



Research Article

The role of meter in the piano works of Zeqirja Ballata and its contribution to Kosovo's musical modernism

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Abstract

This study provides a cross-sectional analysis of the analytical results concerning meter as a component of rhythm in the broad sense within the piano works of the Kosovar composer Zeqirja Ballata (1943), who is regarded as a promoter of contemporary compositional techniques of the 20th century. He distinguishes himself from other Kosovar composers through his bold musical language, the use of contemporary expressive means, and his consistency in applying them. Pronounced dissonances, nuclear motifs, new notation, novel acoustic phenomena, consonances created by overlapping close intervals, extreme dynamics, exploration of pianistic acoustic possibilities, dramatic expressiveness, and other characteristics of his musical language classify Ballata among the most innovative creators of his time and as a guide of this creative style among Albanian composers. In the course of a comprehensive in-depth analysis of Ballata's piano works, meter emerges as a tool he employs wisely to create a distinctive foundation for shaping the overall aesthetic message. The empirical corpus of this research comprises all of his piano works, the number of which amounts to 14. The purpose of this study is, through detailed metric analysis, to identify the metrical devices employed and the manner of their use in the overall texture of Ballata's piano music. The research method applied in this study is qualitative. The presentation of research results in the paper has been carried out not only through verbal text but also with tables. The analysis is primarily based on the theory of musical analysis, specifically meter, according to the author Tome Mančev

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Introduction

What the Kosovar composer Ballata (1943) (Ashak, 2025) employs in his musical expression stands very close to the philosophical-aesthetic and creative orientations of the time, such as: "Modern music" is a philosophical and aesthetic stance founded around the 20th century (Bannister, 2013), in a period of radical changes in the musical language. This was a period shaped by diverse and challenging reactions, reinterpreting old categories of music, by innovations that led to new ways of harmonic, melodic, sonic, and rhythmic organization, by aesthetic shifts and viewpoints closely tied to the period identified as modernism in the arts of the time. The most widespread term associated with it is "innovation" (Metzer, 2009). Its main feature is "linguistic pluralism" (Morgan, 1984).

The legacy within musical modernism is the belief that music is not a static phenomenon defined by eternal truths and classical principles, but something essentially historical and developmental. While belief in musical progress or the principle of innovation is neither new nor unique to modernism, these values are particularly significant within

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modernist aesthetic positions. The creative heritage of modernism includes Arnold Schoenberg's dodecaphony and chromaticism that dismantle tonality, and Igor Stravinsky's (Campbell, 2010) dissolution of metric rhythm.

Modernism has been pluralized and contextualized; its aesthetic, geographic, and technological boundaries have been transcended and pressed, paving the way for major transformations in musical language and structure (Tunbridge et al., 2014). In this framework, the progress brought by Mahler and Debussy implies a profound historical change. If we were to search for a name that leads us to the rupture of musical thought of the time (1890), a thought symbolized by the removal of the barline in Strauss, but without imposing a fictitious stylistic unity of the time, it may be better to return to the concept of modernism according to Hermann Bahr, which refers to a stylistically open modernist music extending broadly from 1890 to the beginnings of modern music in the early 20th century, specifically 1910. Meanwhile, Eero Tarasti defines musical modernism from the perspective of the dissolution of traditional tonality and the radical transformation of tonal language by seeking new models—atonality, polytonality, and other altered tonal forms—that developed in the early 20th century (Tarasti, 1979). Another definition comes from Daniel Albright, who views musical modernism as a testing of the boundaries of aesthetic construction, realized through particular techniques such as hyper-realism, abstractionism, neoclassicism, futurism, etc. (Albright, 2004). On the other hand, in the periodization of 20th-century art, the period from the late 1950s onwards has been defined as postmodernist. Many critics and musicologists who have addressed Ballata's musical language classify it as postmodernist (Kovačević, 1984).

Based on the above positions, the orientation of this research to analyze meter as a component of rhythm in the broad sense, whether as an aesthetic stance or as an analytical format, is grounded in the analytical framework of T. Mançev, where among other things we find: Rhythm, as the temporal law of music, organizes sounds on the basis of their durations. Regarding this, Mançev emphasizes that the smallest rhythmic relationship is that between the two closest sounds, then proceeding to relationships between small units up to rhythmic relationships between beats in cyclical works. Rhythmic relationships are created both on the horizontal and vertical planes. Meanwhile, meter, as the second component of rhythm, besides being a process of periodic fragmentation of musical time, also carries accentuation. The choice of metric organization by the composer itself brings forth the fundamental determinations and frameworks within which the composer will unify the other musical parameters with which the work as a whole, as well as its character and dramaturgy in particular, will be built.

The analysis of meter and rhythm passes through questions concerning their nature at the level of the work, such as: what are the specific rhythms, the types of rhythmic combinations, the meter and the construction of measures, how metric sequences are organized at the level of measure and phrase (iamb-trochee in duple meter, dactyl-amphibrach-anapest in triple meter, types of paeons in quadruple structures). In this framework, answers are also sought concerning polymeter and other specific features that the analyzed work may contain.

Rhythm in the narrow sense as figure, and meter as its background, realize a symbiotic relationship that also encompasses tempo as the third component of rhythm in the broad sense, which conditions both of these.

Results of the analysis of meter in the piano works of Zeqirja Ballata

The works included in the analysis are arranged chronologically, from the earliest to the most recent. The analysis has been carried out mainly in terms of general data, changes in meter (presented in tabular form), metric dynamics (also presented with tables), and the analysis of metric sequences, which has been applied to specific works that appeared of particular interest for this study (also presented in tabular form).

Meter in *Echi delle Montagne Maledette* (*Echoes of the Accursed Mountains*), according to the findings, is presented as an aesthetic tool with an emphasized role. In the course of 94 measures, the composer used two value types: 4s and 8s. The quarter-note as a metric unit is found in the segment M-1–49, while the eighth-note is in the segment M-50–94, which means that there are two states of metric value creating a change. Changes in metric measures are noticeably more diverse. The segment M-1–49 is traversed by successive changes from 3/4 to 2/4 (see the following table, M-1–37). The segment M-59–87 has an interesting organization of the metric measure 5/8+7/8, which originates in the features of traditional Albanian folk music. Therefore, in this work, unlike for example *Two Caprices*, *Solo de Concert*, etc., metric

dynamics as an aesthetic element is secondary in relation to the metric dynamics represented by the organization of the metric measure. The argument regarding metric measure is illustrated in the following table.

Table 1. Overview of changes in meter

Position of metric change	1	24	28	37	50	88	92	Frequency
Quantity of metric units	3	2	3	2	5+7x19	5	4	25
Value of metric units	4	4	4	4	8	8	8	2

Metric dynamics – In this analysis it was of interest that, in addition to the marcatos, the tenutos were also identified. Both of these articulation marks, with their discrete and meaningful appearance, have a clear aesthetic role.

Table 2. Metric dynamics

10	11	12	13	14	15	18	24	25	26	27	34	48	Fre.
0	0	0	0	0	0	0	1	1	1	0	1	2	↓
4	2	2	1	2	1	3	0	0	0	2	0	1	↓
61	65	69	73	77	82	83	84	85	86	87	92	93	↓
0	2	0	2	0	1	0	2	0	2	0	0	0	15
1	0	1	2	1	2	1	0	1	0	1	1	1	30

Meter in *Fantasia rustica* shows an even denser variability of metric measures than in *Echi delle Montagne Maledette*. In its course of 64 measures, 38 changes occur, among which are found pairs of metric measures such as (3/4+4/4) x 6 (M-14), (3/4+4/4) x 3 (M-34), and (4/4+3/4) x 2 (M-59). It should be emphasized that the irregular measure 5/4 is predominant, while the pairs 3+4 or 4+3 in the musical unfolding bring the rhythmic spirit of Albanian folk music, creating the sensation of a 7/4.

Table 3. Overview of metric changes

Measure	1	3	4	5	6	7	8	9
Quantity of metric units	5	4	5	3	4	5	2	5
Value of metric units	4	4	4	4	4	4	4	4
Measure	10	11	13	14	26	27	28	29
Quantity of metric units	4	5	4	3+4x6	5	3	4	5
Value of metric units	4	4	4	4	4	4	4	4
Measure	31	32	33	34	40	42	43	45
Quantity of metric units	4	3	4	3+4x3	5	2	5	4
Value of metric units	4	4	4	4	4	4	4	4
Measure	46	48	49	53	54	56	58	59
Quantity of metric units	3	4	5	4	3	4	3	4+3x2
Value of metric units	4	4	4	4	4	4	4	4
Frequency of changes	38							
Frequency of types of metric units	1							

Metric dynamics – Unlike in other works, where metric dynamics, specifically accents, are highly active either as an aesthetic, stylistic factor or as a metric device, in *Fantasia rustica* the composer avoids his characteristic tendency. The use of accents is modest; only ten instances are encountered. It is characteristic that tenutos are used in the work. Since the analytical format does not foresee a separate treatment of articulations, alongside metric dynamics the overview of the tenutos and commentary on them will also be presented, due to the aesthetic role they play in the work. There are no more than six markings, which accompany specific narrative and dramaturgical moments.

Table 4. Metric dynamics

Measure	12	13	14	15	16	17	28	29	44	Fre.
Number of accents	2	2	1	1	2	1	0	0	1	10
Number of tenutos	0	2	0	0	0	0	1	3	0	6

Meter in the first movement of the Sonata, in its course of a total of 41 measures, has a relative variability (a total of 8 changes), with an unchanged metric unit value, which is the quarter note. The number of units changes from 4 to 5

units per measure. The change of the metric measure occurs mainly in positions of microstructural division. The argument for the change of the metric measure is presented in the following table.

Table 5. Sonata (First movement) – changes of metric measure

Measure (position) of metric change	1	4	6	17	23	28	30	40	Fre.
Quantity of metric units	5	4	5	4	5	4	5	4	8
Value of metric units	4	4	4	4	4	4	4	4	1

The second movement, in its course of a total of 221 measures, has altogether 49 metric changes. The types of note values of the metric units are the eighth note and the quarter note. The eighth note value predominates throughout. The quarter note, as a metric unit, appears in segments M-137–138 and M-145–154. In measures with eighth-note metric units, the quantity of units changes from 5, 6, 7, up to eight eighths. Meanwhile, in measures with quarter-note metric units, in both occurrences, there are four quarter notes. The frequent change of metric measure, especially the presence of 7/8 and 5/8, represents a characteristic of Albanian folk rhythm. The overview of metric changes in the second movement of the Sonata is presented in the following table. As for the structuring role of metric changes, it can be said that, apart from at the beginning of the second theme and the beginning of the recapitulation, they are more active within the developmental flow than in the structural positions.

Table 6. Sonata (Second movement) – changes of metric measure

1	Measure (position) of metric change	1	19	22	26	28	30	32	36	38
2	Quantity of metric units	8	7	5	8	6	5	6	7	8
3	Value of metric units	8	8	8	8	8	8	8	8	8
1	Measure (position) of metric change	43	45	47	49	56	60	63	68	71
2	Quantity of metric units	6	8	5	8	5	5	5	6	5
3	Value of metric units	8	8	8	8	8	8	8	8	8
1	Measure (position) of metric change	75	92	94	96	99	128	130	137	139
2	Quantity of metric units	8	7	5	6	8	7	8	4	6
3	Value of metric units	8	8	8	8	8	8	8	4	8
1	Measure (position) of metric change	141	143	145	155	160	164	173	174	177
2	Quantity of metric units	8	5	4	7	5	8	5	6	8
3	Value of metric units	8	8	4	8	8	8	8	8	8
1	Measure (position) of metric change	180	182	184	188	197	199	201	203	205
2	Quantity of metric units	6	8	6	8	5	8	5	6	8
3	Value of metric units	8	8	8	8	8	8	8	8	8
1	Measure (position) of metric change	208	211	215	217					
2	Quantity of metric units	7	5	6	5					
3	Value of metric units	8	8	8	8					
	Frequency of change	49								
	Quantity of value types	2								

Metric dynamics – The metric dynamics in the Sonata, as in Ballata's other works, appear as an aesthetic device and, at the same time, take on the dimensions of a stylistic tendency. They often occur in the concluding positions of musical ideas as a way out of the impossibility of harmonic resolution. During the analysis, in addition to the marcato, the aesthetic and structural role of the tenuto articulation was also observed. Therefore, in the following tables the tenuto is also addressed. In the overall course of 41 measures of the first movement, a total of 25 accents (marcato) and 42 tenutos were noted. The lower frequency of marcato in relation to tenutos derives from the rhythmic organization, dynamics, and the general character of the second movement, Largo. The tenutos, as one of the creators of the general character, have a higher frequency. The marcato and tenutos, throughout the flow, were used with an organization of successive presentation, but not rarely also appear side by side and within a single measure. The overview of their occurrence throughout the course of the work is presented in the following table.

Table 7. Metric dynamics (First movement)

Measure	1	2	3	5	6	7	8	12	15	17	18	19	20	21
Number of accents	1	2	1	2	0	0	2	0	0	0	2	1	1	2
Number of tenutos	2	3	0	0	2	4	0	2	2	4	0	1	1	0
Measure	22	24	25	26	29	30	33	34	35	36	37	38	39	Fre.
Number of accents	1	0	2	1	0	0	0	3	0	1	1	2	0	25
Number of tenutos	1	3	2	1	4	2	2	1	2	0	1	0	2	42

In the second movement, in the course of 221 measures, a total of 217 accents (marcato) and 55 tenutos were found. The rhythm of the use of accents, more than in any other work, reveals a symmetry on the horizontal plane. It is characteristic that we encounter segments of 6–7 measures without accents followed by 8–11 measures with accents (see the following table). They interact with other parameters in dramaturgical and structural aspects.

Table 8. Metric dynamics (Second movement)

Measure	1	7	8	9	10	12	13	15	16	17	18	24	30	31	
Accents	1	2	2	2	2	2	6	2	4	1	1	1	2	0	
Tenutos	0	2	0	0	0	0	0	0	0	0	0	0	6	4	
Measure	32	33	34	36	37	39	40	41	47	53	54	55	56	57	
Accents	12	10	2	0	2	2	2	2	1	1	7	2	2	1	
Tenutos	0	0	0	1	0	0	6	2	0	0	0	0	0	0	
Measure	58	60	63	65	69	72	73	74	75	76	78	84	86	89	
Accents	1	1	1	1	1	1	1	1	2	2	1	2	2	2	
Tenutos	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Measure	90	91	92	93	94	95	96	99	100	101	102	107	109	102	
Accents	4	2	3	3	2	2	1	2	3	1	0	4	4	2	
Tenutos	0	0	3	4	1	0	0	0	0	0	2	0	0	2	
Measure	107	109	112	114	115	118	119	128	130	131	152	155	156	157	
Accents	5	4	2	4	3	0	0	1	4	2	1	0	0	0	
Tenutos	0	0	2	0	0	4	1	1	0	0	0	1	2	1	
Measure	158	164	166	167	168	169	170	171	174	175	176	178	180	182	
Accents	0	1	1	4	3	5	3	4	3	0	1	2	2	4	
Tenutos	1	2	3	0	0	0	0	0	2	1	0	0	0	0	
Measure	183	184	186	193	194	195	196	199	203	204	211	212	217	218	
Accents	3	1	1	2	2	4	1	2	2	1	2	2	2	2	
Tenutos	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Measure	219	220													
Accents	4	2													
Tenutos	0	0													
Fre. of accents	217														
Fre. of tenutos	55														

Meter in *Caprice No. 1*, while maintaining the same note value as the metric unit (the quarter-note value), the metric measure changes nine times. Thus, throughout the work ten metric states appear: from 2 up to 5 quarters. The changes most often occur at the end or beginning of structural segments, or in segments where the material functions as a linking bridge between structural parts. This appears as one of the techniques of connecting contrasting, respectively conflicting parts, as a consequence of the content defined by the title and the Andante elegiaco character. The following table reflects the frequency and quality of metric measure changes in the course of *Caprice No. 1*.

Table 9. Changes of metric measure

Nr.	Measure	1	8	11	22	27	34	42	43	48	50
1	Quantity of units	4	2	4	3	2	4	5	3	5	4
2	Value of units	4	4	4	4	4	4	4	4	4	4
4	Total changes	10									
5	Total types of values	1									

Metric dynamics, specifically the organization of accents, with a total of 58 instances, play an important role in creating the images conveyed by the musical texture.

Table 10. Overview of metric dynamics

Measure	1	2	16	18	20	21	25	34	38	39	40	41	42	45	51	54	55	56
Accents	2	2	3	6	2	4	6	3	2	4	5	6	2	4	1	4	1	1
Total	58																	

Accents are usually used at the beginning or end of structural and microstructural sections, which shows that, in addition to their aesthetic function, they also gain a syntactic-structural role. Another characteristic of metric dynamics is the accompaniment of melodic lines both in dynamics *p* and *f*, precisely for the purpose of emphasizing the beginning or end of the two structural subjects of capricious conflict.

Metric dynamics and polydynamics are also rich and creative. The use of regular and polydynamic accents is quite dense. These two types of accents create clashes both with dynamics and with regular meter. The metric patterns used, both in the entirety of the work and in its smaller structures, turn out to include types such as iamb-trochee, dactyl-amphibrach-anapest, and the types of paeons, as presented in the following table:

Table 11. Overview of metric feet and structural factors

N	Position (M)	Structural factor of the metric foot
o	Category	
	Graphic sign	
1	1.M- 1-2/ 2.JAMB/ 3. (-/+)	Intonational and dynamic culmination
2	1.M-3-5/ 2.DAKTIL/ 3.(+--)	Rhythmic values, <i>p</i> dynamics, and the low potency of melodic flow movement
3	1.M- 6-7/ 2.JAMB/ 3. (-/+)	The rhythmic value (dotted quarter note) makes the measure heavy and the point where the previously developed energy is discharged
4	1.M-8-10/ 2.ANAPEST/ 3.(--/+)	The chord in M-10 that brings the gravitational center, its rhythmic value, and cadential strength
5	1.M-11-12/ 2.JAMB IV / 3.(--/+)	The highest tone – the culmination of the foot, its power for initiating the development that will follow
6	1.M-13-16/ 2.PEON IV/3. (---/+)	Dynamic gradation culminating in A4 with accent and corona that intensifies the built dramatic quality
7	1.M-17-18/ 2.JAMB/ 3.-/+)	Accents that regroup the entirety of the metric measure (3+3+2) give developmental energy, gaining power and weight
8	1.M- 19-21/2. ANAPEST/3.(--/+)	By moving from eighth-note triplets to sixteenth-notes in descending motion accompanied by accented eighth-notes, especially the last two on the unaccented part of the motion, with crescendo dynamics
9	1.M-22-25/ 2.PEON IV/3. (---/+)	Dynamic culmination, intonational, rhythm, accents
10	1.M-26-29/2.PEON IV/3. (---/+)	Rhythmic organization, enrichment of the vertical, <i>espressivo</i>
11	1.M-30-33/2.PEON I/3. (+---)	Rhythmic figure
12	1.M-34-36/ 2.DAKTIL/ 3.(+--)	The highest tone of the foot, rhythmic organization, accents
13	1.M-37-38/ 2.JAMB/ 3.(--/+)	Rhythm, accents, cadential strength
14	1.M-39-42/2.PEON IV / 3.(---/+)	Dynamic, melodic culmination, and rhythm
15	1.M-43-44/ 2.JAMB / 3.(--/+)	Dynamics (<i>sf</i>), long value, accent, rest
16	1.M-46-49/2.PEON IV / 3.(---/+)	Rhythmic organization, dynamics, cadential strength
18	1.M-50-51/2.JAMB/ 3. (-/+)	Rhythmic organization, melodic culmination
18	1.M-52-55/ 2.PEON IV/3.(---/+)	Rhythmic organization, accent, harmony
19	1.M-56-57/ 2.HOREJ/ 3.(+)	Harmony, rhythmic organization, descending dynamics

The meter in *Capriccio No. 2*, throughout 64 measures, changes 5 times, as presented in the following table.

Table 12. Changes in metric measure

Measure	1	37	43	59	63	Total
Metric measure	4	7	4	3	4	5 changes of metric measure
Metric unit	4	8	4	4	4	2 metric units

The changes in metric measure come into play in the segment after half of the work's development, specifically in M-37, which corresponds to the proximity of the golden section (total number of measures $\times 0.62 = X$, X = measure according to the resulting number). The change of metric measures is one of the empowering tools for achieving dramatic intensity up to the overall culmination, and toward the end. Among the metric measures appears the 7/8, characteristic of Albanian folk music, which Ballata organizes with metric groupings (M-1 = 3+2+2 and M-2 = 2+2+3) $\times 2$, later reorganized into 3+2+2, and then transitioning into regular measures.

Metric dynamics and polydynamics are also rich and creative. The marking of regular and irregular accents is quite dense. They create oppositions both with dynamics and with regular meter.

From the analysis of the applied metrics, both on the overall level (large structural units) and in smaller segments (down to the measure level), the following are found to be present: iamb-trochee, dactyl-amphibrach-anapest, and types of paeons.

Table 13. Overview of metric dynamics

Measure	1	2	3	6	7	13	14	15	16	17	20	23	25	26	27	29	30
Accents /	2	1	1	3	3	3	2	2	2	8	2	2	6	2	4	1	3
Measure	31	32	33	38	39	40	41	42	43	44	45	46	52	53	54	57	59
Accents / quantity	4	8	3	2	2	4	4	6	6	5	3	2	2	2	2	2	2
Total	106																

From the comparison of the results presented in the above table with the dynamics, it can be concluded that the accents (marcados) are concentrated in the segments with forte dynamics, specifically in the segments where the powerful conflicting motif appears.

These segments, rich in accents, in addition to forte dynamics, are often reinforced and accompanied by agogic changes. They form a separate line with a clear aesthetic function, treated almost as an independent subject with strongly emphasized action upon other parameters, and play a dominant role in creating the corresponding acoustic spaces.

The meter in *Solo de concert* consists of a total of 114 measures, with variable metric measure throughout its course. It begins with a 5/8 measure, which changes already at the fourth measure. Throughout the sequence of metric changes, the metric unit remains the eighth note (♪), while their quantity varies from three (3) to eight (8). The dynamics of the metric changes in detail are presented in the following table.

Table 14. Overview of metric changes

1	Measure (position) of metric change						1	4	6	12	14	23	29	33
2	Quantity of metric units						5	6	4	3	4	3	4	5
3	Value of metric units						8	8	8	8	8	8	8	8
1	35	44	46	47	48	50	55	57	61	65	67	68	83	84
2	4	7	4	5	7	4	5	7	4	5	4	5	6	4
3	8	8	8	8	8	8	8	8	8	8	8	8	8	8
1	85	87	88	89	98	102	104	105	106	107	108	109	110	112
2	7	5	6	7	6	5	8	4	8	5	7	6	8	7
3	8	8	8	8	8	8	8	8	8	8	8	8	8	8
1	113	Quantity												
2	6	37												
3	8	1												

Based on the data presented in the table above, it is observed that the meter in *Solo de concert* has a high frequency of change. There are a total of 37 changes in metric measure, whereas the metric unit is unchanged; throughout the entire course it remains the same—eighth-note value. The last fifteen measures show a higher frequency of metric-measure changes. All of this leads to the conclusion that the variability of the metric measure assumes the weight of an expressive device in its own right, serving as a means for organizing other parameters during the construction of the compositional texture.

The dynamics of meter, expressed as a totality of accents, has an aesthetic role rather than a role in integrating the temporal equality of units, values, and measures, thus avoiding the traditional function of accents. In this case, the counting of accents was carried out by unifying the accents in the vertical into a single calculated unit.

Therefore, in the following table the quantity of accents is presented on the horizontal line and not vertically, bearing in mind that parallel accents in the vertical represent a single beat and constitute the same dramaturgical moment.

Table 15. Overview of metric dynamics

Measure	1	4	9	10	11	12	13	17	18	20	21	22	23	27
Number of accents	2	3	3	1	3	2	1	2	2	1	1	3	3	1
Measure	28	29	30	31	34	35	36	42	43	53	54	55	56	59
Number of accents	4	2	3	1	1	1	1	1	2	2	1	1	2	2
Measure	60	61	63	69	73	74	75	76	77	78	79	80	81	83
Number of accents	2	1	1	2	2	1	2	2	1	1	2	2	3	3
Measure	84	85	86	87	88	89	90	91	92	94	95	96	97	112
Number of accents	2	3	1	4	3	5	4	3	5	5	3	3	5	2
Frequency of accents	///	///	///	///	///	///	///	///	///	///	///	///	///	112

During the piece, a total of 112 marcato signs are used, which have a pronounced aesthetic role. They contrast with the traditional metric dynamics, since they do not follow the stressed part of the measure, but rather syncopate it, creating a sense of polymeter, which brings a dramaturgical effect. Through such use of accents, opposition is created against rhythmic groups and figures, denying and preventing the direct identification of both the meter itself—already highly changeable.

High-level metric feet

While at the low level (measure level) the metric feet have a limited presence due to the predominance of aesthetic accents, which make their detection almost impossible and unclear, the identification of metric feet at the high level (phrase level) is much more feasible. In the following table, the data derived from the analysis are presented in the respective columns.

Table 16. Overview of metric feet and structural factors

Nr	Position (M) Category Graphic sign	Structural factor of the metric group
1	1.M- 1-2 2.JAMB 3. (- /+)	Although in the initial measure we find two accents, they have an acoustic aesthetic effect, while the structural strength of the group turns out to be the half-note value in the second measure, which gives weight to the measure.
2	1.M-3-5 2.ANAPEST 3.(- /+)	The three-measure group culminates in measure 5 after dynamic and intonational gradation, textural, harmonic density, and dynamic gradation.
3	1.M- 6-7 2.JAMB 3. (- /+)	M-7 has little movement and appears as energizing the weight that will be manifested in measure 7 in the cluster as the culminating point of the segment so far.
4	1.M-8-9 2.JAMB 3. (- /+)	The group is structured by the measure with melodic movement of chordal sounds, while the following measure gains weight from the crescendo dynamic, vertical progression, and intonational ascent.
5	1.M-10-13 2.PEON IV 3.(--- /+)	The same technical action as in the previous group, except that the group ends with a single stressed sound in f after dynamic gradation.
6	1.M-14-16 2.Daktil 3. (+ -)	The group at the beginning inherits dynamic strength and pitch height from the previous group.
7	1.M-17-20 2.PEON IV 3.(--- /+)	In the middle of measure 22, the flow gains weight, calm, and is expressed as a phrase ending and simultaneously as a structural section ending.
8	1.M- 20-33 2.PEON IV 3.(--- /+)x3	This segment appears as a triple Peon IV, because the weight of the last measures of the PEONS is faintly distinguishable, unlike measure 33, which carries special weight from the melodic, dynamic, and intonational structuring aspect.
9	1.M-33-34 2.JAMB 3. (- /+)	Measure 34 gains weight from the dynamics, intonational climax, and arrival of seconds in dissonant chords.
10	1.M-33-34 2.HOREJ 3. (+ -)	Measure 35 is in f and dramatizes.
11	1.M-37-38 2.JAMB	The structural elements are crescendo dynamics and dotted values.

	3. (-/+)	
12	1.M-39-40 2.JAMB 3.(-/+)	The syncopated rhythm and energizing rests make measure 40 weighty.
13	1.M-41-43 2.ANFIBRAH 3.(-/+)	The central support occurs in M-42 with dynamics, reaching fff in the middle register.
14	1.M-44-48 2.PEON IV 3.(---/+)	The release of the dense chordal texture into a unison in the low register at the beginning of M-48.
15	1.M-48-51 2.PEON III 3.(-/+)	The joint bringing of the upper register with the low register, i.e., timbral actions, make measure 51 weighty.
16	1.M-52-54 2.PEON IV 3.(---/+)	Intonational ascent and dynamic gradation.
18	1.M-55-56 2.JAMB 3. (-/+)	Rhythmic organization.
18	1.M-57-61 2.PEON IV 3. (---/+)	Dynamic gradation (fff), high register, triple repetition of the material.
19	1.M-62-68 2.ANAPEST 3.(-/+)x2	Melodic and rhythmic structure with the same processing technique.
20	1.M-69-74 2.HOREJ 3. (+-)x3	The structural factor is the organization of accents, note values, and dynamics.
22	1.M-75-78 2.PEON I 3. (+---)	Structural factor is the organization of accents and note values.
23	1.M-79-86 2.HOREJ 3. (+-)x4	Quarter note at the beginning of the group.
24	1.M-87-90 2.HOREJ 3.(+) x2	The quarter-note value reached by the upward movement of eighth notes makes this moment gain supportive weight.
26	1.M-91-94 2.JAMB 3. (+) x2	An inner additive material displaces the material of the weighted measure, as in previous groups, from Iambic to Trochaic position.
27	1.M-95-97 2.ANAPEST 3. (-/+)	The previous action is repeated here too: by adding one more measure, a three-measure group is formed, supported by the third measure of the group.
28	1.M-98-101 2.PEON IV 3.(---/+)	Dynamics ff, dense chordal texture, high register, quarter-note values structure Peon I.
29	1.M-102-103 2.HOREJ 3. (+)	Dynamics fff, high register.
30	1.M-104-105 2.HOREJ 3. (+)	Rhythmic organization: the first note in the low register dotted quarter in M-104, as well as the long values in M-106, 108, 110, make this group supportive. Structurally, the ascending movement of the musical material also stands out.
31	1.M-112-114 2.ANAPEST 3.(-+)	Dynamics fff, dotted quarter rhythmic value, and final notes with secco articulation.

The meter in *Variations sensitives*, in the course of a total of 67 measures, has 16 metric states, respectively 15 changes. The quantity of metric units is 3, 4, and 5, whereas the value of the metric units always remains the same—a quarter note. Similarly to *Caprice No. 2*, the changes of the metric measure constitute one of the elements with a structural role. They change from one structural component to another, thus playing a characterizing function for each structure or microstructure of the work. Consequently, the changes of the metric measure also function to reinforce the dramaturgical tendency through melodic modifications and harmonic development in cases of thematic material variation.

Table 17. Metric changes

Nr.	Measure	1	5	11	12	15	19	21	22
1	Number of units	4	3	5	4	5	3	4	5
2	Value of units	4	4	4	4	4	4	4	4
1	Measure	24	35	37	39	43	47	61	64
2	Number of units	4	5	4	3	4	3	5	4
3	Value of units	4	4	4	4	4	4	4	4
//	Total changes	//	//	//	//	//	//	//	16
//	Total types of values	//	//	//	//	//	//	//	1

Metric dynamics – The density of the use of accents (marcados) shows that the composer relies heavily on marcato as a means of realizing one of the dramaturgical aspects. The aesthetic use of accents appears in various situations:

1. Alongside dynamics in *p* as well as in *f*;
2. Both at the beginnings and at the ends of structural sections;
3. With the purpose of counterpointing the traditional metric accent of regular and irregular rhythmic figures (triplet M-16);
4. On syncopated notes;
5. In segments of dramatic, declamatory intensification, with structural force, etc.

The following table reflects the distribution of accents throughout the course of the work:

Table 18. Overview of metric dynamics

Masa	2	7	9	10	15	16	17	18	19	20	21	22	24
Thekset/sasia	2	1	2	1	1	1	2	9	2	2	7	1	4
Masa	31	32	33	34	35	36	37	39	41	42	43	44	//
Thekset/sasia	1	2	3	3	6	6	2	6	4	1	1	6	//
Masa	45	46	52	53	57	58	59	60	61	62	63	66	//
Thekset/sasia	3	3	6	4	2	2	1	1	6	4	1	1	//
Gjithsej	//	//	//	//	//	//	//	//	//	//	//	//	110

From the overview of metric dynamics, it results that in the course of 67 measures, a total of 110 accents have been used. The observed frequency is an indicator that the metric dynamics has a noticeable and relatively high activity in the aesthetic and dramaturgical shaping of the work.

The meter in *Valle/Dance No. 1* is organized in a total of 22 measures. The tempo indicated by the composer is $\text{♩} = 70$. The metric unit of a quarter note remains unchanged throughout, while the number of metric units within the measure varies. During the short musical flow, the metric measure changes quite often from 3/4 to 4/4, in total 12 times. The following table presents the overview of the metric changes.

Table 19. Metric changes

Measure (position of metric change)	1	2	3	4	5	7	9	11	12	13	14	20
Quantity of metric units	3	4	3	4	3	4	3	4	3	4	3	4
Value of metric units	4	4	4	4	4	4	4	4	4	4	4	4
Total changes	//	//	//	//	//	//	//	//	//	//	//	12

The dynamics of the meter are used by the composer with creativity for aesthetic purposes. Its overview is presented in the following table.

Table 20. Position of accents

Measure	1	2	3	4	5	6	7	8	10	11	13	17	18	19	20	21	22
Number of accents	1	3	2	2	1	3	3	2	2	2	2	1	1	2	1	1	1
Frequency	//	//	//	//	//	//	//	//	//	//	//	//	//	//	//	//	31

The score contains a total of 31 accents, mainly aesthetic, which oppose the rule of the metric measure, giving the impression of irregular measures. They are usually placed on upbeats (unaccented movements), on upbeats tied to the downbeats of the following measures, on upbeats followed by rests on downbeats, on upbeats with ornaments, in triplets with the second note missing (rest on the second note of the triplet). The composer gradually resolves this phenomenon

by placing the accent on the half-downbeat (M-20 in the third movement). In measure 21, the accent shifts to the second beat, reaching the complete harmonization of the aesthetic accent with the metric accent on the first beat (downbeat) at the end of the piece. This play with accents makes segments in $\frac{3}{4}$ feel like $\frac{5}{8}$, and in certain $\frac{4}{4}$ measures feel like $\frac{3}{4}$. Thus, the accents take on the function of a driving factor in the piece.

High-level metric groups

The theoretical thought of T. Maņev regarding high-level metric groups that define the supporting moment cannot serve as a guideline for this work, because the used interpolation connects and interweaves elements that create weight moments with moving elements from one measure to another, or from the material of one hand to the other. Thus, throughout almost the entire piece it is impossible to separate and identify weight-dividing moments. The work flows with an uninterrupted and continuous moving tendency.

The meter in *Valle/Dance No. 2* has a total of 23 measures with a $\frac{9}{8}$ metric. The irregular (mixed) $\frac{9}{8}$ meter is organized throughout the piece as **2+2+2+3**, representing a continuous stability of metric organization. As can be seen from the division of the measure into three duple units and one triple, the composer does not refer to the Western model of $\frac{9}{8}$, but to the traditional Albanian folk one. This, together with the presence of modal harmonic structures and the melody borrowed from a dance of the same origin, places the piece within an identifiable national framework.

The composer's tendency toward rhythmic modifications, in this work, is mainly concentrated in the fourth beat with triple units, where the motivic material begins (in the last eighth), preserving the metric pulse both in terms of the meter as an independent segment and in the coordination of the melody's meter with the chosen metric nature.

Unlike *Valle No. 1* and other works, the use of accents is very modest, and as such they do not require tabular representation. They appear in:

- M-3: 3 accents,
- M-5: 3 accents,
- M-9: 3 accents.

In total, there are 9 accents.

The high-level metric groups are clearly more distinguishable, and their identification follows the type of traditional narration.

Table 21. High-level metric groups

Nr	1.Position (M), 2.Category, 3.Graphic sign	Structural factor of the metric unit
1	1.M. 1-2/ 2. JAMB/ 3. (-/+)	Dynamic, intonational, and rhythmic culmination
2	1. M.3-6/ 2. PEON IV/ 3. (---/+)	Dynamic, intonational, and rhythmic culmination
3	1. M. 7-8/ 2. JAMB/ 3. (-/+)	Dynamic, intonational, and rhythmic culmination
4	1.M. 9-12/ 2. PEON I/ 3. (+---)	Dynamics, metro-rhythmic reorganization of the theme
5	1.M. 13-16/ 2. HOREJ x2/ 3.(+-)x2	Metro-rhythmic reorganization of the theme
6	1.M 17, 18, 19,20,21/ 2. HOREJ në nivel mase/ 3. (+-)x5	Fragmentation of the motivic whole and repetition of the fragment
7	1.M. 22-23/ 2. JAMB/ 3. (-/+)	Dynamic culmination, melorhythmic organization, intonational culmination, cadencing
Total		7 metric units

The meter in *Plaku i maleve*, throughout its total of 39 measures, has a high frequency of metric changes. The composer applies a total of 17 changes of the metric measure with 2, 3, and 4 quarter notes. The frequency of these changes is evenly distributed across the entire course of the piece. Thus, there is no fragment more or less dominated by metric changes. The rhythmic value of the metric unit remains unchanged: the quarter note value. The frequency of metric changes energizes the rhythmic movement, which, during rhythmic organization, relies mainly on eighth-note and quarter-note values. In this way, the components of the same parameter complement each other's possibilities.

Table 22. Changes of the metric measure

1	Measure (position) of metric change	1	3	4	10	11	12	15	16	18
2	Quantity of metric units	4	3	4	3	2	4	3	4	3
3	Value of metric units	4	4	4	4	4	4	4	4	4
1	Measure (position) of metric change	19	25	26	29	30	31	34	36	//
2	Quantity of metric units	4	3	4	3	2	4	2	4	//
3	Value of metric units	4	4	4	4	4	4	4	4	//
	Frequency of change	18								

Metric dynamics – The following table shows a high frequency of accent usage. In the course of 39 measures, a total of 49 accents are found. They are located mainly in the unaccented parts of the beat (of the measure), which indicates their pronounced aesthetic role. In this situation, where metric changes have a high dynamic, such a strong presence of accents increasingly takes on an aesthetic role by counterpointing the already changeable meter. This further enlivens the movement of the work, adds dramatic character to the overall flow, and at the same time strengthens the vertical structures, which gain important acoustic weight in the linear progression (as in M.11).

**Figure 1.** (M-11)

Despite the simultaneous appearance of accents at certain moments, in the following table the total number of accents also includes parallel accents.

Table 23. Metric dynamics

Measure	1	2	3	4	5	6	7	11	12	13	17
Number of accents	2	1	1	1	2	1	1	4	1	1	2
Measure	18	20	24	25	27	29	30	34	35	37	39
Number of accents	2	2	4	2	1	5	3	5	3	3	2
Frequency of accents	49	/////									

The meter in the work *Alla Marcia*, according to the indicators presented in the following table, can be evaluated as having a high frequency of metric variability in its temporal organization. In the course of a total of 59 measures, the composer applies 37 metric states, corresponding to 36 changes. In a flow where agogic and character changes are practically absent, it seems that the need for motion and possible temporal deviations is compensated through metric changes. In this aspect, the segment from M-1 to M-12, compared to the other segments, is calmer and more restrained from metric changes. Dense changes occur from M-12 to the end of the piece.

As observed in other works, the meter in the musical expression of the *Ballata* relies mainly on the constant value of the metric unit. Throughout the entire piece, the metric unit remains the quarter note, while the number of units per measure changes from four to three quarters. A rare and brief appearance of the 2/4 measure is encountered in M-17, 49, and 54.

The metric changes contribute to elevating the overall artistic expression, deliberately freeing it from the monotony of march-like expression.

Table 24. Metric changes

Nr.	Measure	1	12	13	16	17	18	22	24	26	27	34	35
1	Number of units	4	3	4	3	2	3	4	3	4	3	4	3
2	Value of units	4	4	4	4	4	4	4	4	4	4	4	4
		39	40	41	44	45	46	48	49	50	51	52	53
1	Measure	4	3	4	3	4	3	4	2	3	4	3	4
2	Number of units	4	4	4	4	4	4	4	4	4	4	4	4
	Value of units	54	55	57									
1		2	3	4									
2	Measure	4	4	4									
	Number of units	37											
	Value of units	1											

Metric Dynamics – In order not to change the approach in calculating the *marcatos* (accents), which make up the metric dynamics of the work, the following table presents the total number of accents marked by the composer himself. Despite the high frequency of accents (61), if we take into account that they appear in parallel groups of 2 or 4, the emphasized moments result in a significantly lower number. The calculation of the emphasized moments gives the following result: 1, 2, 1, 3, 1, 1, 3, 3, 1, 3, 2, 2, 1, 2, 1, 1, 1, 2, 1, 1 = a total of 34. This is a rather high participation in the dramaturgical construction and the aesthetic character of the work. As such, metric dynamics becomes one of the musical expression tools with high frequency and a supporting parameter for the dramaturgical flow. For an efficient overview, the rhythm of metric dynamics is presented in the following table.

Table 25. Overview of metric dynamics

Measure	4	5	7	8	9	11	16	18	19	20	22
Accents / quantity	2	3	2	2	4	2	2	6	5	2	3
Measure	23	24	25	32	33	37	48	54	56	58	59
Accents	4	4	2	3	2	2	1	1	4	1	4
Total	//	//	//	//	//	//	//	//	//	//	61(34)

The meter in *Hexaphonia* has a high frequency of changes. Throughout 108 measures, it changes 37 times. These changes concern the number of metric units within the measure, while the eighth note continuously remains the only type of metric unit. Certain segments are denser with changes, but the fact that the longest distance between two changes is no more than 5–7 measures shows that the distribution of metric changes has been made symmetrically throughout the entire work, forming the framework of the technique of metric organization.

Table 26. Metric changes

Nr.	Measure	1	5	7	10	13	20	26	28	34	40	43	45
1	Number of units	5	6	5	4	6	5	6	4	6	4	6	4
2	Value of units	8	8	8	8	8	8	8	8	8	8	8	8
		52	55	60	61	65	68	69	71	72	75	78	79
1	Measure	6	5	4	3	6	4	5	3	6	5	4	3
2	Number of units	8	8	8	8	8	8	8	8	8	8	8	8
	Value of units	80	82	83	85	86	87	91	93	96	97	98	99
1		4	6	5	4	5	6	4	6	5	4	5	6
2	Measure	8	8	8	8	8	8	8	8	8	8	8	8
	Number of units	102											
1	Value of units	5											
2		8											
	Measure												
	Number of units	1											

Metric dynamics – The frequency of *marcatos* found in the work is very low compared to most of Z. Ballata's piano compositions. If we add to this the fact that the total number of accents in certain measures are used simultaneously in

both hands of Piano I or in parallel in Piano I and II, then in the linear flow the phenomenon of accent occurs much less frequently than the overall sum of 26 accents would suggest. The accents occur in specific aesthetic and structural moments. The dramaturgical effects in the work are realized through other elements of musical language.

Table 27. Overview of metric dynamics

Measure	10	11	12	26	38	45	61	62	68	69	80	87
Accents/quantity	4	1	2	6	1	2	2	2	2	2	1	1
Total	//	//	//	//	//	//	//	//	//	//	//	26

Suite for Pioneers

The *Suite for Pioneers*, as a cyclic work, is composed of three parts with different characters, and accordingly, the parts bear the following titles: *The Bell of Maribor*, *The Owl*, and *March*. Based on their different characters, the treatment of meter will be addressed separately for each one.

The meter in *The Bell of Maribor*, which has a total of 30 measures, is the unchanged 3/4 time signature. This uniformity of meter corresponds with the natural expression of the static movement of the bell's toll.

Both the fixed metric measure and the metric dynamics (the accents—marcados) serve the purpose of creating the character and musical program. They are used with appropriate care.

Unlike most of Z. Ballata's works, where the metric measure and dynamics enjoy considerable freedom to operate in the aesthetic plane, here they appear carefully subordinated to the function of the programmatic image.

Table 28. Metric dynamics

Measure	2	3	4	6	8	15	16	21	23	24	25
Accents / Quantity	1	1	1	1	2	1	1	1	1	1	1
Unit	3	2	3	3	0.5 & 1.5	1.5	2	2	2	3	2
Total	//	//	//	//	//	//	//	//	//	//	12

The delayed or syncopated accent within the framework of a natural meter carries the illustrative function of the delayed hearing of the main strike, the delayed ringing of the bell under the force of the wind. In this way, the accents become cooperative in the linearity of the overall dynamics, while also preserving identity in the aesthetic context.

In its course of 28 measures, *Hutini* has an unchanged metric measure of 2/4. Within the character of *Cantabile*, the metronome value = 92 also remains stable throughout. Unlike most of Z. Ballata's piano works, here no marcato (accent) is encountered, a feature attributed to the basic compositional idea. Unlike in the treatment of other works, where much emphasis was given to the presence and effect of marcados (often overshadowing the presence of staccatos), in this case staccatos should be highlighted. Although they are used rarely (M-4, 10, 12, 16), they carry a characterial, programmatic, and emotional function.

The meter in *March*, although in its total course of 13 measures the metric measure is not marked (presumably a technical issue), according to the calculation, it is 4/4 and unchanged. It should be emphasized here that the work was studied from the manuscript, and after all analyses, the absence of barlines cannot be treated as an ametric work, but as a technical omission. The piece begins with an anacrusis. The following table, unlike analogous tables in the analyses of other works, also includes a row for knocking, as an important element of the composer's stylistic expression and as an acoustic phenomenon of contemporary music, which in this case, based on the aesthetic effect, also appears as a metric function.

Table 29. Metric dynamics and knocking

Measure	0	1	2	10	11	Measure	0	1	2	4	5	6	8	10	12	13
Accents / Quantity	1	4	2	1	4	Knocks	1	4	2	2	1	2	2	1	1	1
Total	//	//	//	//	//	12	//	//	//	//	//	//	//	//	//	17

Song/Pesem

Meter – In the course of 40 measures, which is considered a relatively short length, the metric measure changes 19 times. Exactly, there are a total of 20 metric states, which in mathematical proportion results in a change in 50% of the measures. The rhythmic value of the metric units remains unchanged throughout (quarter-note value), while the number of metric measures is two. Only the meters 3/4 and 4/4 are used. These changes, among other things, are made possible by rhythmic augmentations, especially in the repeated A section, as well as by irregular rhythmic figures.

Table 30. Changes of the metric measure

1	Measure (position) of the change	1	5	6	7	9	10	11	14	17	19
2	Quantity of metric units	4	3	4	3	4	3	4	3	4	3
3	Value of metric units	4	4	4	4	4	4	4	4	4	4
1	Measure (position) of the change	23	25	28	29	30	31	32	35	38	39
2	Quantity of metric units	4	3	4	3	4	3	4	3	4	3
3	Value of metric units	4	4	4	4	4	4	4	4	4	4
	Frequency of change	20									

Metric dynamics – The accents (*marcados*), as one of the means that in Z. Ballata's creativity gain a significant aesthetic function, in this work, unlike the others, are in a very modest number. A total of eight accent marks appear.

Table 31. Metric dynamics

Measure	5	9	11	22	33	34
Number of accents	1	2	1	1	1	2
Frequency of accents	8					

Conclusion

Regarding meter and metric measure, binary measures dominate, while ternary ones are very rare. In most works, the metric measure is highly changeable, with the characteristic that the metric unit remains constant. However, in works where the program imposes uniformity, the composer is careful and does not change it. Irregular measures with 7 and 5 units are also present. These latter ones stem from Albanian folk music, but the musical material used and the way it is developed do not allow a clear identification of this origin. The metric dynamic *marcato* is strongly expressed in most of the analyzed works. They accompany important aesthetic moments, dynamic gradations, climaxes, and serve as a means of rhythmic counterpoint. It is observed that they are used to enhance the strength of these moments, whereby metric dynamics gain the role of an aesthetic and dramaturgical element. Except for one work that has a symmetrical distribution of accents, in the others they are either isolated within a short phrase or clustered and dense within the narrow zone of the climax.

Biodata of Author



Dr. Indira Çipa studied in Prishtina, completed her Master's degree in Skopje (Republic of Macedonia) in the field of Piano Teaching Methodology, and defended her doctorate in Tirana. Since 1985, Çipa has worked in various institutions: piano pedagogue at UBT College (2021), SHM "Prenk Jakova" – Prishtina (2013–present), University of Prishtina "Hasan Prishtina" (2007–2021), AAB College – Prishtina (2012–2013), where she also served as college director and head of the Faculty of Music (2004–2009), lecturer of piano; at "Pjetër Budi" College she was Dean of the Faculty of Organizational Sciences; at the State University of Tetova (Republic of Macedonia, 1996–2004) she was a lecturer in piano; Director of the Municipal Directorate for KSR (2001); and at "Lorenc Antoni" Secondary Music School, Prizren (1985–2004) she worked as a piano pedagogue and accompanist.

Since 2008, Dr. Çipa has published the monograph *Njohja e talentit në pedagogjinë pianistike* (*Recognition of Talent in Piano Pedagogy*), two school textbooks, 20 papers in international scientific journals, participated in 18 scientific conferences, and authored dozens of reviews, professional consultations, and editorial work for book publications.

Some of her scientific works include:

(2022) *Gjuha muzikore e Zeqirja Ballatës në veprën pianistike Echi Delle Montagne Maledette* (*Music Language of Zeqirja Ballata in Piano Work Echi delle Montagne Maledette*)

(2018) *Gjuha muzikore e Zeqirja Ballatës në veprën pianistike Fantasia Rustica* (*The Musical Language of Zeqirja Ballata in His Piano Work Fantasia Rustica*)

(2018) *Valle nr. 1 e Ballatës* (*Ballata's Valle/Dance No. 1, Example of Atonal Expression in Miniature*)

(2018) *Opusi muzikor i Zeqirja Ballatës* (*The Musical Opus of Zeqirja Ballata*)

(2018) *Karakteristikat e gjuhës muzikore në veprën pianistike Plaku i Maleve të Zeqirja Ballatës* (*Characteristics of the Musical Language in Zeqirja Ballata's Piano Piece Plaku i Maleve*)

(2018) *Sensitiviteti atonal në Variacionet Sensitives të Zeqirja Ballatës* (*Atonal Sensitivity in Variations Sensitives of Zeqirja Ballata*)

(2017) *Aspektet e modernitetit stilistik në veprat pianistike të Zeqirja Ballatës* (*Aspects of Stylistic Modernity in Piano Works of Zeqirja Ballata*)

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