

## The Supervisor's Report

Mario Rapaj chose the theme for his diploma thesis that is very close to his origin and his professional musical branch ó history and the present day of choral music in Albania. In the first chapter, he describes very briefly history, geography and culture of Albania, Albanian folk music ó typical instrumental and vocal folk music and historical development of Albanian choral music which he divided in several chapters according to historical periods. In my opinion, this part of his thesis is the most successful. It is organised in a logical way from the general to the specific aspects.

The second part of the thesis contains short biographical chapters devoted to five Albanian composers of choral music of the 20<sup>th</sup> century. In this case, I have the first critical notice ó individual portraits should have the same structure, e. g. short biography, survey of the most important vocal compositions, analyses of some pieces, characteristic of individual style. But portraits which are given are different in each aspect.

The author presents the list of the important pieces in each portrait. He enumerates them in chronological way but this is not the real survey. It is necessary to analyse the dates and organise the text according to some rules, e. g. how many compositions he wrote, for which kinds of choirs, how many of them are a capella or with instrumental accompaniments, how many are based on folk poetry and how many on artificial verses, etc.

The most critical notices of mine concern analyses of choral compositions the author presented. He described the compositions gradually in a very detailed way; nevertheless, they are not the real analyses but only descriptions of their structure. On the other hand, the analysis must mention important, typical, interesting details in general, e. g. how the composer handles individual means of expression (melody, rhythm, harmony, dynamics, tempo and metre, form, connection with words). And at the end, it is necessary to summarize what is typical for the composition or composer in general.

After first analysis Mario made, I was very dissatisfied and proposed him following structure of analysis as one possibility how he could do them.

- 1) Historical information about composition in general.
- 2) Characteristic of text ó content, mood, atmosphere, structure etc.
- 3) Description of music:
  - A ó vocal parts (form in general, melody, tonality, harmony, rhythm, facture)
  - B ó instrumental accompaniment ó its relation to the vocal part.
  - C - What is most typical for the style of composition,

next, how it helps to express its content, atmosphere.

ect it at all and continued in his descriptions which don't say anything important about appropriate compositions.

For the analyses of folk song arrangements I sent him even more detailed propositions:

- The most important is: how the composer respects the characteristic of folksong (in melody, rhythm, and especially in harmony). Is the arrangement strophic or not? What is the role of instruments? What is the feature?
- To harmony: In Czech folksongs we speak about latent harmony. The composer can respect it or not (e.g. Eben very often uses very unusual chords which folk musicians would never use).
- How are made other voices: For Czech original folk production are parallel voices typical (in intervals of 3 or 6). If composer uses them as well, he respects folk tradition; if not, he adds something original to it. Etc.

Mario Rapaj didn't use anything from my proposals, as well.

The next objection concerns the choice of compositions for analysis. Why the author chose mostly choral arrangements of folk songs? While I accept this decision, I must ask if it is possible to describe style of the composer if we studied only arrangements of folk songs? Moreover, the reader finds out at the end of individual chapters that the characteristic of the language of composer doesn't reflect the previous analysis, at all. In the case of Zadeja characteristic of the language of composer concerns his position in Albanian music and almost nothing is said about his language. In the case of Tole ó very short characteristic of composer's language is not based on analysis but on Tole's own ideas and opinions.

I have several critical notices to the formal structure of the thesis because it doesn't contain the usual parts of the appropriate thesis. First of all, it doesn't contain Introduction in which the author describes the main goals of the thesis, the used methods, the sources he used etc. Mario Rapaj described the aims of the thesis in the form of questions in Abstract, but it is not correct as Abstract should be the brief description of the whole thesis.

Nevertheless, these questions are very important and everybody expects they are answered at the end, in Conclusion. But it didn't happen. The presented Conclusion only contains several poetic phrases that don't say anything important about the result of the thesis.

I also have several critical notices to the formal part of the thesis: Firstly, there is a complete mess in using Italics letter and inverted commas concerning quotations, names of personalities, names of institutions, names of artificial works etc. The author doesn't respect any rules. Secondly, there is different arrangement of line spacing. I warned the author about these mistakes several times but he didn't correct them.

The result: I consider the theme of presented thesis very interesting in general but on the other hand the thesis contains many important mistakes and lacks concerning both the content and the form. I am



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Conclusion: **I don't recommend the thesis for aural discussion** as the part of state exams and **propose it to be overwork** in the future.

Prague, the 26<sup>th</sup> of August, 2015

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- 1) Description of text ó content, atmosphere, form etc.
- 2) Two vocal voices
  - 7/8 meter ó unusual in West European music but very often in Balkan folk music. Here you can add more information about unusual 5/8, 7/8, 8/8 (3+3+2) etc. metre.
  - The basic form is also a bit unusual in classical music. The song has the basic form in two parts, A ó B. First strophe is made with the main melody in soprano and accompaniment in alto in both parts A and B. The second strophe has the main melody in part A in alto and accompanying voice is in soprano, part B is the same.
  - The form is possible to be described A ó B ó A ó B.
  - The melody of the main voice is very simple. Its range is in part A only the interval of M6, in part B is a bit bigger ó p8. But if we follow the structure of the melody, the small intervals prevail ó they are in A only seconds and thirds, in part B prevail also seconds and thirds, only on the borders of phrases appear also sixths and octaves jumps.
  - The relation of both voices: It is a great difference. In A : both voices have the same rhythm, second voice in alto is really only accompanying, on the contrary in B ó second voice (soprano) is independent in rhythm, it makes something which we can call as a contra-melody.
  - Tonality. Part A is clearly in G minor. On the other hand, part B is a bit more interesting ó in g minor appears the note ðeö. We can understand this as a Dorian mode (with major 6<sup>th</sup>).

In the second strophe, when the melody is in alto, soprano voice is independent not only in rhythm, but also in melody. On the background of g minor, which is given in the main melody in alto, appear in soprano melody several chromatic notes ó not only ðeö, but also ðc sharpö and one times also ðf sharpö. ðC sharpö appears several times and we can appreciate it as augmented fourth from gipsy minor scale (first tetrachord is g ó a ó b flat ó c sharp).

### 3) Instrumental accompaniment

The main question is whether instruments bring something new to the character of music.

- Instrumental cast: 5 string bow instruments (name them). We must agree that it is very typical for West European music. But what about Albanian? Does it agree with Albanian tradition or is it possible to see the influence of West European music in it?
- If we follow the parts of these 5 instruments. In part A ó they follow the vocal voices, bass line plays long basic notes according to the harmonic functions.

Great difference is in part B in the first strophe: all voices support the main melody in the rhythm, which is 3 + 2 + 2.

In the second strophe when the melody is in alto ó the instruments support not only the rhythm of the main melody but also its tonality ó especially in both violins appear very often the notes ðeö and ðc sharpö.

Conclusion:

You must try to answer these questions:

- How much does the music agree with the content of the text?
- How much does this characteristic agree with the tradition of Albanian folk music ó rhythm, in melody, in tonality?