized that the level of creative forces and artistic demands increased towards an active concert life, especially with the arrival of several composers from the former Soviet Union (e.g., Zadeja, Daija, etc.).

The results of the paper focus on several important points, firstly on the innovations that the first works for piano and orchestra bring in concept and structure, also referring to the compositional techniques used for their creation, and reaching the conclusion of the historical weight that these works hold in Albanian musical art and their inalienable compositional values.

Keywords

composers, Albanian creativity, concert pianist music

Albanian piano music at the end of the 20th century - the beginning of the 21st century and its role in the formation of the Albanian national school of piano

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Abstract

This paper aims to analyze the development of piano music composition in Albania from the end of the 20th century to the beginning of the 21st century across various aspects. The mentioned period is characterized by political, social, and cultural changes that directly influenced the country's artistic life. The change in the system led to openness to Western influences and greater freedom in musical expression, which also had a significant impact on piano composition. Therefore, the national piano repertoire after the 1990s is a valuable resource for the didactic education of new generations of pianists and for enriching the concert life in Albania.

The object of the analysis is the national piano repertoire created after the 1990s, with a focus on the stylistic, structural, and expressive features of this composition. The methodological approach is based on the musical analysis of scores, a comparative examination of interpretive practices, and an assessment of the historical-cultural context in which the musical works were created.

Piano compositions in post-1990 Albania shows the potential of Albanian music to develop while maintaining a connection to tradition, and at the same time reflecting the challenges and demands of modern times through Western influence.

The paper highlights that piano music tends toward aesthetic individualization, timbral experimentation, and the integration of elements of traditional Albanian music in new contemporary forms. The observed developments reflect the transformation of musical taste, particularly the continuous effort to advance in musical art, which led to a new artistic identity in the cultural life of the country as a result of the changes in the society.

Keywords

contemporary musical creation, social changes, western influence, Albanian tradition, artistic identity

Piano Technique and Albanian Music of the 1950s–1960s

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Abstract

Despite sporadic attempts during the first half of the twentieth century, Albanian piano music truly began to develop after the Second World War. This paper explores the evolution of piano technique during the initial phase of this development, tracing it from the earliest piano works to the concert pieces of the 1950s and 1960s. The research methodology combines analytical, historiographical, and comparative approaches, drawing on the experience of analogous studies in the international literature.

The focus of the analysis centers particularly on the piano concertos of Çesk Zadeja and Tonin Harapi, beginning with a comparison between the techniques employed in their concert works and the broader global experience of the genre. Special attention is devoted to the influence of Romantic composers, with particular emphasis on the close connections between nineteenth-century Romantic piano technique and its application in Albanian musical works of the 1950s and 1960s. By analyzing the techniques employed in these compositions, the paper argues that Albanian composers of the 1950s–1960s creatively inherited and adapted essential elements of Romantic piano technique, further mediated through the Russian experience they absorbed during their studies in the Soviet Union.

It concludes that the fusion of this experience with a rich foundation in Albanian musical folklore shaped the fundamental characteristics of Albanian pianism during this formative phase, creating a musical language that is at once individual and national.

Keywords

piano technique, romanticism, Albanian piano music, folklore, Çesk Zadeja, Tonin Harapi

From Protest to Patriotism: The Role of Rock Music and Patriotic Songs in the Construction of Albanian National Identity

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Abstract

Music has played a crucial role in shaping Albanian national identity in Kosovo, reflecting the historical and cultural transformations of the country. This study focuses on two main genres: rock music, which symbolizes protest and resistance, and patriotic songs, which embody collective memory and national pride. Although distinct in style, both have contributed to the creation of a unified identity. Through textual and melodic analysis, this research explores their interaction, examining whether these two genres function as opposing forces or as complementary elements of the same narrative.

The study covers the 1980s, 1990s, and the new millennium. Rock music, as a genre of protest, channeled frustration and resistance against oppression, mobilizing audiences for change. Meanwhile, patriotic songs reinforced historical memory and national unity, fostering collective consciousness. In this study, comparative and stylistic analyses highlight their roles as artistic and socio-political tools in resistance and nation-building.

In conclusion, the study shows that despite stylistic differences, rock music and patriotic songs shared a common mission: shaping Albanian national identity in Kosovo. Rock, particularly folk rock, was not just a genre of protest but also incorporated ethnic musical elements, much like patriotic songs. Many rock compositions borrowed melodies, scales, and motifs from folk traditions, strengthening their cultural resonance. This fusion enabled rock music to serve as a tool for national expression, reflecting the tradition of patriotic songs. Their interconnectedness reflects historical realities, demonstrating their function as cultural and social mobilizers.

Furthermore, these genres continue to evolve, maintaining their role in Kosovo's dynamic socio-political landscape. This ongoing evolution highlights the lasting importance of both genres in shaping national identity.

Keywords

national identity, rock music, patriotic songs, cultural resistance, protest

Impact of jazz in Albanian pop music during the socialist era (1945 - 1973)

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Abstract

Originating from the United States, jazz was identified as the music of the countries of the capitalist block and viewed as a “foreign influence” in the socialist era in Albania. This study seeks to shed light on the efforts of some of the composers and performers who found the courage to incorporate jazz elements in pop music but still faced censorship and consequences from the regime of the time.

The first audio recordings of the Albanian pop music made by Tirana Radio in the early 1950s show evidence of a significant number of songs that contained elements of the jazz music. They are rather distinct also in the first and second edition of the Festivali i Këngës (Song Festival) organized by Tirana Radio, as well as in the notorious 11th edition of the same festival organised by the Albanian Radio and Television (RTSH). For that purpose, a chronological order has been applied to identify the influence of this genre during a time spanning from the early post-war years up until 1973 (when the 4th Plenum of the Central Committee of the Albanian Labour Party took place) based on the testimonies of some key personalities extracted from books, newspaper articles and interviews. Analytical methods of jazz music and theory have been employed to point out all the typical jazz elements that were applied to those songs, instrumentation, style, form, performance, rhythm, harmony, scales, and modes.

This study is important as it seeks to bring to the surface the impact jazz had on the Albanian pop music, despite it being censored and banned from being formally performed after the example Western musicians.

Keywords

Festivali i Këngës, Radio Tirana, 11th Festival by the Albanian Radio and Television, jazz and totalitarianism, Realism Socialism in Albania

Music on Radio Tirana: A cultural heritage

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Abstract

Radio Tirana was first established as an institution in 1938 and since then has provided an extraordinary heavy-lifting support in the development of the Albanian music. The music programs, music records and recordings, music bands and ensembles like the Symphony Orchestra of the Albanian Radio and Television, these are only a few examples to illustrate the major role that Radio Tirana played in the development of Albanian music. Their existence leads us to think of this institution not only in terms of a media entity, but also as an institution of cultural heritage. Hence, it is important to go more in deep in the study of its history and its particular features.

In this paper, I want to present a general overview, highlighting the elements of this heritage and how we can approach them from the perspective of cultural anthropology, that is, from the perspective of music as culture. Due to the quantity of materials available, we will focus on the second part of the 20th century when this institution has been consolidated as such. This period also happens to be the richest in quantity but at the same time heavily impacted politically and ideologically from the dictatorial regime. So, what have we inherited from Radio Tirana to date in terms of music? How can we approach those artifacts and structures? What is the human contribution on this heritage (the presence of people who contributed)? Where are the documents/artifacts located? How can we classify them? These are the questions to be discussed in this paper, as the first step towards a more systematic study.

Keywords

archive, artifact, radio-archive, recordings, history, dictatorial regime

Transformation Of The Singer-Songwriter's Creative Process Through Modern Music Technology

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Abstract

This paper explores how contemporary music technology has fundamentally influenced and reshaped the creative process of the modern contemporary singer-songwriter. In today's musical ecosystem, where composition, performance, and production are deeply intertwined, the contemporary singer-songwriter assumes multifaceted roles—composer, lyricist, producer, orchestrator, recording artist, and live performer.

Digital tools such as composition and production software, live performance systems, and online distribution platforms have become intrinsic to this creative continuum, shaping both artistic practice and identity. A key focus of the study is the dynamic relationship between individual artistic vision and technological mediation. This interplay enables an expansion of expressive possibilities and offers the artist increased creative autonomy. Moreover, music technology has redefined audience engagement, enabling novel modes of distribution, interaction, and performance personalization. Live performance tools, including looping devices, MIDI controllers, and real-time effects, contribute to immersive concert experiences tailored to the artist's aesthetic. Furthermore, the integration of digital tools into songwriting and production processes has streamlined the workflow, allowing artists to create with greater immediacy and nuance. Technology is thus not merely a functional aid but a co-creative agent that informs aesthetic choices and deepens artistic expression.

It is concluded that music technology constitutes a vital component of the contemporary singer-songwriter's practice. By expanding creative capacities and enabling more direct audience connections, it not only enhances the artistic process but also redefines the very nature of musical authorship and performance in the digital age.

Keywords

musical creativity, artistic identity, live performance, music production, digital technology

Art and culture of the city of Peja

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Abstract

This paper focuses on the exploration of art and culture in the city of Peja which is perceived as the capital of the Dukagjini region, carrying within its centuries-old history of traditional Albanian art and culture.

The methodology of this study was based on a combination of historical, ethnocultural, and comparative methods. Both Kosovo (historically known as Dardania) in general and Peja in particular have deeply rooted traditions of art and culture. These values have been passed down through generations as a precious part of their spiritual heritage.

This study was driven by the following research question: How and to what extent have political, economic, and cultural factors influenced the development of art and cultural life among the Albanians of Kosovo, particularly in the city of Peja?

Peja is undoubtedly known as an ancient city with a rich artistic and cultural tradition. Its cultural and artistic development is closely tied to its historical evolution. A city's identity is reflected in its culture, art, and history, such elements that Peja possesses in abundance. In this regard, geopolitical factors have not, even for a moment, lessen the urge of the people of Kosovo, especially the residents of Peja, to nurture and preserve their traditional Albanian art and culture.

The conclusions were drawn based on an analysis that revealed evidence of artistic and cultural developments rooted in the region's rich folkloric heritage.

Keywords

urban culture of Peja, Peja's bazaar, Bajrakli Mosque, St. Catherine's (Shën Katerina) Church, Patriarchate of Peja

A Comparative Study Between the Polyphonic “A Tenore” Music of Sardinia and the Iso-Polyphonic “Labe” Music of Labëria

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TKOBAKVP

Abstract

In the context of globalization and cultural standardization trends, the return to traditional forms of artistic and cultural expression represents an imperative for scholars in the humanities. This study aims to comparatively examine two distinct forms of Mediterranean vocal polyphony: the a tenore polyphony of Sardinia and the iso-polyphonic music of Labëria in Albania. Starting from their structural, performative, and compositional similarities, as well as taking into account indications of a shared cultural and linguistic substratum, the research seeks to scientifically identify points of contact and differentiation between these two musical traditions.

This gives rise to several research questions: what are the affinities and commonalities between these two universes of polyphonic musical folklore at the compositional and performative level? Does a shared—whether historically connected or independently developed—foundation exist to justify this affinity (currently assumed only as a working hypothesis) on a musical level? The comparative study will also offer the opportunity to highlight the originality of each tradition, not only in relation to one another but also in their own right. Through the examination of compositional techniques, hypotheses regarding origin, vocal usage, and the social and communal dimension of music and song, the aim is to offer an in-depth interdisciplinary assessment of these two cultures.

Beyond musicological analysis, the study proposes the creation of a joint platform for collaborative research and contemporary creativity, promoting cultural interaction between two realities which, although separated by geographical distance, share a closely related cultural heritage. In the Albanian context, this approach is linked to the tradition of Albanology, integrating historical-cultural, ethnolinguistic, and folkloric dimensions in the service of preserving and revitalizing cultural identity.

Keywords

identity, music education, musicology, polyphony, multipart singing

Ritual Lament in Labëria and the “Gjama” of the North – Ancient traditions of Albanian spiritual culture

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Abstract

The object of this paper is the analysis of the final cycle of life – death – and its accompaniment with lamentation, as an important element of Albanian spiritual and cultural heritage. This paper will focus on the scientific question: “What is the role of lamentation in Albanian tradition?”

The aim is to illuminate the function of lamentation not only as an expression of grief but also as a form of collective communication and preservation of the memory of the deceased. The focus will be on “e qara me ligje,” a traditional form of ritual lament found mainly in the southern region of Albania, particularly in Labëria. This ancient Albanian tradition expresses mourning and consolation for the loss of a loved one. The methodology of this study will rely on a combination of historical, ethnocultural, and comparative approaches. In this context, another traditional mourning ritual to be addressed is the “Gjama”, present in the northern regions, especially in the Highlands of northern Albania (Malësia e Madhe). In every Albanian region, when a death occurs, the family and community express their sorrow through crying and ritual lament singing. This act serves not only an emotional function but also reinforces social bonds and helps preserve the memory of the departed.

The results and conclusion will demonstrate that death, lamentation, and ritual crying are inseparable elements of Albanian culture, closely tied to the way the community experiences loss and expresses collective mourning.

Keywords

death, lamentation, ritual crying, tradition, life cycle

The Role and Importance of the Lahuta, Sharkia, and Çiftelia as Chordophone Instruments in the National Albanian Musical Tradition and Culture

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Abstract

This paper aims to explore the role and significance of the lahuta, sharkia, and çiftelia as traditional chordophone instruments in the national Albanian musical heritage. It investigates their historical journey, development, and their preservation through time up to the present day. The paper question will be : “What has been, and what is today, the importance of the lahuta, sharkia, and çiftelia as musical instruments in the tradition, collective memory, and musical culture of the Albanian people?”

Traditional Albanian musical instruments have played a significant role in the life and ethno-musical heritage of the nation. They are not merely artistic tools, but carriers of the ethical and moral values of Albanian society. Each instrument has its own unique characteristics and represents an artistic, national, and ethnic worldview that reflects the depth and cultural identity of the Albanian people.

This paper adopts a comparative and analytical approach. It focuses on the symbolic, ethical, and aesthetic values of these instruments, the craftsmanship traditions related to their construction, their usage in folk practices, and the way they have been transmitted through generations. The paper pays particular attention to the geographic distribution of these instruments across Albania, with a focus on the northern regions, where their use is more prevalent.

Their impact on the ethno-psychological makeup of local communities is also considered. Findings are expected to highlight the unique artistic and cultural value of these instruments, their influence on Albanian identity, and their adaptability within the context of digital technology and global cultural interaction. The paper will conclude with a synthesis of the instruments' origins, their evolution, and their continued relevance in modern times, particularly in the context of digital heritage and information technology.

Keywords

Albanian folk music, chordophone instruments, Ethno-psychology, aesthetic taste, cultural identity

The music system in the Italo-Albanian communities of Calabria. A study assisted by new technologies

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Abstract

The historical presence of Albanian communities in southern Italy, particularly the Arbëreshë, is well documented, originating from sustained migratory movements that began in the late 15th century. These communities have preserved a rich cultural heritage, among which multipart singing occupies a central role.

The most prominent and distinctive musical form within the Arbëreshë tradition is the Vjersh (or Vjesh), a genre of polyphonic singing typically centered around themes of love. This repertoire is characterized by several core features: a predominantly diaphonic polyphonic texture; the use of consonant thirds as the foundation of the counterpoint; a preference for parallel motion and homorhythmic textures in thirds; frequent cadences in unison on the finalis and other structural degrees of the scale; a strophic organization combining melodic and textual elements; and a final cadential passage at the end of each strophe, marked by an extended unison tone on the finalis that exceeds the regular rhythmic framework.

To examine the deeper compositional logic of the Vjersh and to test hypotheses formulated in previous scholarship, this study employed analytical methods supported by Opusmodus, a software platform developed to assist in musical composition and analysis. Through this computational approach, the research aims to elucidate the structural and stylistic foundations of this unique polyphonic tradition.

Keywords

multipart singing, Aural Pedagogic System, collective code, formulism

“Artificial Intelligence and Soundscape: an innovative experience at the Conservatory of Cosenza”

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Abstract

Artificial Intelligence (AI) is revolutionizing the way we create and perceive music. The Conservatory of Cosenza is exploring the possibilities of AI in the creation of innovative soundscapes to be used in different and heterogeneous fields. The project combines, in addition to a demo-anthropological study, algorithmic composition and sound synthesis techniques to generate unique and immersive soundscapes. The goal is to create new musical experiences that challenge traditional conventions and open new perspectives for musical creativity within educational and production structures (audiovisual, sound environments, electronic music).

The report will be based on the three-year doctoral project, started in the academic year 24/25 at the Conservatory of Music of Cosenza, which involves 3 scholarships and which makes use of the new Hub Laboratory of Cerisano (Cs). The project is divided into a study on sound environments, through the reproduction, in the Kontatk system, of Calabrian organology, with particular reference to musical Calabria in its specific sound, geographical and musical characteristics. The Algorithm on IA Music will then be modulated for a reconstruction of specific Landscapes in the Calabrian area that will provide roads for future objectives.

The objectives will be over a three-year period: Conservation of specific sound designs; Use of particular musical structures (midi pattern) in professional audiovisual environments / Creating new innovative musical experiences / Developing new pedagogical methodologies / Exploring the new possibilities of AI also in pedagogical and clinical environments. Finally, actions on sound ecology and contamination of typical and proximity environments that are currently experiencing situations of ambiguity and transformation will be evaluated.

Keywords

VST/plugin, perception multimedia, landscape, soundtrack

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