

Narrative observation about music institutionalization through music educational institutions in Kosovo (1948-2020)

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Abstract

The institutionalization of music in Kosovo emerged as a necessary process, playing a pivotal role in fostering sustainable cultural and social development. Its profound effectiveness became evident in the musical trajectory of cultural advancements from the 1950s and 60s onwards. Music schools stood as the primary catalysts, generating a cadre of music professionals involved in various facets of musical productivity. They provided comprehensive professional training to the entire musical community, encompassing composers, conductors, instrumentalists, and pedagogues, who actively contributed to the vibrant musical activities. The year 1948 marked a significant milestone with the establishment of the first music school, initially named 'Josip Slavenski' and now known as 'Lorenc Antoni,' in Prizren. This was followed by the inception of the music school 'Stevan Mokranjac,' later renamed 'Prenk Jakova,' in Prishtina in 1949. These institutions served as foundational pillars, laying the groundwork for the subsequent development of a multidimensional music landscape. Notably, the establishment of the Higher Pedagogical School (Branch of Music Education) in 1963 and the Music Academy in 1975 represented crucial milestones, marking the expansion and enrichment of the music sector. The period between 1990 and 1999, characterized by a tumultuous socio-political landscape, posed significant challenges to music education. In the years following 2000, music education in Kosovo continued to adapt and evolve, reflecting to the changing socio-political and cultural landscape. This era witnessed new processes of the established institutional forms and typologies, prompting the adoption of new curricula and a re-evaluation of music education within the context of the evolving social reality and market demands. Furthermore, the demand for music education continued to grow, leading to the establishment of more music schools and programs throughout the country. In general, since 1948, music education in Kosovo represents an unstoppable process that in terms of historical importance, it represents the cornerstone of all professional musical developments in Kosovo.

Keywords

education, institutionalization, Kosovo, music, schools

Introduction

After long chapters of turbulent socio-political practices and non-linear cultural achievements, a new chapter for music began in Kosovo for the first time after World War II¹. The musical reality after 1945

was characterized by 'multiculturalism' and non-multifaceted dynamics. "The term 'multi-culturalism' is used because, until the 1990s, the population of Kosovo consisted of a multinational population consisting mainly of Albanians, followed

¹ The historical differences in cultural development between Western and Eastern Europe are of considerable significance, particularly when we consider peoples who, for centuries, experienced turbulent histories and conditions that were not conducive to linear advancements in the arts. The cultural developments in Kosovo in the years preceding the Second World War serve as a pivotal point of discussion, emphasizing the developments in cultural endeavors with amateurism and folklore serving as primary reference points. The decisive role was played by Cultural-Artistic Societies, acting as torchbearers of inclusion and artistic progress, as precursors to the institutionalization of musical life, that had an impact on the preservation of cultural identity and heritage. As known, Kosovo

formally became a part of the Kingdom of Yugoslavia in 1918. Following World War II, it continued to be an integral part of the Socialist Federal Republic of Yugoslavia, initially as an autonomous region within the People's Republic of Serbia, later attaining the status of an Autonomous Socialist Province within the broader Yugoslav federation in 1974. During this period (1945-80s), there were marked linear and progressive advancements in all facets of musical art, including the establishment of music educational institutions in the 1940s, the formation of musical ensembles, choirs, and orchestras in the 1950s, as well as the introduction of music festivals, all of which played a pivotal role in shaping the cultural landscape and art music tradition (Togay S. Birbudak, 2013).

by Serbs, Turks, Bosnians, Roma, and other ethnic groups. In such circumstances, during a time of artistic coexistence between groups of different ethnicities, culture could not be reflected in a 'merged modus' into a common identity, but through diverse elements that represented the culture of each ethnic background. The artistic activity was characterized by dynamics related to the ethnic factor. In the spirit of 'Brotherhood and Unity'² Albanian music in Kosovo necessarily had to find a balanced form of existence between the "desirable" influences from the music of the Albanian state (Albania) and the "compulsory" coexistence between Albanian and Slavic music. So, depending on the territorial regions of Kosovo and the structure of the majority population on them, the ethnic composition of the majority of cultural-artistic societies also varied. Some consisted only of Albanians, Serbs, Turks, or Roma, while many were composed of members from different ethnicities."

Recognizing the obvious circumstances and practical possibilities for any kind of musical cultural organization, it was difficult to do what was necessary and feasible. The lack of music professionals represented the main factor why artistic music could not be developed otherwise. The most important moment that contributed to the creation of linear and continuous music developments was the organization of certain patterns of music practices within cultural formations/organizations known as Shoqëritë Kulturore Artistike (Cultural and Artistic Societies), abbreviated as SHKA in Albanian. This development preceded the establishment of a stable institutionalization, which became a reality only after the year 1948, with the establishment of educational institutions -

² The concept of "Brotherhood and Unity" was a key element of the Yugoslavia official ideology, that emphasized the idea of unity and solidarity among the diverse ethnic groups within Yugoslavia, (included Serbs, Croats, Bosnians, Slovenes, Macedonians, Montenegrins, Albanians), that aimed to foster a sense of common identity promoting the idea that they were all equal citizens in a multi-ethnic and multi-religious state

music schools. Reflection and continuation of the inherited musical tradition, for the first time, moved towards an organized scope. Institutionalization through Cultural-Artistic Societies represented the first important moment in terms of organized developments, particularly in the field of folk and traditional music. "I used the word 'institutionalization' to describe the existence and activity of these 'Cultural Collectives'. But the question that arises is: Can they be considered the first institutions in the music field? My answer to this issue is twofold. Firstly, they can be considered as the first musical institutions only in terms of profound amateurism, folk tradition, and the ambition of individuals with the musical inclination to collect in a group (i.e., cultural society) talented and amateur individuals with common predispositions and desires to perform music. Since they had been officially registered as cultural societies, in some way, they can be accepted as the first 'amateur music institutions'. Secondly, from another point of view, their amateur activity did not represent genuine music institutionalization in terms of classical/artistic, music, except for some of them (e.g., 'Përparimi' in Peja, 'Agimi' in Prizren, 'Stevan Mokranjac' in Prishtina, etc.) that represented the first cultural societies with music practices, mostly with a European orientation." Mobilization and cultural engagement came as a natural endeavor of visionary individuals, and amateur musicians, who were the driving force of the whole process. Albanian, Serbian, Turkish, and Roma members took the issue of massification of the so-called "cultural movement" seriously, orienting and extending the network of amateur musical activities both in cities and villages as a direct form of music-making. Only in 1945, there were 8 Cultural-Artistic Societies with 750 active members (Albanians, Serbians, Turks and Roma members) (Hasani, 1960). By the end of the 1940s, 18 Cultural-Artistic Societies operated in Kosovo, 12 of which were formed in 1948, (***, Nga garat e seksioneve dramatike të SHKA-ve të Krahinës Sonë [From the Competitions of the Dramatic

Sections of the SHKA of our Region], 1949) while after a decade, in 1958, the number had increased to: about 20 (amateur) choirs, 8 city orchestras, about 30 small orchestral formations [i.e., brass bands, mandolin orchestras, string quartets etc.] (***, 1958)

After World War II, the process of general musical institutionalization in Kosovo followed the patterns of former Yugoslavia's artistic diplomacy, leading to the gradual proliferation of similar institutions and aesthetic standards. This process took place within a complex framework, conditioned by the influence of ideologies and socio-cultural transformations, as well as the relationship between art and cultural politics. It marked the beginning of a practical divorce between amateurism and professionalism, traditional music practices, and classical forms.

In 1948, the foundations of music education were established for the first time, creating a fundamental prerequisite for any form of music-making, separate from amateur practices. In fact, regarding the institutionalization of music as a regulator of formal music education in Kosovo, two different moments of institutionalization can be distinguished, each occurring within a different socio-political environment. What does it mean? Very often, progressive cultural changes and developments happen after major disturbances, conflicts, and wars. Therefore, in Kosovo, the concrete forms of music institutionalization are connected with the end of two war periods: World War II and the Kosovo War of 1999. The first moment is more significant because the process was happening for the first time. It was realized under the influence of the circumstances and available tools of that era, which helped enhance the parameters of existing cultural and artistic developments. In 1948-49, two first music schools were established: 'Josip Slavenski' in Prizren and 'Stevan Mokranjac' in Prishtina. The second moment occurred in a different social environment (from the year 2000 onwards) and was realized under completely different socio-political

circumstances. In those years were founded several new (primary and high) music schools. According to Besa Luzha (Doctor in Music Education), music education from 1945 onwards was conducted in different political phases, each with its specifics: a) Music education as a basic right (1945-1968); b) Music education as emancipation (1968-1980); c) Music education as a struggle (1980-1990); d) Music education as survival (1990-1999); and e) Music education in a post-war context (2000-present) (Luzha, 2015). In both instances, institutionalization in terms of music education played an important role as the basic standard for professional and musical excellence.

First Music Schools 'Josip Slavenski' [Lorenc Antoni] and 'Stevan Mokranjac' [Prenk Jakova]: Their Role in raising Music Professionalism

The establishment of music educational institutions was a reality that played a positive resonance for the future of art music, from the general flow of developments. Individuals (e.g., Lorenc Antoni), who appeared as complex figures in artistic life and contributed to music creativity, organization, and education, have been the main factor that influenced the process of institutionalization and systematic progress. They have become the driving force behind the entire process. In this regard, the year 1948 was the most defining and significant.

In 1948, at the request of the Kosovo Provincial Council for Culture and Education, the Ministry of Science and Culture in Belgrade sent its representative, the prominent composer, and professor of the Academy of Music in Belgrade, Josip Štolcer-Slavenski, to explore the opportunities for opening the first music school in the Province of Kosovo (Antoni, 1968). After receiving consent from composer J. Slavenski and approval from the Provincial Council and the Ministry of Science and Culture in Belgrade, and with the great initiative of Lorenc Antoni (to whom the permanent merit of founding this school belongs), the first music school in



Figure 1. Some photographs from music school 'Josip Slavenski' between the years 1948-58 (photographs are taken in the archive of the school)

Kosovo was established in September 1948, under decree No. 48799-48. Following an entrance exam audition (where 48 students were admitted), lessons started on October 20, 1948 (Antoni, 1968). The first students enrolled were: Severin Kajtazi, Žarko Milojković, Vilma Antoni, Maria Antoni, Regjina Shiroka, Afërdita Fehmiu, Age Çupërpjani, Nusrete Morina, Nashide Shporta, Sevime Kabashi, Biserka Stojnović, Olgica Stefanović, Olivera Đorđević, Elza Shiroka, Veronika Mjeda, Gordana Jovanog, Biserka Popović, Karolina Vučaj, Albina Bashota, Olgica Stojković, Matej Lumezi, Sebahate Jabllanica, and others (Music School Prizren, 1978). These students took lessons in three sections: piano with Professor Nela Jakić, (musician from Croatia), violin with Professor Lorenc Antoni, and trumpet and wind instruments with Professor Josip Barišić (a military musician-conductor in the Prizren military garrison since 1931).

In its first year of operation, 'Josip Slavanski' school only functioned as a primary music school, then from 1949 onwards, it became a high music school. As the number of students increased, so did the need for professional

staff, so during the 1950s, many professors joined the school, including 1949: Aleksander Petrović (from Novi Sad) violin teacher; 1950: Jovica Marinković (from Belgrade), and Olga Nastić (from Novi Sad) piano teachers, Nuri Sherifi (from Gjakova) violin teacher; 1951: Branislav Milošević (from Belgrade) theoretical subjects and singing teacher; and 1952: Radojica Milosavljević (from Aleksinac) and Milivoje Krstić teachers for theoretical subjects. In addition to these professors, other professionals who worked in the first decades included Petar Đorđević, Dušan Borzanović, Tomislav Stojković, Miloš Čuparević, Vekoslav Ristić, Beqir Dervishi, Hanelora Dervishi, Ibish Gashi, Jovan Šutaković, Petar Martinović, Engjëll Berisha, Xhemil Doda, and Shefqet Kazazi, among others (Music School Prizren, 1978). In 1951/52 the first orchestra led by Lorenc Antoni was founded, while the choir started the operation in 1949/50. Only during the first years of work and activity, did choir, orchestra, and many soloists started to show the sparks of success. In 1958, the mixed choir participated in a music competition in Niš and was praised by Mihajlo Vukdragović,

who was at that time the President of the Federation of Music Societies of Serbia. According to Vukdragović, the choir was described as “a brilliant choir - a true discovery (Music School Prizren, 1978).” By the late 1950s, approximately 250

professional musicians (music teachers) had graduated from the ‘Josip Slavenski’ High School, tens of them already graduated from the Academy of Music in Belgrade, and others tens were in the process of studying (Dema, 1961).



Figure 2. Concert on the occasion of the 25th anniversary of the founding of the school (1973).
Conductor: Tomislav Stojković (Photo taken in School's Archive)

Until 1961/62, ‘Josip Slavenski’ in Prizren was the only high music school in Kosovo. There was a growing interest and need to open another music school in the capital city. At a session of the Regional People’s Committee on September 21, 1949, it was decided to establish the Primary Music School ‘Stevan Mokranjac’ in Pristina, which would gather all talented children and youth. From 1949 to 1962, the school only operated as a primary music school within the framework of the Miladin Popović high school, while with the decision of the Executive Council of the Municipal Assembly of Prishtina, according to decision No. 01-16382, it was officially established as a High Music School on 28 August 1963 (Music School Prishtinë, 2019). Work was carried out under difficult conditions, including a lack of musical instruments, school facilities, and professional staff. In such conditions, foreign musicians made a great contribution to the development of music education in Kosovo.

Dimitrij Perlić, (a violinist and concertmaster in the City Symphony Orchestra in Prishtina and a violin pedagogue) along with his spouse Vilma Čermak Perlić, were transferred from a music school in Zrenjanin to Prishtina, bringing their concert piano with them (Kovačević, 1984). Additionally, many pianos and other instruments were brought from Novi Sad to support the newly formed music educational institutions in Kosovo. Also, brothers Dragoljub and Ratomir Moračić, (the latter serving as the school’s director for many years), were influential individuals in the capital who supported the development of music education and the arts in Kosovo. In this regard, they supported many music activities and music education in the capital. Among the first teachers working in Stevan Mokranjac music school in Prishtina were: Venceslav Apt, Ivan Ban, Karlo Mrekut, Maria Galun, Jože Parinski, Borivoje Popović, Momir Ivanović, Vlada Marjanović, Petar Petrović, Olga Janković,

Gabriela Kiš, Vitomir Dimić, Marjan Miloš, Ivan Vanja, Oliver Ristić, Nikolla Bunjin, and others. The first Albanian teacher to work in school was Shefqet Pllana, who taught solfeggio and music theory on a part-time basis from 1951 to 1953, while also working in Prishtina Gymnasium. Some of his first students were Imran Shala, Vera Gjevori, Marija Staka, and Isak Muçolli (Music School in Prishtina, 1979). Other early Albanian teachers included: Hadije Gjinali, Afërdita Fehmiu, Qazim Oruqi, Pasionaria Gjinali, Bahri Çela, Selim Ballata, Veronika Mjeda, Letafete Ballata, Besa Zajmi, and Bajar Berisha. The first generation of students at the High Music School in Prishtina consisted

of 16 students, nine Albanians, and six Serbians (Shatri, 2019). Only two of them graduated in the 1964/65 academic year: Pasionaria Gjinali and Filomena Stojanović (Music School in Prishtina, 1979). Meanwhile, the first pupils to graduate from the primary level in this school were Ljubinka Borjanović, Ildika Vengrin, Verica Jović, Paraskeva Aksentijević, Tatjana Karadžić, Ivan Denisenko, Nexhmedin Brizani, Dobriła Lakičević, and Snežana Tanević (Music School in Prishtina, 1979). Until the year 1969/70, teaching was conducted only in the Serbian language. Later on, classes were divided on a nationality basis (Albanian/Serbian)³.



Figure 3. Students of the first generation, registered in music school in the year 1961/62(Photo provided in music school)

³In the initial years of the schools' operation, instruction primarily took place in the Serbo-Croatian language due to a shortage of Albanian professional staff. The first teachers in these schools were predominantly Serbian musicians, coming from various regions, like Niš, Vojvodina, Belgrade etc., leading to lessons being conducted in Serbo-Croatian language. Since the late 1950s, many Albanians graduated on music (finished High Music Schools) and they immediately became actively involved in the educational processes within music schools. This prompted a reorganization of group lessons, with classes structured according to the students' national backgrounds.



Figure 4. The first generation as an Albanian class parallel (1969) (Photo provided by Mrs. Selvete Ismaili)

Table 1. Graduated students in Prizren and Prishtina High Music Schools (10 first generations)

Graduated in the period (1952-1962) in High Music School ‘Josip Slavenski’ - Prizren							
Year	1952/53	1953/54	1954/55	1955/56	1956/57	Total	
No.	10	12	4	18	20		147 students
Year	1957/58	1958/59	1959/60	1960/61	1961/62		
No.	16	17	24	16	10		
Graduated in the period (1964-1974) in High Music School ‘Stevan Mokranjac’ - Prishtina							
Year	1964/65	1965/66	1966/67	1967/68	1968/69	Total	
No.	2	9	12	13	9		
Year	1969/70	1970/71	1971/72	1972/73	1973/74	158 students	
No.	25	27	23	17	21		

The interest in learning music increased because the demand for music professionals was high. Between 1950 and 1990, many primary music schools were opened in other towns, including Mitrovica (1954), Gjakova (1970), Peja (1976), Gračanica (1976), Gjilan (1978), Ferizaj (1996), and Stanišor (1997). After the 2000s, other primary music schools were opened in Vushtrri (2011), Rahovec (2012) and Kamenica (2021).

Tablo 2. List of (public) primary and high music schools in Kosovo

City	Year	Primary / High School	School name before the 1990s	School name after the 1990s
Prizren	1948	Primary music school	“Josip Slavenski”	“Lorenc Antoni”
	1949	High music school		
Prishtina	1949	Primary music school	“Stevan Mokranjac”	“Prenk Jakova” - Prishtina “Stevan Mokranjac” - Gračanica
	1962	High music school		
Mitrovica	1954	Primary music school	“Jovanka Radivojević Kica”	“Miodrag Vasiljević - North Mitrovica “Tefta Tashko” - South Mitrovica
	2005	High music school		
Gjakova	1970	Primary music school	Music school	“Prenk Jakova”
	2010	High Music school		
Peja	1976	Primary music school	Music school	“Halit Kasapolli”
	2008	High music school		
Gračanica	1976	Primary music school	“J.U. OŠ Hasan Kikić”	
Gjilan	1978	Primary Music School	Music school (+ music school in Kamenica, which operates as a branch (subsidiary) of the music school in Gjilan since 2021.)	Music School - Gjilan “Stevan Hristić” - Stanišor (Serbian language)
	1997	High music School		
Ferizaj	1996	Primary music school	Music school	“Çesk Zadeja”
	1998	High music school		
Vushtrri	2011	Primary music school	“Tefta Tashko”	
Rahovec	2012	Primary music school	“Faik Sylka”	

Historical Background of Higher Music Education: Higher Pedagogical School and Faculty of Arts [Department of Music] in Prishtina (1962-1999)

The interest in opening Higher Educational Institutions started in 1956/57 when the ‘Elders for Education in Kosovo’ proposed the opening of a Pedagogical Higher School in Prishtina to address the issue of teacher

deficiency in many subjects. Eventually, this led to the establishment of an institution called the Higher Pedagogical School (abbreviated as HPS) (in Albanian: Shkolla e Lartë Pedagogjike, abbreviated: SHLP), as per Decision no. 378 dated November 21 1957. (Halimi, 2005). From 1957 until 1970, the following Higher Pedagogical Schools and Branches were established as follows:

Tablo 3. Higher pedagogical schools in Kosovo

Year	School	City	Branches in Prishtina HPS:
1958	Higher Pedagogical School	Prishtina	1958/59 Albanian Language and Literature, Serbo-Croatian Language and Literature, Basic Education Engineering and Physics, Mathematics and Physics, Biology and Chemistry. 1959/60 Basis of Technical Education and Physics. 1960/61 Russian Language and Literature, English Language and Literature. 1962/63 Figurative Art, Musical Art, Physical and Health Education. *Prishtina HPS established a Centre for part-time studies in 1962 in Novi Pazar.
1959	Higher Administration School	Prishtina	
1960	Higher Economic-Commercial School Higher Agricultural School	Peja Prishtina	
1962	Higher Engineering School Higher Engineering School Higher Pedagogical School ‘Xhevdet Doda’	Prishtina Mitrovica Prizren	
1967	Higher Pedagogical School ‘Bajram Curri’	Gjakova	
1975	Higher Pedagogical School ‘Skenderbeu’	Gjilan	
1976	Higher Engineering School	Ferizaj	

The work of the High Pedagogical School began in 1958 as a specialized institution for the education of future professional cadres. In the first year of studies, 93 full-time and 55 part-time students were registered during the academic year 1958/59 (Halimi, 2005). In October 1962, the school established studies in three departments: visual art, musical art, and physical education. The first music professors/teachers engaged in the HPS were: Engjëll Berisha (Music History), Mark Kaçinari (Solfeggio), Vinçenc Gjini (Harmony), Muhamet Belegu (mandolin, accordion), Bahri Çela (conducting, choir, and orchestra), Sevime Kabashi, and Marko

Savić (piano), Draško Čolić (violin), and Kristë Lekaj (Musical forms, Knowledge of instruments). Between 1963-68, 45 students graduated in musical art, including: Mihajlo Čemerkić, Stojan Zravkovski, Vilma Antoni, Verica Jović, Hajrie Ruben, Katarina Lukić, Olga Čemerikić, Milorad Geriš, Mirolub Pešić, Pavle Palić, Lucija Štern, Anton Andonov, Shyqri Imeri, Radivoje Terzić, Sabri Kelmendi, Radislav Petrović, Olivera Anđelković, Dobrila Milovanović, Živadin Živković, Slobodan Tadić, Svetislav Minić, Viktorija Ludvig, Živadinka Gvozdrenović, Milosava Lekić, Olga Glavić, Slavka Kujačić, Desanka Mirčević, Vaclav Kreštan, Živadin

Milovanović, Nadežda Pejčinović, Severin Čavolli, Judit Kišferenc, Marija Černaj, Petar Kajtazi, Veronika Mjeda, Lajde Mjeda, Panić, Danica Jakšić, Marija Gogić, Vesna Ljubinka Radojković, Josip Bauer, Ilirja Mulliqi, and Petar Daloš (Zaimi, 1968). Radojković, Dragomir Kocić, Sebahate

Table 4. Graduated Students in HPS between the years 1965-74

Graduated students in the period (1965-1974) in the branch of Music Education in HPS in Prishtina						
Year	1965	1966	1967	1968	1969	Total
No.	9	5	14	17	43	
Year	1970	1971	1972	1973	1974	206 students
No.	38	15	25	19	21	

The incompatibility between needs and requests was great, given that musical opportunities and demands in the cultural market in Kosovo have been increasing since the 1970s. As musical institutions gradually established themselves (such as the Radio Television of Prishtina - Music Production, Orchestra Formation, Choir, Festivals, etc.), offering a stable flow of activities in the general music ecosystem, there was a great need for professionals in various fields. This urgent imperative to increase the potential of professional musicians needed to be fully realized. Expanding professionalism in music (in terms of music education) was an essential element for creative and civilizing dimensions, marking a historic moment in cultural terms. However, compared to other countries in the region, it was a belated momentum. Since the early 1970s, the artistic community had believed that the necessary conditions had been established and thus they insisted on the establishment of a Faculty of Arts. Finally, during a meeting of the executive council of the provincial education community on 22 September 1972, the council approved the request for the opening of the Faculty of Arts (Ramadani, 1972). On 21 September 1973, the Department of Visual Arts officially started its work (Halimi, 2005). The Department of Musical Arts was opened in October 1975/76 (Berisha, 2004), and from the academic year 1989/90, the Department

of Drama Arts (initially with the Direction of Acting) was also established (Halimi, 2005). The establishment of the Academy [Faculty] of Arts was the culmination of the long-time successful efforts of the creators of fine arts, musical arts, and drama arts sections that had been functioning in the HPS since 1958. The Department of Musical Arts operated/operates in six branches: Composing, Conducting, Solo Singing, Piano, String Instruments, Wind Instruments, and General Music Pedagogy. If we compare the 1970s with the years onwards, significant statistical differences can be observed in the number of educated musicians. E.g.: In 1972, a total of 23 musicians had completed their music studies (in different former Yugoslavia countries) two of whom had also completed postgraduate studies (i.e., Vinenc Gjini and Zeqirja Ballata). Ten of them worked in HPS, ten in Music Schools, and three in Radio Prishtina (Osmanaj, 1972). After the opening of the Faculty of Arts, this number rapidly increased. For 25 years (1975-2000), about 131 Albanian students graduated from the Department of Music, 87 of whom graduated before the expulsion of Albanians from educational institutions, while during the years of work in home schools (1991-99), only 44 Albanian students graduated.

Table 5. Graduated (Albanian) students in the faculty of arts (1975-2000)

Graduated students in the Faculty of Arts (Music Department) - (1975-1999)							
Brach	Music Pedagogy		Piano	Flute	Violin	Viola	Total
No.	76		16	5	4	2	
Brach	Cello	Clarinet	Harp	Singing	Conducting	Composition	131 students
No.	3	3	2	16	2	2	

Note: In this table, are included only Albanian graduates from the Department of Music at the Faculty of Arts between 1975-1999. This is due to the definitive division of the University of Prishtina along ethnic lines after the events of the war in 1999.

Deinstitutionalization in Educational and Cultural Institutions: The Impact of Political Crisis and Challenges Between Years (1989-99)

The suppression of Kosovo’s autonomy in 1989 and the usurpation of legislative institutions put Kosovo at a historic crossroads for its future. The death of Josip Broz Tito in 1980 and the Albanian student demonstrations of 1981 influenced the awakening and open emergence of Serbian nationalism, which had latently resisted as much as possible the decentralizing reforms in Yugoslavia since 1965 (Syla, 2022). After the coming to power of Slobodan Milošević in 1987, the Balkans once again became a place of conflicts and wars, including genocide and ethnic cleansing, which eventually led to fundamental changes in this part of Europe. After the abolition of Kosovo’s autonomy by the Parliament of Serbia on 28 March 1989, the following ten years are considered to be the Calvary of suffering for the Albanian people in Kosovo. The radicalized and repressive actions of the Serbian Government under the rule of Milošević, including placing administrative measures of violence in all institutions in Kosovo, hurt general social, educational, and cultural events. “Following the establishment of government control over all areas of economic, social, political, educational, cultural, etc., the delegates of the Assembly of Kosovo did not accept the decision of 1989. As a result, on 2 July 1990, they adopted the Constitutional Declaration, which declared Kosovo an equal unit with other units of the former Yugoslavia.

However, the Assembly of Serbia reacted immediately by increasing the violence and political pressure in Kosovo. Since politics and socio-cultural processes did not move along the same lines, educational and cultural developments, in general, suffered the heaviest blow. Political developments had a significant impact on cultural developments, so music was getting shaped by different dates that has to do more with politics than with music. Regarding education, until the 1980s, schools operated using a bilingual format in Albanian and Serbian languages. However, with the onset of political turmoil, Serbian educational institutions physically separated Albanian and Serbian pupils/ students in schools/universities, providing an easy means of poisoning thousands of Albanian pupils between 22 March and June 1990 (Gashi, 2017). Education in the Albanian language for Albanians was systematically targeted by the Serb regime, leading to its final abolition in 1991 (Luzha, 2015). Starting in 1991, a series of measures were enforced, resulting in the expulsion of all professors and students of Albanian ethnicity from high schools and universities. This expulsion led to the establishment of a system of education in the Albanian language, which is officially referred to as the ‘Parallel Educational System. Albanian students, expelled from official school buildings, did not halt their education; instead, they continued their learning in so-called Home-Schools. Many Albanian individuals were mobilized to adapt specific spaces within their private homes, and convert them into classrooms for learning.

Table 6. The owners of the houses where (two) high music schools and the faculty of arts carried out the lessons (1990-1999)

Institution	City	Lessons were carried out in houses of these individuals:
High Music School 'Lorenc Antoni' Prizren	Prizren	Agim Guri, Azem Hoxhaj, Behxhet Lleshi, Dashnor Xërxa, Fikrim Emra, Isuf Gashi, Indira Çipa, Halil Krasniqi, Hysen Tefekqiu, Hysni Kovaçi, Lulzim Bylurdagu, Myrvete Rekathati, Etem Rugova, Shani Shala, Shqipe Ponoshevc, Zita Bashota, etc. Lessons were held also in the premisses of: Cultura-Artistic Society 'Agimi' and 'Association of Doctors'.
High Music School 'Prenk Jakova' Prishtina	Prishtina	Ibrahim Gashi, Azem Ejupi, Bahtir Sheholli, Diana Muhaxhiri, Enver Muhaxhiri, Enver Stavileci, Agim Avdiu, Isak Shema, Limon Morina, Violeta Qerimi, Zijadin Munishi, Agron Dida, etc.
Faculty of Arts	Prishtina	Ahmet Derguti, Agim Çavdarbasha, Agim Salihu, Agush Beqiri, Akil Koci, Besim Hasani, Fahri Beqiri, Fatmir Krypa, Fadil Dragaj, Fadil Hysaj, Hajdar Zeka, Halim Gashi, Hysni Krasniqi, Lejla Pula, Muslim Mulliqi, Rexhep Ferri, Sabit Gashi, Seniha Spahiu, Shyqri Nimani, Tahir Emra, Venera Mehmetagaj Kajtazi, Xhevdet Xhafa, Zenun Çelaj, etc. Lessons and artistic events as concerts were held in the premisses of: Composers' Association of Kosovo, 'Dodona' Theatre, Primary Schools 'Iliria' and 'Asim Vokshi'.

Hundreds of Albanian professors and assistants continued teaching and conducting research activities in 13 faculties of the University of Prishtina and 7 Higher Pedagogical schools (outside official educational facilities) (Halimi, 2005). The Faculty of Arts, which comprised all branches of arts, mostly operated mainly on the premises of the Composers' Association of Kosovo for nine years (1990-99). This venue has served not only for group and individual lessons but for artistic events and concerts as well. E.g.: Concert held on the occasion of the 200th anniversary of Mozart's death (5 December 1991); Festival "Days of Kosovo Music" in 1992; Concert: Domenico Cimarosa's Requiem, performed by students of Music Department (conductors: Bahri Çela & Jehona Zajmi); Event on the occasion of the 60th anniversary of the birth of the musicologist Engjell Berisha (1994); Commemorative meetings on the occasion of the death of composers Çesk Zadeja and Feim Ibrahim

(1997) etc., as well as other grandstands, various discussions, promotions and other activities (Rudi, Një foto me shumë kujtime [A photo with many memories], 2020).



Figür 5. Music students in Home-School lessons (1990s)

For the Serbian population in Kosovo, education continued to be delivered through institutional means, while cultural activities survived under unusual conditions. However, in a general context, the reality was abnormal for everyone. The lack of human resources to accomplish tasks led to a general production deficiency in the artistic field. Around 1,300 Albanian workers, including members of the choir and orchestra of RTP, were forced to leave their jobs, officially closing the only TV media outlet for Albanians. The ‘Concerto for Piano and Orchestra’ by Gjon Gjevelekaj, featuring soloist Valton Beqiri and conductor Bajar Berisha, recorded on 22 May 1990, remains the last work of an Albanian composer recorded in RTP. With the exclusion of Albanians, who were the absolute majority of all RTP mechanisms, its performance couldn’t continue in the same vein. Consequently, as a result of the destruction and degradation of this institution, the music programs became mere rebroadcasts of programs borrowed from RTV Belgrade. During these years, not a single musical work of any Albanian composer was broadcast, and most of the musical recordings were damaged or destroyed.

During those turbulent years, under extremely destabilizing circumstances,

strange situations occasionally arose. I distinctly recall one moment, during a meeting of the Faculty Council, which included representatives from all three branches of the Faculty. The meeting was scheduled for noon, as was customary for these gatherings, and the hall was packed. Unfortunately, on that very day, an incident occurred in the city, leaving the police agitated, nervous, and aggressive. Fearing that they may storm our building (Composers Association of Kosovo), we deliberated on how to react in the event of such an occurrence. After a discussion, we devised a plan: should the police invade our space, one of our colleagues, a talented pianist, would sit at the piano to perform, while the members of the Faculty Council would serve as the audience“ (Rudi, Një foto dhe shumë kujtime, nëntë vjet punë të Fakultetit të Arteve, 2020).

The politics of the 1990s created new circumstances that spared no aspect of people’s lives, including science, art, culture, education, sports, and above all, freedom (Munishi, 2001). Libraries were also attacked, resulting in the systematic destruction of over 65 libraries and thousands of books in the Albanian language (Shahini, 2016).

Processes of socio-political changes were a constant and inherent part of a dynamic in progress, vigorous, even violent. Political crises, coupled with a socio-cultural vacuum, have led to an increase in migration. Notable examples include Vinçenc Gjini, Bashkim Shehu, Lajde and Bernardina Mjeda, Merita Juniku, Xhevdet Sahatçiu, who emigrated to Croatia; Zeqirja Ballata, Baki Jashari, Frim Gashi, who went to Slovenia; Ramadan Ramadani, Antonio Gashi, who went to Germany; Gjon Gjevelekaj, who went to France; Akil Koci, who went to England; Bashkim Paçuku, Jehona Zajmi, who went to the USA, etc. Many of these individuals never returned to live and work in Kosovo. The negative reflection of these years was manifold. The artistic baggage that had been built with effort until that time faced the greatest crisis of destruction because opportunities to live and act freely no longer existed. The affirmative path for many young composers was not a lucky ground because the created political situation destroyed all the possibilities of affirmation. The severance of friendly relations between Albanians and Serbs (ruined during the 1980s and broken during the 1990s) marked the end of a historic experience that took place in an environment where leading bureaucracies were a powerful tool in the general management of society and culture. With the political developments of the period (24 March - 12 June 1999 - NATO bombings over Serbia), a long chapter of wars and suffering in this part of the Balkans eventually ended, while for Kosovo, a new chapter of light and hope began.

The transition from the 1990s to the post-war period brought new dimensions to the social and cultural sphere, which manifested as a clash between war and peace, nationalism and multiculturalism, and traditional and modernity. Modernity has significantly influenced democratic society, and art and music in the two decades following the Kosovo War of 1999 showed both continuity and change. Changes in politics and society were reflected in the music environment as

well, and the musical situation after 2000 recognized completely new developments, aiming to break away from previous practices and quickly integrate into new structures. According to Besa Luzha, in 2000, newly formed institutions in Kosovo began to initiate general educational reforms that were independent of the former Communist and Serbian oppressive constraints (p.43). The New Kosovo Curriculum Framework (NKCF) was developed for pre-university education and was finalized in 2001 by the Ministry of Education, Sport, and Technology (MEST). This 'white paper' followed a European model and aimed to ensure that all Kosovan children would benefit from free and democratic education policies that would change the aims, content, and methodology of education (Luzha, 2015). The presence of music in human life as a fundamental component of culture and behavior means that music education represents an important and determining element for social and cultural development. In the last decade, the number of music schools and private courses for learning music in different forms such as singing, playing instruments, ballet, etc. has brought a new spirit that offers multidimensional opportunities in artistic education, raising professional and creative capacities, and increasing the involvement of young age groups in the process of being a part of the art world.

After the year 2000, higher music education has undergone significant and varied changes, mainly due to rapid changes in social and educational contexts. Following the adoption of the Bologna Declaration by the Senate of the University of Prishtina, the curricula of the Faculty of Arts were based on it, and from 2009, the curriculum of Master Studies was adopted in the Department of Music Art (in other Departments Master Studies were adopted since 2004). With a focus on Western classical music, it holds a leading position within music education as a whole, particularly in offering studies in practical disciplines such as music pedagogy, performance, composition, and conducting.

However, a similar flow line is not reflected in an array of professional music fields such as ethnomusicology, musicology, modern music, jazz, etc. Recently, the increasing prevalence of complex careers across the music market has influenced higher music education by reflecting the demand for new study programs.

Unlike other higher education musical institutions founded after 2000 in Kosovo (e.g., the Musicology Department at Faculty of Arts in AAB College and Faculty of Arts - University “Haxhi Zeka” in Peja) that offer studies in fields more closely

related to classical music study programs, The Department of Modern Music, Digital Production, and Management within UBT - Higher Educational Institution emerged in 2019, as a new alternative to modern trends. It offers a comprehensive study framework with a primary focus on audio production and music management. Based on new general trends of [music] globalization, educational reform in Kosovo is essential. Influenced by the internet era, mass media, social media, and technology, High Schools, Colleges, and Universities must make progress by meeting the needs of basic and aesthetic education in this new era.

Table 7. Higher Educational Institutions of Music (1962-2020)

Place	Year	Institution
Prishtina	1962/63	Higher Pedagogical School - Musical Section
Prishtina	1975	University ‘Hasan Prishtina’ in Prishtina, Faculty of Arts - Department of Music
Zvečan	1999	The University of Prishtina, Faculty of Arts (in Varvarin temporarily then in 2001 located in Zvečan,) in the Serbian language
Peja	2012	University ‘Haxhi Zeka’ in Peja, Faculty of Arts
Private Colleges		
Prishtina	2008	AAB College - Faculty of Arts (Department of Music)
Prishtina	2019	UBT - Higher Educational Institution, (Modern Music, Digital Production and Management)

Conclusion

In the cultural sphere of Kosovo, distinct trends and cultural activities have been closely intertwined with the socio-political climate of each decade since the Second World War. The 1940s marked a crucial period in the process of music institutionalization. This period was characterized by a growing recognition of the importance of cultural institutions in nurturing artistic talent and promoting artistic expression. Amidst these developments, music schools emerged as the primary catalysts for institutionalizing artistic music in Kosovo. These schools not only

provided formal education and training for aspiring musicians but also served as breeding grounds for artists and collaborations. Until the 1970s musicians could benefited from their Higher Education in different places of Yugoslavia, while with the establishment of the Faculty of Arts (Music Department, in 1975), a new chapter was opened for general musical developments, including education, creativity, and productivity. The challenges education faced during the tumultuous period between 1990 and 1999, the disruption of institutional forms, and the subsequent adaptations to new curricula

underscore the in-depth understanding of the social and political context. Music education after the year 2000 offered new perspectives and reflected a dynamic response to the evolving socio-political landscape. In addition to the Faculty of Arts in Prishtina, the expansion of educational opportunities through the Musicology Department at AAB College, the Faculty of Arts in Peja city, and the Department of Modern Music, Digital Production, and Management at UBT College, represents a significant shift toward a more diverse and inclusive music curriculum. In conclusion, this scholar paper offers valuable insights into the role of music institutions in Kosovo's cultural development, and presents a strong foundation for further scholarly exploration, and contributes to the growing body of knowledge in musicology and cultural studies.

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