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**“INVENTORY OF PERFORMES  
ON  
ALBANIAN FOLK ISO-POLYPHONY”**

*“A Masterpiece of the Oral and Intangible Heritage of Mankind”  
safeguarded by UNESCO*

Tirana, 2010

Vasil.S.Tole

*“Inventory of performers on iso-polyphony”*

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Abbreviations used:

<b>VA</b>	<b>Vegla Aerofone</b>	<b>Aerophone</b>
<b>VI</b>	<b>Vegla Idiofone</b>	<b>Idiophone</b>
<b>VK</b>	<b>Vegla Kordofone</b>	<b>Chordophone</b>
<b>VM</b>	<b>Vegla Membranofone</b>	<b>Membranophone</b>

## A

**Ademi, Qazim**

(Matogjin, Vlora, 1876 - Matogjin 1939)  
Famous bard and singer of Lab iso-polyphony.

Ency. Qazim Ademi's songs are considered successors to the *Demirçe* songs of another famous bard, Demir Ago Mystehaku – Vlonjati (Matogjin, c. 1780 - 1845), who is also mentioned by Spiro Dine. According to Gaçe, about 60 songs composed by Qazim Ademi are still popularly sung. Qazim Ademi is also mentioned in relation to the men's laments known as "with lacerations" (*me të çjerre*) and "with clawed faces" (*të grisura të faqeve*). His interpretations were highly individual, so that even now iso-polyphonic songs of the lament/elegy type are popularly referred to as *Qazimadmirçe* songs. The *Qazimadmirçe* tradition of performing songs and dances with an *a capella* vocal accompaniment is followed by other prominent singers from the Lumi i Vlorës area, such as Saliko Dalan Salaj and Avdul Ymeri, etc.

Lit: Dine, Spiro "Valët e detit", Sofje, 1908; Gaçe, Bardhosh. "Kënga popullore e lumit të Vlorës", Tirana, 1995 etc.

**Aerophone:**

Category used in the classification of folk instruments.

**Ency. Folk instruments classified as aerophones produce their sound by the vibration of air within the body of the instrument. This category contains such folk instruments as: picangë (leaf), fuzë, fugë, bredhkaçe (bullroarers), vron (gourd), bobël (horn), llullak (bark trumpet), kollomidhë, niellëse, bilbil (whistles), cyl, stërkalc, bardhaçkë, fyell, cirifilë, fyelldrejt, (fipple and end-blown flutes), biculë (double flutes), pipëzë, zumarë (folk reed pipes), gajde, karamunxë (bagpipes), glyrë, surla (shawms), gërnëtë (clarinet), gëzhojë (shell). Aerophone folk instruments are in common use throughout the whole of the Albanian ethnomusicological territory.**

**Lit: Sokoli, R. Miso, P. "Veglat muzikore të popullit shqiptar", Tirana, 1991 etj.**

**"A.F.O. Drita":**

The Albanian Folk Orchestra *Drita* consists of American musicians who perform Albanian folk music in America.

Ency. *Drita* was formed in Los Angeles in 1982 by Jan Price, with the aim of spreading awareness of Albanian music in

America., and to date the group has performed in San Francisco, New York, Chicago and Los Angeles. Jan Price was inspired to form the group in 1968, during his first visit to Albania. Since then he has visited Albania over 30 times, gathering and recording a considerable amount of Albanian folk music, as well as collecting studies of the subject. *Drita's* first CD, including performances of about 20 Albanian folk songs and melodies, was released in 1999. The songs recorded on their CD include *A kanë ujë ato burime*, *Qeraxhi i Grebenesë*, *Lule të bukura ka Tirana*, *Kaba me gërnetë*, etc. The personnel of *Drita* are: Joe Carson, *çifteli* and *llautë*; Joan Friedburg, *llautë*, *çifteli* and vocals; Linda Levin, vocals, *çifteli* and *dajre*; Leticia Lucca, accordion and *çifteli*; Rob Stokes, clarinet, *gajdë* and *fyell*; Jan Price, vocals, *lodër*, *dajre* and *darabuke*.

#### **A.K.K.V.P**

*Ansambli Kombëtar i Këngëve dhe Valleve Popullore* (The National Folk Song and Dance Ensemble). State Arts Institution which preserves, cultivates and disseminates folk songs and dances from the whole of Albania.

Ency. The institution was first established in 1957 as the Folk Song and Dance Ensemble, (*Ansambli i Këngëve dhe Valleve Popullore*), and was conceived of and directed by composer Çesk Zadeja and choreographer Gëzim Kaceli. It consisted of a folk orchestra, singers, chorus and a dance group. According to Tish Daija, composer and People's Artist, and one of the artistic directors of the AKKVP, the ensemble was intended to reflect the art of all areas of Albania. According to the *FESH: The AKKVP* deals with trans-national Albanian folklore, including that from Kosova and that of the Arberesh. One of the AKKVP's major contributions is to have supported and performed hundreds of folk songs and dances arranged by Albanian composers, a considerable number of which have been published by the *Shtëpia Qëndrore e Krijimtarisë Popullore*. The ensemble has given dozens of concerts throughout Albania, participated in many international tours, and performed successfully in three continents, Asia, Europe and Africa. Among the distinctions its performances have been awarded are the *Collier d'argent* of the Dijon International Folklore Festival, on 4 September 1970, and the *Doruntina e argjendit* at the *Folk Area-2000* festival in Tirana.

Distinguished singers and recipients of the title of Honoured Artist who were founding members of the AKKVP, include Luçie Miloti, Xhevdet Hafizi, Fitnete Rexha, Naile Hoxha, etc. Composers who have worked as artistic directors of the AKKVP

include Tish Daija, People's Artist, Limoz Dizdari, Honoured Artist, Aleksandër Peçi, Honoured Artist, Agim Krajka, Honoured Artist, Arian Avrazi, etc., while the chorusmasters include Milto Vako, Honoured Artist, Xhemal Laçi, Honoured Artist, etc. Instrumentalists include Ethem Qerim, Selim Asllani, Ndue Shyti, Lakmi Hasani, Lulëzim Cara, etc., and among the choreographers are Panajot Kanaçi, Peoples' Artist, Gëzim Kaceli, Honoured Artist, Fehni Shaqiri, Honoured Artist, as well as the renowned Besim Zekthi, Honoured Artist, Lili Cingu, Rezhep Çeliku, Honoured Artist Besim Jazexhiu, etc. In 2003 the State Dramatic Company of the National Folk Song and Dance Ensemble was established pursuant to Law 9631 of 30 October 2006, on Theatrical Arts, Article 34 :”the AKKVP shall be merged with the TKOB (National Opera and Ballet Theatre) to form the National Opera, Ballet and Folk Ensemble Theatre.  
See: Arranged folk songs.

Lit: Zadeja, Çesk “*Ansambli Shtetëror i Këngëve dhe Valleve Popullore*”, Ylli, nr. 9, pp. 11-12; Harapi, Tonin “*Këndojmë dhe vallzojmë*”, “Drita”, 1962, 30 September; Zadeja, Çesk “*Ansambli Shtetëror i Këngëve dhe Valleve Popullore*”, “Ylli”, 1962, nr. 9; Çefa, Sandër “*Disa probleme të ansamblit popullor*”, “Drita”, 1965, 12 Dhjetor; “*Fjalori enciklopedik shqiptar*”, Tirana, 1981; Rrota, Tonin “*25 vjetori i krijimit të AKVP*”, “Skena dhe Ekranit”, 1982, nr. 4; Tërshana, Engjëll “*Panajot Kanaçi*”, Tirana 1998; Goshi, Katerina, Daja, Lili “*Muzika në Shqipëri*”, Tirana, 1998; Daija, Tish “*Në skenat e tre kontinenteve*”, Tirana, 1999 etj.

**National activities linked with iso-polyphony:**

Events promoting the qualities of intangible heritage in the area of iso-polyphony.

Ency. Pursuant to Law no. 9048 of 7 April 2003, on Cultural Heritage, *et al.*, the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, Paris, 2003, ratified by the Albanian Government in 2006, and sub-legal enactments in this field, several important national events aimed at preserving and promoting the qualities of folk iso-polyphony are organised within the Republic of Albania. These include:

- The National Typological Folklore Festival (FFTK) of *Saze* and Folk Bands, Korçë.

The FFTK of *Saze*, a national intangible culture event, focuses on the musical tradition of the *saze*, as an embodiment of instrumental iso-polyphony. The music of the *saze* is found

throughout the south, south-east and south-west of Albania, especially in the urban music of Korçë, Vlorë, Pogradec, Përmet, Berat, Leskovik, etc. Other towns which have *saze* ensembles, although lying outside this cultural zone also participate in this event, as is the case with the Lela family of Tirana, etc. This festival has been held regularly in the town of Korçë since 1994, in cooperation with the local municipality, and in accordance with the Statute of National Typological Festivals approved by the Ministry of Culture.

- The FFTK of Iso-Polyphony, Vlorë.

The FFTK of Iso-Polyphony, a national intangible culture event, focuses on the non-instrumental iso-polyphonic tradition, and is held in Vlorë on the eve of the November festivals. This festival, which by now occupies a place in tradition, is an outstanding example of Albanian polyphony as a manifestation of popular creativity. The purpose of the festival is to present, encourage and promote the finest values and achievements of this genre, and to revive the cultural life of the areas where iso-polyphony is the chief form of artistic expression. With this end in view, the finest performers from all parts of the country are invited to participate. Folk polyphony groups from towns with musical traditions, such as Korçë, Gjirokastër, Sarandë, Vlorë, Gramsh, Tepelenë, Përmet, Skrapar, etc, participate in the festival, as do groups from the north whose songs feature two or more voices. It is also intended to invite groups from other areas of the Balkans which have a polyphonic song tradition, such as Greece, Macedonia, etc. Prizes are awarded by a jury of specialists. This festival has been held regularly in Vlorë since 2001, in cooperation with the local municipality, and in accordance with the Statute of National Typological Festivals approved by the Ministry of Culture. Following the proclamation of iso-polyphony as a “Masterpiece of the Oral Heritage of Mankind” by UNESCO in 2005, on 25 November, the festival has begun on that date each year, closing on 28 November, Albanian Independence Day.

- FFTK of Folk Dance, Lushnjë:

The first National Typological Folklore Festival of Folk Dance was held in the town of Lushnjë in 2006. The purpose of this festival is to present, encourage and promote the finest values and achievements of genre of folk dance, and to revive the cultural life of Lushnjë and the surrounding area. With this end in view, the finest performers from all parts of the country are invited to



participate. It is also intended to display as many folk costumes from the entire country as is possible. The festival is held in cooperation with the local municipality, in accordance with the Statute of National Typological Festivals approved by the Ministry of Culture.

- Folklore Festival of Folk Musical Instruments (FFVMP), Gjirokaštër.

The FFVMP is a cultural and artistic event concentrating on folk songs and melodies accompanied and interpreted by folk musical instruments such as the *fyell*, *sharki*, *çifteli* (plucked string instruments), *gajde* (bagpipe), *cyledyare* (double pipe), etc. This event is organised on a District basis and has been held since 2002. The Folklore Festival of Folk Instruments is a multicultural event during which the performances that take place in the citadel of the museum-city of Gjirokaštër (proclaimed a World Heritage Site by UNESCO) are accompanied by other events, such as exhibitions, launches of publications, seminars, etc. The FFVMP invigorates cultural life in the citadel and the historic centre of the town, as well as promoting and presenting cultural and folklore values, with a particular emphasis on the interpretation and accompaniment of folk instrumental music. The FFVMP encourages cultural tourism and stimulates traditional craft businesses in the historic centre of town. The festival is mounted by the District of Gjirokaštër in cooperation with the Ministry of Tourism and Culture.

- International CIOFF (International Council of Organizations for Folklore Festivals and Folk Art) Festival, Përmet:

This is the only international festival of ethnic, cultural and linguistic minorities to be held in Albania, and it takes place under the auspices of the CIOFF. Albania is a member of the CIOFF, and the Albanian Section is based in the town of Përmet, where the first festival was held in 2001. The *Përmeti Multikulturor* (Multicultural Përmet) International Folklore Festival is the only cultural and artistic event to include the folklore of the minorities and ethnicities living in Albania. Përmet was selected because it is a town where a variety of cultures and ethnicities co-exist and encounter one another, as well as being the birthplace of such masters of folk song as Laver Bariu, Mentor Xhemali, Remzi Lela, and others. Along with the performances, which are held in the main square, other events such as symposia, exhibitions, book launches, etc. are also

organised as part of this multicultural event. The festival is intended to invigorate the cultural life of Përmet and the surrounding area, and to promote and present the cultural values of the ethnic groups and minorities at countrywide and regional level, inspiring peace and friendship between the ethnic groups and peoples of this regions during Albania's integration into Europe. The event is also intended to promote cultural tourism and encourage local businesses, and has been marked by successful cooperation between the local authorities and the Përmet Chamber of Commerce, and has been followed with considerable interest by local people, who regard it as a festival of their own songs and folk dances, and one which fully appreciates their local culture. The festival constitutes a major achievement for the entire Albanian folklore movement, since it displays the country's remarkable fund of folklore, has put Albanian tradition firmly on the global map, and has established an important reference point in Albania for the worldwide CIOFF, which covers the expenses of the festival. The Statute of this festival was approved by a Decision of Përmet Municipal Council in December 2006, the legal enactment prescribing the organisation of this activity.

Lit: Dalli, I "Informacione", *Kultura Popullore*, 1-2/2001, fq. 293-295; Shkreli, Inis "Festivali Kombëtar i Sazeve dhe Orkestrinave Popullore në qytetin e Korçës", *Kultura Popullore*, 1-2/2005, p. 290-291; Qafoku, Klodian "Festivali Kombëtar i Polifonisë", *Kultura Popullore*, 1-2/2005, p. 292; Çausi, Fitim "Shpirti i popullit në këngë", 2006;

**Amphion and Zethos:** Mythological brothers who built the walls of the town of Durrës.

Ency. According to Moikom Zeqo, Amphion was the king of Thebes, the son of Zeus and a distinguished musician. His brother Zethos was a member of the famous expedition of the Argonauts, who first encountered the Sirens, and it was Orpheus who drowned out their voices with the music of his lyre. Zethos had wings, and was thus aman who could fly.

Lit: Zeqo, Moikom "Aspekte të mitologjisë ilire", Tirana, 1996.

**Antoni, Kristaq:** (Bucharest, 25 December 1907 – Tirana, 17 March 1979), People's Artist (1975). Distinguished singer of Albanian lyrical and folk music.

Ency: He was noticed for his talent at an early age. Between 1925 and 1928 he attended drama school in Bucharest and subsequently acted in 14 films. While attending this school he also took singing lessons from Mihal Toskani, a tenor of Albanian origin. At the age of 17 he sang the Korçë folk song “Korçë moj e zeza Korçë” (Korçë, Black Korçë). In 1932 he came to Albania and gave a number of concerts of folk songs and arias, accompanied on the piano by Lola Gjoka. In 1939 he returned to Albania for the last time. When the Opera and Ballet Theatre was founded he appeared on its stage as a lyrical soloist. As an operatic performer he interpreted roles in *La Traviata* (1956), *Ivan Suzanin* (1957), *Cavaliere Rusticana* (1958), *Don Pascale* (1959), *Lulja e Kujtimit* (1961), *Mrika*, etc. In the 1940s Antoniu was among the first to record Albanian urban folk songs, for the Columbia record company in Italy. These were urban songs from all areas of Albania: Shkodër, Korçë, Berat, etc. The period when Antoniu recorded folk songs was marked by the inception of the revival of artistic life in the major towns of Albania by a number of lyrical artists who had recently graduated abroad in Italy, Austria, etc. It was at these concerts that urban folk songs were performed with piano accompaniment for the first time. The piano accompaniment was provided by Pjetër Dingu, while the songs with an orchestral accompaniment were performed by an Italian orchestra contracted by the Columbia record company.

The IP folk songs that he performed included: “*Zogë ku më qënke*”, “*Shkonte plaka malit-e*”, “*Çelni ju lule çelni*”, “*Bilbil o mor i mjeri bilbil*”, “*Se ç’këndon bilbil*”, “*As aman o syri i zi*”, “*O moj e vogëla si floriri*”, “*O e bukura More*”, as well as “*Dashnor t’u bana*”, “*O sabah i parë*” and others. 1968 saw his final stage appearance as a singer. The folk songs sung by Antoniu and Honoured Artist Mihal Cikos (1900-1986), which were succeeded by the interpretations of People’s Artist Zihni Berati (Berat, 24 April 1922 - Tirana, 6 May 1992), Honoured Artist Hysen Pelling (Shkodër, 8 May 1921 - Tirana, 1999), People’s Artist Ibrahim Tukiçi (Shkodër, 1926 - Tirana, 2005), People’s Artist Mentor Xhemali (Përmet, 1924 - Tirana, 1992), etc., provided the first examples of the Albanian school of lyric folk song interpretation.

Lit: Pelling, Hysen “*Një talent i artit tonë vokal*”, “*Zëri i Popullit*”, 25 December 1957; Këlliçi, Zamir “*Jeta dhe aktiviteti koncertal i Artistit të Popullit Kristaq Antoniu*”, “*Nëndori*”, 1978, nr. 4; Mula, Avni, Çako, Gaço “*Nga përvoja e një artisti*”, “*Drita*”, 5 February 1978; Avrazi, Gaço “*Zëri i paharruar i*

*Artistit të Popullit Kristaq Antoniu*”, “*Nëndori*”, 1979, nr. 5; Hajro, Riza “*Për të kujtuar një kohë*”, Tirana, 1998; Koço, Eno “*Kënga lirike qytetare shqiptare e viteve 30*”, Tirana, 2002, etc.

**Arbëreshe:**

Term from folk musical practice signifying that the composition of folk music, or the manner in which it is performed, relates to the Arberesh of Italy.

Ency. According to Scaldaferri, there are 94 villages in Italy founded by Albanian emigrants during the 15<sup>th</sup> to 18<sup>th</sup> centuries, mainly as a result of the Turkish conquest of the Balkans. There are five Arberesh villages in Palermo, three in Catania, one in Agrigento, 31 in Cosenza, one in Reggio Calabria, one in Potenza, eight in Foggia, 10 in Taranto, one in Lecce, one in Avelino, one in Benevento, one in Pescara, eight in Campobasso, etc. Traces of an archaic iso-polyphony have been observed in the sung musical tradition of the Arberesh of Italy (in addition to influences from the Abruzzo, Pula, Venice and Dalmatia), particularly in the musical culture of Molisia. Professor Diego Carpitela has written that certain choral songs (those celebrating the wagon that has won the traditional race in Ururi) display typical features of Albanian polyphony. Beniamin Kruta was of the same opinion, asserting that the polyphonic features of these songs resembled those of the land of their origin, especially from the aspect of their typological structures. A very specific type of lament, combined with dance, may also be encountered in the mourning tradition of the Arberesh of Molisia. The mourners simultaneously sway the trunks of their bodies and wave a white scarf over the face of the deceased with their right hand, while executing a type of dance, crouching on the spot. This type of mourning is called *valleza* (dance-like). An Arberesh proverb says: *Nga shpija e kënkëtarit mos qej kënkë* (Let no lament sound from the house of the singer).

Lit: Markiano, Mikel “*Këngë popullore arbëreshe të kolonive të Italisë*”, Foggia, 1908; Markiano, Mikel “*Këngë arbëreshe të Kapitanatës dhe Molizës*”; Carpitela, Diego “*Sulla musica popolare Molisiana*”, “*La capa*”, June 1955, pp. 21-22; Shuteriqi Dhimitër, “*Disa të dhëna mbi folklorin abëresh të Italisë në vitin 1830*”, “*Kultura Popullore*”, 1/1980, pp. 113-132; Mateo G. Di Lena, “*Këngët popullore të arbëreshëve Molizianë*”, *Kultura Popullore*, 2/1980, pp. 145-158; De Gaudio, Innocenzu. “*Gli Albanesi di Calabria: Canti bivocali delle comunita arbëreshe (provincia di Cosenza)*”. *Ricerche etnomusicologiche: Archivio sonoro 6* (Albatros, VPA 8501, Bologna: U. Deli Studi. Dipartimento di Musico e Spettacolo, 1990), LP 26 p; Scaldaferri,

Nicola. *“Musica arbëreshe in Basilicata”*, Adriatica Editrice Salentine, 1994, 324 p; Bellusci, Antonio *“Dizionario fraseologico degli albanesi d’Italia e di Grecia”*, Italia, 1989; Bellushi, Anton *“Dy dorëshkrime anonime paraderadiane me këngë popullore arbëreshe”*, Kultura Popullore 2/1981, pp. 153-156; Kruta, Benjamin *“Polifonia-trashëgim i lashtë kulturor i popullit shqiptar”*, Kultura Popullore, 2/1982, pp. 47-48; Marafioti, Xhirolamo *“Mbi arbëreshët e Kalabrisë në vitin 1601”*, Kultura Popullore, 2/1982, pp. 185-187; Gambarara, Daniele *“Të folurit shqip në Italinë e bashkuar”*, Kultura Popullore, 2/1983, pp. 169-186; Bellusci, Antonio *“Magia, miti e credenze popolari”*, Ricerca etnografica tra gli Albanesi d’Italia, Cosenza, 1983, p. 137; Tirta, Mark *“Migrimi i shqiptarëve jashtë atdheut”*, Kultura Popullore, 2/1987, pp. 113-132; Panajoti, Jorgo *“Rreth elementit kombëtar dhe origjinal në baladat popullore arbëreshe”*, Kultura Popullore, 1-2/1993, p. 3-10, etc.

**Arvanitase:**

adj. and n. Term from folk musical practice signifying that the composition of folk music, or the manner in which it is performed, relates to the Albanians of Greece, the Arvanites.

Ency. There is a significant poem by Naim Frashëri about the Arvanites and their important role in the success of the revolution that proclaimed the Greek state:

*E kush e bëri Morenë,  
Gjithë shqipëtarë genë,  
S’ishin shqiptar Marko Suli?  
Xhavela e Mjauli?*

(Who created the Morea?  
They were all Albanians.  
Were not Marko Suli,  
Djavela and Miaulis Albanians?)

Lit: Jani P. Gjikas, *“Oi Arvanites kai to arvanitiko tragudhi stin Helladha”*, Athens, “Manutios”, 1978, p. 118; Domi, Mahir Shkurtaj, Gjovalin *“Botime e njohuri të reja për arbëreshët e Greqisë, për kulturën dhe gjuhën e tyre”*, Kultura Popullore, 2/1986, pp. 181-190; Bellusci, Antonio *“Dizionario fraseologico degli albanesi d’Italia e di Grecia”*, Italy, 1989; Lapis, Vangjelis *“Dasma arvanite-kundurite”*, Athens, 1980; Kola, Aristidh *“Gjuha e perëndive”*, Tirana, 2003, etc.

**A.P.R.:**

*“Albanian Phonograph Records”*. The A.P.R company was the first 20<sup>th</sup> century recording enterprise to record Albanian folk

music.

**Ency. A.P.R** was the brainchild of the Korçë musician and patriot Spiridon T. Ilo, and was founded in 1923. Ilo conceived of the idea of a record company after recording with the famous Arberesh tenor Giuseppe Mauro for the Columbia record company in about 1920, the year when Mauro sang the lead in Verdi's *Otello* at the New York Metropolitan Opera. There was great interest when Ilo's recording was immediately succeeded by his establishment of a record company, seen as a significant step in preserving its founder's musical values, as well as all the compositions waiting to be "immortalised" in the grooves of the discs inscribed with "Records and Phonographs – ALBANIAN. Spiridon T. Ilo. Proprietor. THE SPIRODON RECORD Co." This was an important initiative in a number of related to the cultural and artistic developments as a whole in Albania from the 1920s to the 1940s. However, since various opinions on the quality of these records were expressed at the time, we should mention that the APR was also established as a result of a wish to control the structure of Albanian music of the period, in other words, to integrate the creation, interpretation, circulation and sale of musical material. Ilo is known to have sold gramophones at prices within the reach of Albanian consumers at the same time as selling records. This record company also introduced the concept of copyright to the Albanian market, as a lifelong right of the composers and interpreters of music. From the standpoint of the repertoire recorded, the Spiridon Record Co. gave precedence to the most prominent features of the folk musical culture of the Korçë area and of Southern Albania, as well as to patriotic and urban music from the town of Korçë itself.

**Lit:** "Shiten fonografe", "Albania", 16 January 1919; "Albanian Record", "Dielli", 16 April 1921, p. 214; "shqipe", "Dielli", , L 922, nr. 2325, 3 January 1921; Tole, Vasil S "Sazet, muzika me saze e Shqipërisë së Jugut", Tirana, 1997; Tole, Vasil S "Folklori muzikor-Polifonia shqiptare-1", Tirana, 1999, etc.

**Ataita:**

See: *glyra*.

**Avash-avash:**

Nice and slow, take it easy.

*Ency. Avash-avash* is a term from folk musical practice with a transnational spread. It is used on any occasion when folk

musicians want a piece of music to be played at not too fast a tempo. It is also generally used for the slow dances of the south.

**Avaz:**

Melody.

Etym. Çabej: from Turk. *avaz*: voice, sound.

Ency. The FGJSSH supplies the definition: *motif of a song or piece of music*. It may be used to describe both a genre and a musical technique, and is encountered more frequently as a genre in instrumental music, for example the *Avazi i dy motrave* (melody of the two sisters) for two *buzuks* from Korçë, or the *Avazi i Aishesë* (Aisha's melody) for *fyell* from Elbasan, but it is also found as a technique, for instance when it is used as a first section of a *kaba* in free rhythm, mainly *ad libitum*. An *avaz* may be played on the following instruments: *buzuk*, *tambura* (plucked stringed instruments), *gajde*, *fyell*, *cyrle* and *xhurë* (small end-blown flute). The word also has its place in proverbs: *Po nuk u njom gurmazi, nuk merret avazi* (you have to wet your whistle before you can get a tune). The word *avaz* is frequently used in many songs from southern Albania:

(What is the nightingale singing by your window?

Go out and listen.

Go out, hear the melodies it makes

Until the lads are filled with delight.)

The word *avaz* is also used as a terminology and musical structure in contemporary Albanian music, for example in the compositions *Avaz* for four bassoons (1993) and *Avaz II* for 30 instruments (1994) by the Vasil S. Tole.

**Avdalli, Xhevat:**

**(Gjirokastër, 6 May 1908 - † 18 December 1992, Gjirokastër). Distinguished musician and singer of IPL.**

**Enc. One of the most distinguished singers of IPL, and the lead singer of the iso-polyphony group from the museum-city of Gjirokastër between 1940 and 1980, first voice/*marrës*. See: *Pleqtë e Gjirokastrës*.**

Lit: Tole, Vasil S “*Folklori muzikor-polifonia shqiptare*”, SHBLU, 1999; Kasoruh, Naxhi “*Gjirokastra e Festivalit*”, Albin, 2000; Puto, Fatos “*Xhevat Avdalli dhe bilbilat e këngës gjirokastrite*”, Gazeta Shqiptare, Tirana, no. 1593, 15 June 2000; Dino, Thanas “*Xhevat Avdalli dhe Laver Bariu*”, Tirana, 2004 etc.

**B****Babademçe:**

In Father Adem's style. Style of singing iso-polyphony from Lumi i Vlorës, closely associated with the IPL folk music tradition of this area, and in particular with the name of its distinguished singer Adem Mersini (Kaninë, 1862 - Kaninë, 1930).

Ency. A *babademçe* song has four voices, as traditional in the Lab polyphony, and is constructed of lines of six to eight syllables, followed by one line repeated as a refrain. According to Gaçe, the *babademçe* tradition of Kaninë developed its own particular characteristics, while drawing inspiration from the men's songs of Kaninë and Labëria. Other iso-polyphony vocal styles are associated with the names of other distinguished singers from Labëria, e.g.: *a marrës in Luto Kapllan's style...*, *hedhës in Bajram Isa's style...*, or *a drone in Dervish Hasani's style*,



Lit: Gaçe, Bardhosh “*Kënga popullore e lumit të Vlorës*”, Tirana, 1995 etj.

**Bakllama:**

Chordophone instrument.

Etym. Çabej: from Turk. *bağlama* “*specie di strumento a corda*”, found in other Balkan languages. It is not found in Meyer. Ramadan Sokoli derives its etymology from Persian.

Ency. Mentioned as a VK in the works of Spiro Dine, second half of the 19<sup>th</sup> Century, in a discussion of the folk music of the Albanian colony in Egypt. The *bakllama* is generally regarded as a solo instrument. Sokoli describes it as a VK of the *tambura* family, Çabej “a type of early folk guitar”. According to Miso, the *bakllama* was first combined with other instruments in the early decades of the 20<sup>th</sup> Century. In 1930s Korçë, Alo Qorri, Demka, Sulejman Bakllamaja and Demir Telhai were notable performers on this instrument in. The *bakllama* performance tradition is still alive, chiefly in south-eastern Albania, particularly in the town of Korçë.

Lit: Miklosich TEN II 79; Mladenov 13; Kutev-M.Kuteva RSSE II 319; Skok I 90; Sokoli, R. “*Gjurmime...*”, Tirana 1981; Miso, Piro “*Bakllamaja në muzikën tonë popullore*”, “*Kultura Popullore*”, 1983, no. 1, etc.

**Bardhaçkë:**

**Ceramic aerophone instrument made in the form of a water jug.**

**Ency. The *bardhaçkë* is played by being filled with water after which a vaguely melodic, gurgling sound may be extracted from it. It is not possible to play a proper melody on this instrument, and therefore the *bardhaçkë* may be considered a paramusical instrument. It is chiefly used in the south of Albania.**

**Lit: Sokoli, Ramadan “Folklori muzikor shqiptar-morfologjia”, Tirana, 1965; Sokoli. R “Gjurmime...”, Tirana, 1981 etj.**

**Baritore:**

Adj. and adv. In pastoral style. A term from the musical practice of folk IP.

Ency. The term *baritore* is used to describe folk music which is related musically or textually to Albanian shepherd life, e.g. a *kaba baritore* (shepherd’s *kaba*) or *melodi baritore* (pastoral melody). According to Çausi, “something that calls to mind pastoral life, or scenes from Albanian rural life in general”.

Instruments typically used in the performance of pastoral music are the *fyell* and *cyle dyjare*. In ancient Illyria the use of the word *bukolik* (pastoral) is encountered. See: *dyjare* and *bicule*.

Lit: Çausi, Tefik: “*Fjalor i estetikës*”, Tirana, 1998; Ceka, Neritan “*Ilirët*”, SH.B.L.U, 2000, etc.

### **Bariu, Laver:**

(Përmet, 2 May 1929)

A distinguished figure in Albanian IP folk music, as a clarinetist and as a singer. He is the founder and director of the Përmet *saze*, known throughout Albania and beyond.

Ency. The son of Bari, a folksinger and performer on the *llautë*, as a child he displayed at natural talent for simple musical instruments that he made himself from sticks of wood or from wheat stalks. After his family moved to the town of Korçë in 1935, Laver was able to hear many outstanding folk musicians of the period, such as the bagpipe-player Islami, and in particular Feim Gajdaxhiu, the father of his childhood friend Skënder. At about 10 years of age he practised his father’s *llautë* at home, and played many other folk instruments, including a type of penny-whistle made and sold in Korçë’s shops. He first played the clarinet to his father’s *llautë* accompaniment in the “Dado” dance. At the end of 1944 the family returned to Përmet, where he met *Usta* Vangjel Leskoviku, with whom he studied the *llautë* for about a year, while teaching himself the clarinet. After *Usta* Vangjel left for Vlorë, *Usta* Laver founded his own group, with which he participated in the first National Folklore Festival in Tirana (1952), where he was awarded the first prize for folk instrumentalist. In 1954 he recorded his first song with a *saze*, in 1957 a joint German-Albanian expedition recorded the group, and he subsequently recorded at Radio Tirana, where the session included three Përmet clarinet *kabas*. Throughout this period he continued to work with his *saze*, participating in every local and national folklore festival. During this period the group underwent a number of reorganisations which reflected the artistic standpoint of its founder, *Usta* Laver. In 1951 it consisted of clarinet, two *llauta*, two accordions, *def* and violin, and in 1976 it acquired a stable composition, which it still retains, of clarinet, *llautë*, accordion, *def* and violin. It was conceived of as a *saze* in traditional style, where the musicians were also the singers, and also as an instrumental group to accompany other folk singers. It is important to give full weight to the figure of Laver Bariu as performer (a clarinetist and a singer) and as the creator of many of the styles which are today thought to typify the Përmet folk music style. These include dozens of introductions to songs, *kabas*, dances, and a considerable number of reinterpretations of the

traditional repertoire of the Permët *saze*. The group performed extensively at home and abroad under the name of *Biibilat e Përmetit* (The Nightingales of Përmet), and its major achievement was to establish yet another style of Tosk folk song: the folk song of Përmet. During this period *Usta* Laver was the outstanding figure among the clarinetists of the town of Përmet and the surrounding villages, all of whom learned the basics of the Përmet clarinet style from him, and he may be regarded as the last of the masters of the great tradition of the *saze* of South Albania. During the period 1950 – 1990 Laver Bariu's *saze* was the most polished formation of all the southern *saze*. Prominent singers who performed with the group include: in the 1950s, Behije Roçi, Qemal Ponoçi, Aliu (known as Babaçja), etc.; in the 1960's Jorgo Çulli and Ilia Nasi, the brothers Sulejman Lame (Honoured Artist) and Xhelal Zeqiri, Viron Tanellari; in the 1970's People's Artist Mentor Xhemali and Ylli Zeqiri; in the 1980's Ardiana Daci, Robert Tralo, Drini Kanani, etc; in the 1990's Vaskë and Dhimitër Curri, Donika Pecollari, Anastas Naqe, Luljeta Ilia, Evgjëni Çulli, etc. In 1977, with Remzi Lela (*Çobani*) and Mentor Xhemali, they recorded all the music for the soundtrack of the film *Gjeneral Gramafoni* (General Gramophone), directed by Viktor Gjika. In 1989 *Usta* Laver was the subject of the *Shqipëria e Re* Studios documentary *Këngët e zemrës* (Songs from the Heart), directed by Todi Bozo. In April 1994 the group recorded a CD for an English company, and another CD was recorded in Greece. In 1995 another CD, entitled *Laver Bariu dhe valle dasmash* (Laver Bariu and the Wedding Dance) was recorded in Australia for *Fezollari Productions, Australia*. The group is still active musically. Its most recent appearance was as a participant in the 2000 Gjirokastër FFK. In March 2001 Laver Bariu was awarded the honour of *Mjeshtër i madh i punës* (Grand Master) by the President of the Republic. In 2001 Përmet Municipal Council proclaimed him, the Frashëri brothers, Odhise Paskali and Mentor Xhemali Honorary Citizens of Përmet. His most important recordings are preserved by Radio Tirana, Albanian Television and the Institute of Folk Arts. These include the following pieces, which are held in the *EJ* (Southern Love Songs) section of the Radio Tirana Archives:

- 2/3 "Një natë Janari", 1950, 4'30"  
 "Trëndafili fletë-fletë", 1954, 4'  
 25/1 "A kanë ujë ato burime", 1966, 4'  
 44 "Seç na ra kjo bora", 1966, 3'  
 51 "Bir t'u bëftë nëneja", Behije and Sulo Roçi, 1966, 5'  
 52 "Ballët me sedef", Viron Tanellari, 1966, 4'  
 84 "Moj kunadhja leshverdhë", Laver Bariu, 1966, 4'

- 102 “O borzilok” idem.  
 104 “Të dielën që në sabah”, Female Group, 1966, 3’20”  
 129 “Janë mbledhur shokët”, Grupi i Përmetit, 1968, 3’20”  
 174 “Shami kalemqarja”, Sazet, 1973, 3’  
 255 “Falma synë e zi”, Ilia Nasi and Jorgo Çulli, 1978, 3’  
 257 “Fluturo si gjethe”, S. Lame and L. Bariu, 1978, 3’  
 297 “Potpuri”, Sazet e Përmetit, 1980, 3’30”  
 360 “Porsi yll mëngjesi”, Jorgo Çulli and Ilia Nasi, 1982, 4’  
 411 “Qeraxhi...”, D. Pecollari, Dh. Papa, 1983, 4’30”  
 412 “Sykaleshe”, A. Daci and R. Tralo, 1983, 4’15”  
 691 “Një natë Janari”, D. Pecollari and L. Ilia, 1988, 2’45”  
 692 “Bëje dru në përcëllimë”, A. Daci and R. Tralo, 1988, 2’12”  
 693 “Ç’deshe që vajte në krua”, V and Dh. Curri, 1988, 3’45”  
 694 “Të keqen të flokut”, A. Jaçe and D. Abedini, 1988, 2’30”  
 695 “Poshtë nga çairët”, R. Malka and V. Gore, 1988, 3’22”  
 696 “Baluket s’ti nxë shamia”, Z. Laskaj and L. Ilia, 1988, 2’  
 697 “Tanë moj Tanë”, Xh. Zeqiri and S. Lame, 1991, 4’10”  
 5 “Kaba Përmetare”, Laver Bariu, 1966, 4’  
 16 “Kaba”, Laver Bariu, 1966, 4’30”  
 21 “Kaba”, Laver Bariu, 1966, 2’40”  
 149 “Kaba me klarinetë”, Laver Bariu, 1978, 2’30”  
 170 “Kaba me klarinetë”, Laver Bariu, 1982, 4’30”  
 172 “Kaba me klarinetë”, Laver Bariu, 1982, 7’  
 222 “Kaba me klarinetë”, Laver Bariu, October 1990, 5’

**Lit: Novruz, Turhani “Virtuozët përmetarë”, “Ylli” 7/1978, pp. 15-18; Çapajev, Gjokutaj; Avdulla, Kënaçi “Det në këngë e mal në valle”, “Zëri i Popullit”, 10 October 1978, p. 3; “Intervistë me Laver Bariun”, “Zëri i Rinisë”, 6 September 1980, p. 3; Niko Mihali “Çfarë do të paraqesin artistët përmetarë”, “Zëri i Popullit”, 30 September 1983, pp. 1-3; Shpëtim Shehu, “Duke folur për një orkestrinë të njohur popullore”, “Zëri i Popullit”, 3 October 1980; Eno Koço, “Grupi i muzikës popullore të Përmetit, në vendet skandinave”, Zëri i Popullit, Tirana, 26 September 1990; Thoma Dimçe, “Laver Bariu pushton Athinën”, “Java”, 12 November 1994, pp. 1-3; “Rreth shtëpisë së Laverit gjithshka është e bukur”-Interview, “Intervista 88”, p. 5; “Laver Bariu akuzon”, “Dita”, dt. 20 April 1995, p. 2; Agim Xhafka, “Eveniment në kulturën tonë kombëtare”, “Koha Jonë”, 14 March 1995, p. 13; “Intervistë me Laver Bariun”, “Intervista 105”, p. 7; Vath Koreshi, “Në gjurmë të artistëve të humbur”, “Festival”, 24 September 1995, p.3; Niko Mihali, “Panteoni përmetar”, in “Prometeu”, 14 October 1995, p. 3, Niko Tyto, “Laver Bariu”, “Fjala sot”, October 1996, no. 23,**

p. 4; Tole, Vasil S. “Sazet, muzika me saze e Shqipërisë së jugut”, Tirana, 1998; Tase, Pano “Ç’u këput një yll”, Tirana, March 2001; Thanas Dino, “Xhevat Avdalli dhe Laver Bariu”, Tirana, 2004, etc.

**Batoq:** n. Clapper of a bell.  
Ency. It is the rhythmic striking of the clapper on the body of a bell that produces its sound. This term is encountered in Southern Albania.

Lit: Tase, Pano “*Visaret e Kombit*”, Vol. XII, Tirana, 1941, etc.

**Bejte:** Flyting, doggerel.

*Fjalë odash* (Guestroom Speech) or *muhabet sofre* (Table Talk) improvised on the spot, with or without a melody, in order to mock or poke fun at other parties to the conversation

Enc. According to Sokoli: “folk verses with a very humorous or joking content”. According to the FGJSSH they are lyrical and satirical verses, composed by folk poets, usually on the spot. According to Eqrem Bey Vlora, “when many persons meet together, custom demands that they deride one another with brief verses”. *Bejte* are very simple in terms of melody and content. They are encountered throughout Albania, as well as among the Albanians beyond its borders. Koliqi observes that “mastery of this form lies in a cutting description of some twist of character, within the compass of four lines”. In South Albania *bejte* are sung polyphonically.

*Një dervish që rri në portë  
pa dëgjoni ç’bejte thotë:  
I zot’ i shtëpisë rroftë  
dhe djali ju trashëgoftë.*

(A Dervish standing at the door,  
Listen to what the verses said:  
Long live the master of this house  
May his sons inherit when he’s dead.)

Gjirokastër

Among the Arberesh of Italy they are called *parambote*.

Lit: Ndocaj, F. “*Bejtet e karnavaleve*”, “Nëntori”, 1958, no. 6, pp. 185-212; Sokoli, Ramadan “*Humori dhe satira në lirikën*

*tonë popullore*”, “Nëndori”, 1961, no. 1, 2; Sokoli, Ramadan “*Folklori muzikor shqiptar-morfologjia*”, Tirana, 1965; “*FGJSSH*”, Tirana, 1980; Malahoxha, Sitki “*Nga krijimtaria e bejtexhinjve ulqinakë*”, “*Shkodra në shekuj-II*”, Shkodër, 1989; Sugarman, Jane C. “*Engendering song*”, University of Chicago Press, Ltd., London, 1997; Zaja, Sami C. “*Heti njeri i urtë i Shkodrës*”, Shkodër, 2000; Vlora, Eqrem “*Nga Berati në Tomorr*”, Tirana, 2003, p. 82; Koliqi, Ernest “*Vepra 4*”, Prishtinë, 2003, p. 207, etc.

**Bejtexhi:** Composer of *bejta* or a participant in their performance.

Ency. The form *bejtar* is also found. *Bejtexhi* were also fine singers, and were known in all parts of Albania. Such figures as Molla Hysen Dobraçi (18<sup>th</sup> century), Osja i Falltores, Matish Prendushi, etc, are spoken of in Shkodër. The heyday of the *Bejtexhi* in literature was the 18<sup>th</sup> century.

Lit: Gurashi, Kolë; Sheldia, Gjush “*Ahengu shkodran*”, in the “*Shkodra*” Almanac, 1/1961, p. 210;

**Beratçe:** Term from folk musical practice.

Ency. The term *Beratçe* is used to describe folk music originating in the town of Berat, and may refer to a song, a melody or dance. One particularly well-known example of a composition with this title is the *Çamçe-beratçe* performed by the distinguished clarinetist Remzi Lela (Çobani).

**Biculë:** n. Double flute constructed from a single block of wood.

Etym. There is no comprehensive explanation. According to Çabej, “One combination of the *cule* with some other word (*daule?*) appears to be the *bixaule* shepherd’s flute from Tatzat near Delvinë. Around Vlorë there is also the compound *culdyjare*, as a single word formed from *cule dyjare*, also in dialects.

Ency. The earliest evidence is a figure of a horned Pan with goat legs, playing a wind instrument with a forked tube, carved on a ring from the 15<sup>th</sup> century BCE. A type of double flute is also documented in Apollonia, south-western Albania, in the 6<sup>th</sup>–5<sup>th</sup> century BCE, and in the upper Vijosa valley in the 4<sup>th</sup>–3<sup>rd</sup> century BCE, etc. The *bicule* is known in many villages in Labëria under the name of *cylë dyjare*. The *bicule* is found widely distributed in Labëria, where it is normally encountered as an instrument of Lab

shepherds, but it is also used to accompany vocal polyphony. Famous performers on the *bicule* from the second half of the 20<sup>th</sup> century include: Petref Likaj from Mavrovë, Vlorë; Asllan Nora from Fushëbardhë, Gjirokastër; Arap Çeloleskaj from Vranisht, Vlorë; Ago Beqiraj from Tërbaç, Vlorë; Jakup Gjikondi from Vranisht, Vlorë, etc.

Lit: “*Melodi dhe valle popullore instrumentale*”, Tirana, 1969; Sokoli, R; Miso, P “*Veglat muzikore të popullit shqiptar*”, Tirana, 1991; Kruta, Beniamin “*Kultura Popullore*”, 1990, no. 1 etc.

**Bilbil:**

Aerophone instrument, single fipple flute. Literally: nightingale  
Etym. E. Çabej: from Turk. *bulbul* (nightingale), of Persian origin, which has spread to other Balkan languages. The slightly different form *birbil* is chiefly used in Toskëria, and it is also encountered in the form *bylbyl*.

Ency. This word is first encountered in the Albanian in the 16<sup>th</sup> century, and is included in Frang Bardhi’s Dictionary. According to Ramadan Sokoli, “the *bilbil* is made of a stick of one type of wood or another in the hot season, when the bark can be removed without splitting... after the bark has been slipped off a hollow is made in the bare stick, ending in a channel at the edge of the beak; then the bark previously removed is replaced”. It is mostly used by children, and is found in almost all parts of the country. There is another type of *bilbil*, which is an aerophone instrument with a tube of wood or metal ending in the shape of a beak. The following is sung while making the instrument:

*Can, can*  
*Bilbil ,can*  
*Pizga del*  
*Bilbili s’del.*

Tsan, tsan,  
Bilbil tsan,  
The whistle’s out  
The bilbil’s not  
Vranisht, Vlorë

*O bilbil o karafil*  
*ndo dil, ndo mos dil*  
*Në mos dalsh t’i me hir*  
*do të dalësh me pahir.*

O bilbil, O carnation,  
 Out it comes, no it doesn't  
 If you won't come out nicely  
 You'll come out like it or not.

Çipin, Vlorë

We also find the word *bilbil* in proverbs, for instance: “*X njeri i bie bilbilit në të kthjellët*” (so and so was playing the whistle in the open). In some cases the nightingale is met with as the “king of the birds”, or as in the following folk verse:

*Falëmeshëndet bilbilit,  
 t'na dërgojë dajren  
 të na luajë nusja.*

Give greetings to the nightingale  
 To bring us a tambourine  
 For the bride to play to us

Potkozhan, Pogradec

Albanian folk music has many songs dedicated to the nightingale as a songbird, as well as the folk-tale *Gjizar the Nightingale*

*Të më bën Zoti dhe mua,  
 Një bilbil gjë tjetër s'dua;  
 Të kesha fjalët e tua,  
 Të këndoja ku të dua  
 Ku të më pëlqente mua;  
 A në pemë a në krua,  
 A në baçe me limua,  
 Përkundrejt shtëpivet tua,  
 O lesh-verdha gjer në thua,  
 Dije mirë që të dua.*

If God would turn me into a nightingale  
 I'd want nothing else;  
 Than to sing where I should wish  
 Wherever I might please;  
 On the branch or by the spring  
 Or in a grove of lemon trees,  
 Across the way from your house,  
 My fair one, with your long locks,  
 Know that I love you



## Labëria

The works of Naim Frashëri include a poem of the same title, which envisages the nightingale as a “cult of music”, and it may also be encountered in the works of in Lasgush Poradeci with the title *Zog i qiejve* (Bird of the Heavens), and in the works of Filip Shiroka:

*-Të kisha zën e bilbilit  
Gjithënjë do të këndoja  
Bukurin e trëndafililit  
Dhe kurrë të mos pushoja*

If I had the voice of a nightingale  
I would sing forever  
About the beauty of the rose  
And never would I cease.

*Brenda tufës së junapit që bleroj me kaq stoli,  
Kur po shoh ndaj rryn bilbili e sakaq zën ndër fletë  
Këng' e ti më ngjan kulluar posi këng' e Zotit vetë.*

Within the bunch of juniper blossoming so beautifully  
When I saw the nightingale come singing among the leaves  
His song as pure as the song of God himself

*M'qaj, bylbyl, o mbret i kangës  
Se n'dhe t'huej kanë me m'vorrue!*

Mourn me, nightingale, oh king of song,  
For they will bury me in a foreign land.

Poradeci uses the word “nightingale” for an antithesis: “where sang the nightingale of our nation, there shrieks aloud the foreign jaybird”. In Greek mythology, because she had killed her only son Itylos, Aedon, daughter of Pandareos and wife of Zethos, king of Thebes, was changed into a nightingale by the gods in order to mourn him forever. According to Sappho (7<sup>th</sup> Century BCE):

“Like the nightingale, bird with a voice like the sound of the lyre.”

*Bilbil* has also been used as a pseudonym; in the Second World War the Partisan Commander Jaho Gjoliku used it for several

years, while Hysni Sheme Sadiku from Dukat, known as the bard of the *Balli Kombëtar* (National Front) used the pseudonym Bilbili i Karaburunit. Among the Arberesh of Italy we find a type of *bilbil* known as the *surdullinë*. One very distinguished performer on the *bilbil* was Ali Muja from Tropojë.

Lit: Miklosich TE I 270; TEN I 19, II 91; G. Meyer 36 e AS IV 12; Weigand 7; Hoeg II 179; Tagliavini 87; Papahagi 271, 274; Skok ER I 233; “*Mbledhës të hershëm të folklorit shqiptar*”, Vol. I, Tirana, 1961; Frashëri, N. “*Vepra I*”, Prishtinë, 1978; Sokoli, R “*Gjurmime...*”, Tirana, 1981; Aeschylus, The Eumenides, in “*Tragjeditë*”, Tirana, 1986; “*Fjalor i mitologjisë*”, Tirana, 1987; Poradeci, L. “*Vepra letrare*”, Tirana, 1990; Sappho, “*Poezi*”, Tirana, 1998; Tole, Vasil S, “*Folklori muzikor-polifonia shqiptare*”, Tirana, 1999; Memisha, Enver “*Pseudonime të përdorura gjatë lëvizjes antifashiste 1939-1944*”, Tirana, 2005, p. 92, etc.

**Bipe:**

n. Large bell for nanny and billy-goats.

Etym. Çabej: onomatopoeia from the *bip bip* sound produced by this type of bell. In Lab dialect, *byqe*: the verse *po lëvon këmbor’e e byqe* (the *byqe* bell is sounding).

Ency: A word from southern Labëria, not recorded in the dictionaries. According to Sokoli, an instrument of the idiophone type, a large bell hung around the neck of the leader of a flock of goats. It is used in Çamëria alongside the word *çokane* for an instrument of the idiophone family, and in Labëria as *karkale*, chiefly as a bell for livestock.

Lit: Çabej, E “*Studime etimologjike*”; Sokoli, R “*Gjurmime...*”, Tirana, 1981; Tole, Vasil S “*Folklori muzikor-strukturë dhe analizë*”, Tirana, 2000, etc.

**Bishtanik:**

Staple: a part of the *surla* folk instrument.

Ency. According to Miso, the *bishtanik* is usually constructed of brass sheet metal 0.3 – 0.5 mm in thickness, with a conical shape, and fastened by solder.

**Bobël:**

n. Horn. Natural instrument of the aerophone family.

Etym. Pedersen (1913) gives *bobël* as a Çam term. According to Çabej, a term from southern Albania. Around Vlorë, a seashell used to hold water: *Binte bobla fshat më fshat*, (going about the villages with a shell) (S.Hasani). From the Venetian – or via Albanian – it appears to originate in modern northern Greek, “a

type of seashell used to hold water” which Arvanitos 64 derives from the Greek for a type of vessel with a narrow neck.

Ency. The FGJSSH gives: “wind instrument of animal horn or a large seashell, usually used for signalling purposes”. According to Sokoli, it is made of a cow or buffalo horn, or from the shell of a marine gastropod, and the earliest evidence for this instrument is in the form of one made from a horn and discovered during archaeological excavations at Trebenište, Macedonia, an Illyrian settlement near Ohrid. The *bobël* should properly be regarded as a paramusical instrument. It has mostly been employed by the Albanians for utilitarian purposes, in various entertainments such as festivals of nature. The instrument has a natural, non-tempered scale. It is used in the villages of southwestern Albania, in Labëria and Mallakastër, and Shpat i Elbasanit. In Greek mythology the horn, specifically the conch, was associated with the demigod Triton, half man and half fish. When Triton blew the conch, its sound reached to the ends of the earth. The *bobël* is also found in the tradition of the Arberesh of Italy.

Lit: Çabej, E “*Studime etimologjike*”; Sokoli, R “*Gjurmime...*”, Tirana, 1981; Sokoli, Ramadan “*Folklori muzikor shqiptar-organografia*”, Tirana, 1975; “*Fjalor i mitologjisë*”, Tirana, 1987, etc.

### **Bori, buri:**

Trumpet.

Etym. Çabej: from Turk. *boru*, *borazan*, also found in other Balkan languages. There is a village of Burizanej near Krujë.

Ency. The FGJSSH gives: “type of pipe with a conical shape, with a reed at the narrow end, often made by children in spring from the bark of the Judas tree or willow, producing a fairly loud sound”. According to Sokoli, the term is widespread, from Bar to Ioannina. We encounter it for the first time in Bogdani (II 158, 13), *ka me ram boria fort e tmershime* (the trumpet sounded loud and terrible), and at the 1703 Albanian Council (pp. 29, 30), *buri e bori*. It is also encountered in the poetry of De Rada (e.g. *Poesie albanaise*, III 8 v.), as a vernacular word used among the Arberesh of Calabria, and by this poet as a literary term. Çabej considers that *bori*, *borije* are related: “throat, throstle, spout, pipe”.

Lit: Miklosich TE I 266; TEN I 16, II 88; G.Meyer 54; Mladeno 50; Andriotis 222; Papahagi 298; Skok ER I 189; Sokoli. R, “*Gjurmime...*”, Tirana, 1981; “*FGJSSH*”, Tirana, 1980, etc.

### **Borrohite:**

Genre of IPL with the character of a lament.

Ency. *Borrohite* is a lament found only among the Lab shepherds, who perform it to mourn the memory of someone being laid to rest at a funeral, mostly in the mountains, and hence during the period of time covering the interval between life and death. It is normally sung by a solo singer. *Borrohite* are normally considered to be instances of “hidden iso-polyphony”. One well-known example is *Ç’u këput një këmbë mali* from Lumi i Vlorës.

- Borrohitem:** To weep.  
Ency. The FGJSSH provides the definition: weep while uttering words. In IP folk musical practice it is monodic. See: *borrohite*.
- Braç:** Cordophone folk instrument.  
Ency. According to Sokoli the *braç* belongs to the tambura family. It is widely used in folk ensembles in Berat, and especially in the Shkodër ensembles which performed *aheng*. An unusual type of *braç* was designed by Kole Indromeno, a well-known architect from Shkodër, for the musician brothers Paulin and Karlo Pali.  
  
Lit: Daija, Tonin. “*Formacionet orkestrale në këngët qytetare shkodrane*”, “Shkodra-almanak”, Shkodër, 1976; Sokoli. R, “*Gjurmime...*”, Tirana, 1981; etc.
- Bragat:* Hoarse, with a hoarse voice.  
Ency. This form is found among the Arberesh of Italy.
- Brahimi, Ajete: Distinguished singer of urban folk IP from Fier, second half of the 20<sup>th</sup> Century.  
Ency. Ajete Brahimi is the heir to the tradition established in the period 1945-1950 by such Fier singers as Lefteri Sillo, Timo Lule, and later Sofika Hodo. Popular IP songs performed by Ajete Brahimi include: “*Atje poshtë te arë e madhe*”, “*Ma kishe shtëpinë në mes të Fierit*”, “*Naze në sabah*”, “*Më dërgoi babai me shqera*”, “*Një dërrasë atje në krrua*, etc. Her recordings are preserved by Radio Tirana.  
The tradition of Fier urban song in the second half of the 20<sup>th</sup> Century has been passed down to a group of local singers established in 1985 by Jani Tase. The members of this group include Miti Nushi, L Lazar Pova, Alma Gashi, and the sons of Zoi Papa.
- Bri:** Horn. Paramusical folk instrument.  
Ency. The horn of a cow or ram is normally used for this

instrument. A horn is also used as a part of the *pipëza*, an instrument constructed from a woody reed and a horn. The sounds produced by a performer on this aerophone instrument are of the nature of an alarm, and it produces a non-tempered scale.

**Bu-bu:** Expression of sorrow in IP laments of southern Albania.  
Ency. Bu-bu is used as a preparatory interjection in the lamenting of mourners. In the form *bubutij* it indicates the utterance of bu-bu in a loud voice. Naim Frashëri uses it in his poem of mourning *Një tjetër*:

Shall I, alas, not see your face again?  
Your body, your amber-scented hair?  
Shall I leave you evermore, my dear one?  
Ububu, my dear one, ububu, my dear one, ububu!

In the heroic epics of North Albania we encounter *bu* in the following form, with reference to the thunder of cannon:

Hear what the king's sons have to say:  
"What is this thunder, thundering amain?  
Is it not cannon in the Kingdom?"

Lit: "*Epika Legjendare I*", Tirana, 1966, p. 69; Frashëri, Naim "*Vepra I*", Prishtina, 1978, etc.

**Buçall:** n. Drone. Part of the *gajde*, made of wood.  
Enc. The *buçall* is the long drone-pipe of the bagpipe. According to Sokoli this name is used in Pogradec. Among the Arberesh of Italy the term *shkandril* is used.

Lit: Sokoli, Ramadan "*Folklori muzikor shqiptar-morfologjia*", Tirana, 1965; "*Gjurmime...*", Tirana, 1981 etc.

*Bugari:* Chordophone instrument of the *tambura* family.  
Ency. Also mentioned by Sami Frashëri.

Lit: Sokoli. R, "*Gjurmime...*", Tirana, 1981, etc.

**Bujë:** Aerophone folk instrument. See: *bobël*.  
Ency. This name is used by the Arberesh of Italy. In Thimi Mitko's *Bleta Shqyptare*, *bujë* = *kujë*.

**Buri:** Folk instrument of the aerophone family. See also: *bori*.  
Etym: from Persian.  
Enc. The *buri* is mostly used for alarms and other practical

necessities. In Përmet it is encountered in the form *tyrmbetë*, and in Vlorë in the form *trumeta*.

- Burgji:** Tuning-peg, machine-head. Used for chordophone instruments such as the *bakllama*, *llautë*, *buzuk*, etc.  
Ency. Term predominantly used in southern Albania.
- Burrërishte:** In masculine style. Style of IPT or IPL folk song.  
Enc. *Burrërishte* is used to signify IP songs performed by men. In many cases *burrërishte* also has the sense “heroic”.
- Buzuk:** Chordophone folk instrument.  
According to Çabej: “a large six-stringed guitar”.  
Etym: Jokli (IF 44, 54 v.) derives it from *buz-uk*, and sees here an Albanian reflection of a Latin word surviving in Spain, among other places. Also *bozuk*. Then from Turk. *bozuk* “espèce de guitare a six cordes”, also from modern Greek. Also Aromanian, *Buzuke* “sorte de guitare”. It is found in Mitko’s *Bleta* as *bozuk*.  
Ency. *Buzuk* is first encountered as the name of a chordophone instrument in the works of Spiro Dina, second half of the 19<sup>th</sup> century, as a word used in the Albanian colony in Egypt. The *buzuk* is used extensively in folk music, predominantly as a solo instrument, and as a member of a *saze*, after they appeared (at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century). Owing to its extensive dissemination it is frequently encountered in oral folklore, as well as the subject of riddles.

*Dru pe mali,  
bisht pe kali,  
tel pazari,  
qejj insani.*

Wood from the hill,  
Horse’s tail,  
Strings from the market,  
Delight shall prevail.  
Pogradec.

*Kokën pe ajvani,  
bishtin pe trigani,  
zënë pe insani.*

Head of an animal,  
handle of a pan,  
Sweet, sweet,  
Music for a man.

## Dardhë

(*Bisht*, literally “tail”, is used in Albanian to denote the neck of an instrument).

Lit: Andriotis 221, ML VI 4679, Papahagi 300; Tole Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998, etc.

**Bylegi:**

*Bylegi* are metal fetters binding the legs of a prisoner, which produce a characteristic sound. Also found in the form *bugagitë* or *burgagitë*.

## C

**Camunzë:** Aerophone instrument.

Enc. Double reed-pipe made of bark. This instrument is used with this name in Gjirokastrë.

Lit: Sokoli. R., “*Gjurmime...*”, Tirana, 1981 etc.

**Canganë:** n. Musical instrument, *bori*.

Etym: Çabej: Arberesh word from Calabria with a double meaning; G.Meyeri 439 gives it for De Rada as “musical instrument, horn”, and derives it from Italian *Zanca*, “leg”, in the sense of the Latin *tibia*, both “flute” and “shin”. Giordano gives it for “accordion”, and relates it to *cungranë: sistro (strumento musicale: Sistrum (rattle)*.

Ency. This word is used by the Arberesh of Italy.

**Cicëron:** Chirp, chirrup, twitter, as birdsong.

Etym. According to Çabej: onomatopoeia: “cër-cër sings the bird”, *cicërim*, “the twittering of birds”, also *ciciron*, *cicirim* in *Bashkimi*, Weigand et al., *cicërinj* in Lambertz. It is not found in Meyer, who has *cëcëris*. The *cicoke* of Skrapar, a type of jackdaw, should be mentioned in this context. See also *ciat*, *cijat*, *cinxer*, *ciulle*, and *çerpeton*, “*ciciron* harabeli (the sparrow chirps)” in Meyer 447.

Ency. Encountered as imitation in both vocal and instrumental music. *Cicërimën* (twittering) is extensively encountered in performances on the violin, predominantly in the first part of a *kaba*, with a pastoral character, and when a picturesque representation of nature is intended. One musician to imitate the chirruping of birds in *kabas* is the violinist Ethem Qerimi. This word is used throughout Albania.

**Cingare:** Bell for livestock.

Etym. According to Çabej, in the southern Tosk dialect of Libohova *cingërlaqe*; in the speech of Skrapar *cingëliqe*, “small bell for a kid”.

Ency. *Cingare* are conical in shape. They are generally used for goats. See *këmborë*.

**Cingron:** Utter a lament, cry (of an animal), *cingrimë* . “the crying of an animal”.

Etym. Çabej: Both *cingron* and *pingron* are onomatopoeia, not found in Meyer. *Bashkimi* has it as Gheg, Northern.

Ency. It is encountered in Budi (*Speculum Confessionis* 33) in the form *cingërim*, in the sense of a ringing in the ears. According to Çabej, in Dibër *cingëron* is used for the restless crying of a baby, the squeaking of mice, etc.; also as *cingëm*, in *përse cingët ajo fëmi?* (why is that child crying?), in Haki Stërmilli ER VII (I). In Mat district (Kahreman



Ulqini BUST SSS XV No. 3. p.209), *cingërojnë veshët* (their ears are ringing), which corresponds in meaning to *cingremë*, “large bell, smaller than a *kumbona* and larger than a *zile*”. *Cingron* rhymes with *pingron*, “one’s ears are ringing; to sing, shout out loud; a bird goes tweet tweet”, etc.

**Cingerringe:** Device, paramusical instrument of the idiophone family.

Enc. The *cingerringe* VI is made out of the stalk of a plant. It is found under this name in the Gramsh area.

Lit: Sokoli, R.. “*Gjurmime...*”, Tirana, 1981, etc.

**Cingla:** Paramusical device of the idiophone family.

Ency. According to Sokoli, the *cingla* is made of two pieces of straight or slightly curved stick, which strike another to produce an unpitched sound. It is chiefly used in children’s games.

Lit: Sokoli, Ramadan. *Mjetet paramuzikore*, “Vatra e Kulturës”, 1966, no. 1, etc.

**Cilo Qorri:** (Korçë 1870 - Korçë 1944)

Distinguished folk musician and performer on instruments such as the *fyell*, *buzuk*, *bakllama* and clarinet, late 19<sup>th</sup> and first half of the 20<sup>th</sup> Century.

Ency. Cilo Qorri, who also appeared under the name of *Ciloja me shokët* (Cilo and Friends), was one prominent member of the Korçë *saze*. A virtuoso performer on the *fyell*, clarinet and *buzuk*, his activity and assistance were instrumental in preserving a large part of the musical repertoire of the villages around Korçë and Fushë e Korçës, Devoll, and further afield. His pastoral songs and melodies are well-known. His favoured instrumental ensemble consisted of clarinet, *fyell*, violin, one *llautë* plus a *bakllama* and a *daire*. In 1930 the Odeon gramophone company recorded the pick of his repertoire. The *Saze* of clarinetist Jonuz Korçës is ranked alongside Cilo’s.

Lit: Tole. Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etc.

**Cinxoj:** Chirp. Term from folk musical practice.

Ency. *Cinxoj* is used to describe the sound of the cicada.

**Ciqe:** Paramusical device of the aerophone family.

Ency. The *ciqe* is made from a blade of grass. This ame is used in the Gramsh area.

Lit: Sokoli, R.. “*Gjurmime...*”, Tirana, 1981, etc.

**Citër:** Stringed instrument, guitar(?)

Etym. Çabej: The most recent analysis suggests from the Latin *Cithara*, not the Italian *Cetra* or a dialect form of this. It might be a literary term, taken directly from Latin by the author.

Ency. It is used once by Buzuku (LXXX=LXXXX, Apocalypse Ch.5. v. 8) *e gjithë kishnë citeratë e gastaretë e rgjanda (habentes singuli citharas, et fialas aureas* – having every one of them harps, and golden vials), where Grigori has *kitharë*, Kristoforidhi

*qitharë*. Also Lacaj has *citer*, lyre, - Fishta for Lat. *Fidesa*, and according to Mann, Illyria also had them. According to Çabej: the question of its origin, whether literary or vernacular, remains open.

**Cyl:** Paramusical instrument.

Ency. According to Sokoli, the *cyl* is made by children from willow. The *cyl* is a type of whistle.

**Cylëmjete:** Reedpipe.

Ency. Encountered with this name in Maleshovë, Përmet.

See: *pipëza*.

**Cungrana:** Jew's harp. Folk instrument of the idiophone family.

Ency. According to Sokoli, the Jew's harp is sounded by plucking a small metal tongue which resounds within the oral cavity, and from an organological standpoint it lies between the idiophone and aerophone families. It is only used by the Arberesh of Italy.

**Curle:** Aerophone folk instrument, a type of pipe.

Etym. Meyer 487 gives this word in the form *curle e cule*, together with *xhura*, *zurrnë* and other words. According to Çabej, the word *curle* is in use throughout the Balkans. Serbian *zurna*, Croatian and Serbian *surla*: trunk, snout, probably from the Turkish *zurna*, "a type of wind instrument with a piercing tone". Distantly descended from the Persian *currle-surna*.

Ency. According to Çabej: found in various dialect forms throughout Albanian speech. It is found in Bardhi: Liticen, Trombetta Curle, (curle?), Taratantara sound of the curle, of the trumpet Tibicen Trumbe, curle and mainly for "*huri, trumbetë*". In Bogdani (*Përgjegji zoti Jank* p.2) *boritë, lodërtitë e curletë* (-e-?) "trumpet, drum and curle". Also according to Çabej: in the usage of Sulovë, "a wind instrument with six holes" (Haxhihasani BSS 1955 nr. 3 f. 175). The word is used in oral folklore, along with an imitation of its sound:

Play the curla, ti,ti,ti,  
from sleep to rouse, house by house  
Dragu, Dibër

It is also used in folk tales:

"The old woman did not say anything at all to Qeros, but gave him a *culë* to pass the time... When the time for him to return to the palace grew near, Qeros played the *culë* and the rabbits gathered, one by one."

**Culë:** Aerophone instrument Vegël aerofone.

Ency. The *cule* is actually a type of wind instrument generally made of wood. The *culë* is defined differently in folk usage. The *Culë Gore* is a large version, the *Culë Tirane* or *Culë Ostreni* a small one, while the *Culë Dibre* is middle-sized. The Tirana *culë* is usually played by two musicians.

Lit: Sokoli, R.. “*Gjurmime...*”, Tirana, 1981, etc.

***Culë dyjare:*** Small aerophone consisting of a double flute made from a single block of wood.

Etym. Not yet established.

Ency. This VA is specifically iso-polyphonic instrument, conceived and constructed as such, unlike other folk instruments. It is found throughout Labëria, particularly in the Vlorë and Sarandë areas, and is played solo, although there are instances of it being introduced as a soloist in an IP ensemble, as in the case of the Pilur group. At the 2000 Gjirokastër FFK Arap Çeloleskaj performed on a *culë dyjare* made of stone. See: *bicule*

Lit: Sokoli, Ramadan. “*Cula-diare*”, “*Vatra e Kulturës*”, 1965, no. 6; “*Melodi dhe valle popullore instrumentale*”, Tirana, 1969; Kruta, Beniamin, “*Culëdyjarja shqiptare-instrument polifonik dhe disa paralele ballkanike*”, “*Studime filologjike*”, 1975, no. 1; Miso. P, “*Muzikë popullore instrumentale*”, Tirana, 1990; Shituni. S, “*Polifonia Labe*”, Tirana, 1991, etc.

***Currubabë:*** Part of the *glyrë* instrument.

Ency. According to Sokoli, the *currubabë* is an idioglot tube with a double reed, made of green bark. This name is used in Përmet.

***Cyletar:*** Performer on the *cyle*.

Ency. Notable musicians who have performed on the *culë* and *cule dyjare* include Arap Çeloleskaj from Vranisht, Vlorë; Petref Likaj from Mavrovë, Vlorë; Ago Beqiraj from Tërbaç, Vlorë; Asllan Nora from Fushë-Bardhë, Gjirokastër; Jakup Gjirkondi from Vranisht, Vlorë, etc.

## Ç

**Çallgi:** Musical ensemble, *saze*.

Etym. Çabej: from Turkish *Çalgi*, *çalgici*, also found in other Balkan languages. In Përmet the word *çallgixhi* is used to signify a performer in such an ensemble. Sokoli: in Shkodër the singular form *çallgixhi* is also used.

Ency. The word has a dual meaning. In Krajë it signifies a instrument with two strings; in Kosova *çallgi* signifies a folk band. This sense is also found among the Albanians of Macedonia. It is in general use in Gheg towns, and also in Berat, where it is used to denote a *saze*.

Lit: Miklosich TEN II 92; Meyer 444; Mladenov 679; Papahagi 350; RMJ 529; *Rilindja* 22 June 1974, p. 13; Sokoli. R, “*Gjurmime...*”, Tirana, 1981; Murtishi, Kaim. “*Ladorishti, histori dhe tradita*”, Strugë, 2001, etc.

**Çamërishte:** In Çam style. Term from folk musical practice.

Ency. *Çamërishte* signifies that the performance or composition of IP folk music relates to an origin or style of performance originally associated with the Çams. According to scholars, Çamëria, from Delvina through Arta and the province of Suli is Mollosia, as far as Ioaninna; the ethnographic entity of Çamëria is in the area of Thesprotia. According to Mitko, Çamëria also included a zone at the southern edge of Albania with Konispol, and centres in what is today Greece such as Margarit, Parga, Suli, Arta, Paramithia, Preveza, Ioaninna. According to Çabej: on the Albanian side is Konispol and the surrounding area,

while on the Greek side are Filat, Paramithi, Margarit and Filipiadhe, surrounded by a large number of villages. According to Puqueville: the Çams are everywhere distinguished by blond or auburn hair. It should also be noted that Acheron, the river of the dead, and Hades, the kingdom of the dead, are supposedly located in no other place than the area of the Suliote mountains, formerly Thesprotia, today Çamëria. According to notes by various travellers, up until the beginning of the 20<sup>th</sup> century, we find the River Acheron also referred to as the Black River, while even today the border post between Greece and Albania in the zone of Çamëria bears the significant appellation of *Qafa e Botës* - The Pass of the World!

In the general classification of Albanian folk music the IP music of the Çams belongs to the structural typology of IPT, with two or three voices. Stockman considers that the extensive content of the Çam style of iso-polyphony cannot be explained by a close relationship with neighbouring Tosk polyphony. The Çam group from Rogozhinë and their song *Çelo Mezanit*, and the *Çamëria* folk ensemble based in Tirana, etc, are well-known in Albania. Doris and Erich Stockman, as well as Albanian scholars, have afforded particular importance to Çam IP. See: *Foreign scholars and folk music*.

Lit: Dojaka, Abaz “*Dasma*”, “*Studime Historike*”, 1966, nr. 2; Haxhihasani, Qemal “*Vështrim i përgjithshëm mbi të folmen e banorëve të Camërisë*”, *Dialektologjia shqiptare*, Nr. I, 1971, f. 118-193 dhe Nr. II, 1974, f. 13-132; Çabej, Eqrem “*Studime gjuhësore*” V, Prishtinë, 1975; Agolli, Nexhat “*Vallja e Osman Takës*”, *Kultura Popullore*, 1/1982, f. 121-134; Zeqo, Moikom “*Një perlë e artit popullor e mbuluar nga pluhuri i harresës*”, “*Adriatiku*”, 1988, 20 Shkurt; Kruta, Benjamin, “*Polifonia dy zërëshe e Shqipërisë së Jugut*”, Tirana, 1991; Sokoli, Ramadan “*Rreth vajtimeve çame*”, Urtia, Tirana, 1993, Nr. 1, f. 8; Koçollari, Irakli “*Arvanitët*”, Tirana, 1994; Xhufi, Pëllumb; Isufi, Hajredin “*Studime historike*”, nr. 1-4, Tirana, 1996; “*Dokumente për Çamërinë*” 1912-1939, Tirana, 1999; Anxhaku, Zenel “*Nëna dhe djali në një këngë çame*”, *Kultura Popullore*, 1-2/2000, f. 197-199; Tole, Vasil S “*Odiseja dhe Sirenat*”, *grishje drejt viseve iso polifonike të Epirit*”, Uegen, 2005 etj.

*Çengi*: n. Gypsy dancer.

Etym. According to Çabej: from the Turkish *Çengi*.

Ency. Found throughout the country. Not everybody can play the role of a *Çengi*. This role is awarded to certain girls and women notable for their beauty and the musical entertainment they provided

. According to Stavri Bobo, in his study of the *Çengi* of Berat, it was their beauty, their talent as singers, dancers and players of the *def* (frame-drum), and their fetching clothing that rendered them attractive. They created a pleasant and enjoyable atmosphere. The *Çengi* were very liberated female musical entertainers. They were highly skilled, entertaining, enchanting in the music they created. It was their cultured bearing, their emancipation, which rendered the music they performed pleasing and attractive. Their clothing was very striking, with a creamy white blouse draped around their bodies, with sleeves and wrists sewn into pleats. Some *Çengi* wore a bolero jacket of blue-green velvet, richly embroidered with gold thread. Their wide trousers were worn loosely, embroidered with flowers of many colours, and ending at the ankle with a piece of velvet embellished with gold flowers. On their head they wore a beautiful scarf, bordered with

sequins, with a pendant on their forehead, which enhanced their beauty and attracted the wedding guests. In Kadare's literary works we encounter the neologism *kryeçengi*, Chief *Çengi*, derived from this word.

**Çobançe:** In pastoral style. A term from folk musical practice, used throughout the country.

Etym. From Persian *copan*.

Enc. Manner of singing and performing music in pastoral style. In popular opinion, the singing at weddings is in *çoban* style, as are dances accompanied by *a cappella* singing, without instrumental accompaniment. It may also be encountered in the form *çobanisht*.

See also: *vllaçe*.

**Çokane:** Bell. Folk instrument of the idiophone family.

Ency. Encountered by this name in Çamëria.

See: *bipe*.

**Çokole:** Bell. Folk instrument of the idiophone family.

Ency. Encountered by this name in the Tepelenë area. According to Sokoli, the *çokole* is used for young goats.

Lit: Sokoli R, "Gjurmime...", Tirana, 1981 etc.

**Çomange:** Songbird.

Etym. According to Çabej: onomatopoeic formation from the chirping song of these songbirds.

Ency. Used in Shpall i Tiranës. According to Çabej: in Gjirokastër another type of songbird is given the name *çingush*.

**Çorrës:** Hunter that shouts in a loud voice.

Ency. The people generally use the word *çorrës* to refer to hunters who raise wild game by loud cries and onomatopoeic expressions during the hunt. Such calls are frequently encountered in various musical forms in polyphonic styles, especially in IPT. The role of a *çorrës* is usually taken by shepherds.

**Çulli, Jorgo:** (Përmet, 21 April 1942 - Përmet, 11 February 1990)

Distinguished performer of Përmet urban IP sung to the accompaniment of a small instrumental group.

Ency. Jorgo was born to a Përmet family with a tradition of involvement in the performance of IP vocal folk music. He participated in the activities of folk arts groups in the town from the age of 15, playing the accordion, among other activities. He sang Përmet polyphonic songs alongside other local singers, usually taking the role of the *marrës*. He first gained a national reputation with his magnificent performance of *Falma synë e zi* at the National Folk Festival in 1978, with another famous singer, Ilia Nasi, taking the role of *prerës*. This pair of singers reached their peak with the *saze* of Usta Laver Bariu, in such songs as *Porsi dash manare*, *Potpuri këngësh përmetare*, *Hajde dalim nga Lipa*, etc. His performance focused on the experience of folk tradition, with

which he was very familiar, having been a collector and recorder of traditions himself. His recordings are in the collections of Radio Tirana and Albanian RTV. The section “Love Songs of the South” contains the following performances by Jorgo Çulli:

- 255 *Falma synë e zi*, Ilia Nasi, Jorgo Çulli, 1978, 3’  
 297 *Potpuri*, Sazet e Përmetit, 1980, 3’30”  
 360 *Porsi yll mëngjesi*, Jorgo Çulli, Ilia Nasi, 1982, 4’

Lit: Tole, Vasil S “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etc.

**Çyr:** Instrument of the chordophone family.

Etym. In Meyer 450, after Hahn, as a Gheg word, with no etymological explanation.

Ency. According to the *FGJSSH*, a type of mandolin with eight to 12 strings. According to Sokoli: chordophone instrument of the *tambura* family, with 4-6 strings played with a quill plectrum. Among the Arberesh of Italy it has 12 strings. It is also mentioned in a poem by Giuseppe (Zef) Serembe. Çabej gives it as a “type of 12-stringed guitar”. It is mainly found in Central Albania.

Lit: Sokoli, Ramadan. “*Gjurmime...*”, Tirana, 1981 etc.

## D

**Dajre:** Frame drum. Folk instrument, tambourine, *def*.

Etym. Çabej: from Turk. *daire* “hoop, tambourine” (from Arabic), found in all Balkan languages.

Ency. The *dajre* or *def* is used throughout the Albanian ethnomusicological area. In southern Albania it is a member of the IP instrumental *saze*, while in northern Albania it is encountered in company with other folk instruments.

Good health to you, oh nightingale,  
 Good health to you, oh nightingale,  
 Let us hear the *dajre*  
 Played for us by the bride

*Dum e dum*, the *def* is beating  
 Bless us all, St George has come...

Also used in Albanian literary poetry. According to Ali Asllani, *s'paska më mir' valle, se këto me defe* (there's no finer dance than the one with a *def*). There are several types of *def*, distinguished by their timbre and their usage. One well-known song from southern Albania is called *Po bien tri dajre* (They were playing three *dajre*). We also find it used as a surname, in the case of Temo Dajrja, a famous 19<sup>th</sup> century *dajrexhi* from Shkodër. The instrument's characteristic sound has led to its use in Albanian art music, for example in Thoma Gaqi's *Valle me dajre* for symphony orchestra, and Vasil S. Tole's symphonic variations *Kontrast*. The forms *dahire* and *tagiar* are found among the Albanians of Macedonia.

Lit: Miklosich TE I 280, I 26, II 99, G. Meyer 59, Kraelitz- Greifenhorst 15v., Lokotsch 464, DLRM 213, Skaljić 205, Skok ER I 375, Papahagi 461 etj.

**Dajrexhi:** Musician, performer on the *dajre*.



Ency. Well-known *dajrexhis* include Krenar Mane, of *Usta Laver Bariu's saze*, Përmet; Xhevit Metani, from the *Fier saze*, the *Delvinë saze*, from the *Kuçovë saze*, etc. Other popular *dajrexhis* from Shkodër include Zef Spolatria, Filip Koleka, Dush Topçia and Adem Mani.

Lit: Gurashi, Kolë, Sheldia, Gjush. "*Ahengu shkodran*", "Shkodra" Almanac, 1961, no. 1, p. 210, etc.

**Daulle:** Drum, membranophone instrument.

Etym: Çabej: from Turk. *davul* (of Arabic origin), also found in other Balkan languages. Played by a *daullxhi*, *daullar*, *daulltar*.

Ency. According to Neritan Ceka, first mentioned by Athenaios (XIII p. 10), who wrote that Olympias, the mother of Alexander the Great, participated in Bacchic revels with a drum. It is also found in the works of De Rada (Giordano) as well as in the Arberesh folk poetry of Calabria (incorrect etymology in Camarda II 151). It is thus an early Turkish loan-word in Albanian, dating from before the Albanian migration to Italy. We also find it in oral folklore:

Why did you go to the white lemon tree?  
I was sent there by the bachelor  
He sent a wedding party with a drum

Good news, good news has come  
Outside they play the drum:  
With a *xhingër*, *xhangër*, *xhania*.

The skin of the *daullë* is normally that of a kid, while the skin of the left-hand drumhead (that struck by a switch) is of a female kid. The word is also used in proverbs, for example *Bie daullja në vesh të shurdhit* (beating the drum in a deaf man's ear). According to Thoma Nasi: "the commonest instrument to delight the ear of most Albanians is the *daullë*, oft times played solo." Frano Ndoja's wind band in Shkodër, 19<sup>th</sup> Century to the beginning of the 20<sup>th</sup> Century, was called *Daulla*. There is a natural feature in Kurbin known as *Rrapi i Daulles*. Ismail Kadare has used the drum as a symbol in some of his works, one of his novels bearing the title *Lëkura e daulles* (The Drumskin). His novel *Kështjella* contains the phrase 'the drums of the rain', and elsewhere he uses 'the Tower of Drums'. In Kosova we find it in the form *nokël*.

Lit: "*Daulla populllore*", "Besa Shqyptare", 1914; Miklosich TE I 282, TEN I 27, II 100, G. Meyer 62. Kraelitz-Greifendorst 16, Andriotis 231, Skaljić 207, Papahagi 463, BER I 322; Kadare, Ismail "*Gjakftohtësia*", Tirana, 1980; Sokoli, R "*Gjurmime folklorike*", Tirana, 1981; Mehmet, Halimi "Leksiku i pasivizuar etnofolkloriknë shprehjet frazeologjike", "*Studimi etnografik i ndryshimeve bashkëkohore në kulturën populllore shqiptare*", Prishtina, 1990; Ceka, Neritan "*Ilirët*", Sh.B.L.U, 2000; Agolli,

Nexhat “*Në kërkim të origjinës*”, “Perla”, 2001/1-4, pp. 150-157, Balli, Kristaq “*Thoma Nassi*”, Korçë, 2006, etc.

**Daullexhi:** Player of the *daullë*.

Ency. Also found in the form *daulltar*. Xhemali Toçilla of Kukës was a very well-known *daullexhi*; also Lul Cara of the A.K.V.P; the four drummers of the Karadak Ensemble, Kosova, etc.

**Def:** Frame drum, tambourine.

Ency. The word *def* is very widely used in the *saze* of southern Albania, as well as in the north and in Kosova. It is also encountered in oral folklore:

A big wedding, many guests

Playing the *def*, boom .

(Lapardha, Berat)

In Kosova: *Defi i mirë t'i ço kamët vetë*. (A good *def* gets the legs moving). See also: *dajre*.

**Demka & Hajro:** Demka & Hajro, son and father, distinguished singers with the Korçë *saze*, 1920-1940, and violin virtuosos.

Ency: First came Hajro (Demka's father) on the violin, and before him was Hajro's father Ibrahim, also a violinist. Hajro, who founded the Demka & Hajro family group, flourished as a *sazexhi* between 1890 and 1920, working with Qamil i Famës, Arif on *llautë* and as a singer, etc. Hajro is also known for composing and performing “Hajro's Lament” or “Hajro's *Kaba*”, which is preserved as an anthem of the time. Hajro died in 1920. His three sons, Demka, Shefka and Rushani, were well-known musicians in the period 1920-1950, and Demka is ranked among the most distinguished *Korçë* musicians of that period. He carried on his father's and grandfather's tradition, and together with Cilo Qorri's band had a powerful influence on the consolidation of the urban folk music of Korçë. The high standard of the Demka and Hajro ensemble was so famous that it was the first folk group to participate in a royal wedding, the wedding of King Zog. During a tour of Italy in 1938 Demka attracted the interest of Italian record companies and established himself as a virtuoso without peer. This is an illustration of how the tradition is passed from one generation to the next. In the twenties Demka's group included Xhemal Gajda from Përmet on violin, Qamil e Famës on clarinet, Kiço Poda, Malka, Qerimi on *daire* and vocals, Sherifi on *llautë*, etc. In 1930-1940 the older generation gave way to younger people, such as Skënder Xheli on clarinet, followed by many of Demka's children, for instance Sazan and Abaz on accordion, etc. As the popular expression goes, “they had music in their blood”. Demka and his *saz* chiefly performed at weddings and in establishments in the centre of Korçë. Most of his recordings were made for Odeon but some were also recorded by Radio Tirana and later on by Radio Korçë. Demka died in 1947.

One of the most striking features of the musical repertoire of the *saze* of this city in this period was the predominance of the instrumental repertoire in comparison to the vocal

one. The explanation for this lies in the preceding instrumental folk music tradition, and the outstanding performers who cultivated this tradition. At this period Korçë boasted many other outstanding performers on such folk instruments as the *bakllama*, *llautë*, and *fyell*. Korçë's urban group musical tradition, and that of the south of Albania as a whole, would later influence the performances of lyric singers such as Tefta Tashko Koço, Kristaq Antoniu and Mihal Ciko, as well as such composers as Thoma Nasi, Kristo Kono, etc.

**Devolliçe:** In Devoll style. Style of performing IP songs.

Ency. The term *Devolliçe* indicates that the song, melody or polyphonic song draws its performance style and origin from the Devoll ethno-cultural zone. According to Fan Noli, “the dances of Devoll, those of the Gypsies of Tirana, and those that I observed in my village really are dances of the highest quality”. The first recorded singer to have gained national renown for his performances of *devolliçe* songs was Bane Vranisht (Vranisht, 1890 – Vranisht, 15 March 1966). According to Agolli, “in listening to the recordings of those years, Bane’s voice is reminiscent of that of Benjamin Gigli”. The heritage of Devoll songs and dances was recorded for the archives of the Institute of Folk Culture in November 1964. The Devoll polyphonic vocal group included many famous musicians of the Kondi family: Bane Vranishti, Novruz Kondi, Ali Kondi, Selami Kondi, Muhamet Veli Spaho (1933), the Gegolli brothers, etc. Famous *Devolliçe* dancers include: Safet Zeqir Kutrolli (Kapshticë, 15 June 1915 - Shepperton, Australia, 21 May 1974), Novruz Kondi (Vranisht) (1922 - 1977), Eth‘em Xhafer Muzikanti (1900 - 1977), Hajdër E‘themi (1928 - 1973), Xhevdet Cenolli, etc. Clarinetists included Muhamet Veli Spaho (1933), Gani Mullamake (1945), Refki Taho (1933), Sefedin Çiço (1934 - 2003), Hajdër Cangonjin, Veli Bitincka, etc. Players of the *fyell* included Avni Mehmet Hoxha, Enver Plaka, etc. One of the most popular post 1980 singers of this style was Endri Fifo.

Lit: Noli, Fan S “*Vepra, 6*”, Tirana, 1996; Kondi, Ali “*Interpretues të këngës dhe valles devolliçe*”, Tirana, 2004.

**Diare:** Idiophone folk instrument.

Ency. The *diare* is a double bell, one smaller bell being placed inside a larger. In most cases the outer bell has the same pitch as the inner one, although in some cases the two may sound two different pitches in harmony, as in the case of the *diare* used by Tosk herdsmen, See: *këmbora*.

**Djalërishte:** Boyish, a classification used by IP folk musicians and transmitters of that culture to refer to the part of the musical repertoire relating to boys and young men. It is also encountered in the form *djemurishte*.

**Dropullitçe:** Iso-polyphonic performance style.

Ency. *Dropullitçe* signifies that a polyphonic song, dance, or melody originates in the Dropulli ethno-cultural zone, inhabited by Albania’s Greek minority. From a geographic and ethno-cultural standpoint it comprises the zone of Lower Dropulli (*Dropulli i Poshtëm*), with the villages of Dervician, Goranxi, Vanistër, Haskovë, Dhuvjan,

Sofratikë, Terihat, Goricë, Frashtan, Lugar, Grapsh, Peshkëpi e Sipërme and Peshkëpi e Poshtme, Vllaho Goranxi and Glinë; the zone of Upper Dropulli (*Dropulli i Sipërm*) with the villages of: Jergucat, Zervat, Bularat, Bodrishtë, Kërë, Pepel, Selo, Klishar, Krioner, Vrisera, Vollinë, Llovinë, Sotirë, Llongo, Koshovicë, Ajnikollë, Kakavije and Radat; and the zone of Pogoni, with the villages of: Poliçan, Skore, Sopik, Opsallë, Catistë Mavrojerë and Hllomo. The Dropulli zone features iso-polyphony with vocal and instrumental ensembles, including the well-known male groups from Poliçan, Goranxi, Ajnikollë, Koshovicë and the female group from the village of Sotirë, as well as the singers Llaqi Haxhi, Pilo Hashoti, Raqi Rexho, Jorgo Shendi, Persefoni Simo, Efterpi Gaco, Ollga Malo, Elpiniqi Goga, Polikseni Iso, etc. The dances of Dropulli (such as the Pogonishte, Karaguna, Gajtanaqi, etc) deserve particular mention, being widely known throughout Albania for both their choreography and their melodies, there being two major groups, one with a purely vocal accompaniment, and the other accompanied by an instrumental group. Popular performers of Dropulli polyphonic instrumental group music include the maestros from the *saze* of the Mastora family, clarinettist Jorgo Gjiza, violinist Zoi Gjiza, etc. Kosta Loli deserves particular mention as a scholar of ethnomusicology of the Greek minority. See *Loli, Kosta*.

Lit: Çuko, Pano “*Këngëve popullore*”,. “Ylli”, 1964, nos. 11 and 12; Loli, Kosta “*Veçori muzikore të valleve të minoritetit grek*”, “Skena dhe ekrani”, 4/1985; Kasoruh, Naxhi “*Gjirokastra e festivalit*”, Tirana, 2000; Kasoruh, Naxhi “*Mes këngëve dhe valleve të Dropullit*”, Toena, 2003; Loli, Kosta “*Kaba dhe Avaze*”, Ioannitsa, Greece, 2003, etc.

**Dy vetçe Dukatçe:** Dukat style with two people. Particular form of singing iso-polyphony.

Ency: This very specific manner of performing IPL songs is found in the village of Dukat, in the area of Vlorë, alongside *tre vetçe dukatçe* (Dukat style with three people). It is typically sung with heads of the singers very close together (*kukë me kukë*), and is linked to the mourning of the dead. The best-known performers of these songs include S. Bozhani, I. Vangjeli, etc. See: *tre vetçe dukatçe*.

## DH

**Dhami, Roza:** (Pogradec, 22 February 1946). Famous singer of Pogradec urban music. Ency. Born to a family with a tradition of folk music activity. From 1965 she was a member of the ensemble of the *Lasgush Poradeci* Arts Centre in Pogradec, and in 1968 she began working as a professional singer attached to the local Revue Theatre, where she remained until her retirement in 1990. She sang many Pogradec urban folk songs accompanied by local groups directed by maestro Jashar Nazifi. She also performed with another Pogradec singer, Ilmi Sulollari, both in Albania and abroad. Their songs included the very well-known *Po bie tre daire*. She was awarded the *Naim Frashëri* medal II-III class by the People's Government of Albania for her outstanding performances of folk song.

**Dhedëgjues:** Creature from Albanian mythology. Ency. The *dhedëgjues* or *dhevështrues* is a mythological creature with the ability to place its ear to the ground and hear people coming from a great distance, or the rushing of

waters in the spring. According to Çabej: the *dhevështruesi* sometimes appears in the form of a person and partly in the form of an animal. It always travels on a mare without a bridle named Dhamsuta. This name is encountered in Mirdita.

Lit: Çabej, Eqrem “*Studime gjuhësore-V*”, Prishtinë, 1975, etc.

***Dhjoli*** Violin.

Etym: G. Meyer: dialect term (mainly Tosk), loan word from Italian *Violine*. Çabej: also Albanian *vjoll* and *joll*. The modern word, also a loan word, is *violinë*, from Italian *violino*. It may have entered the language directly from Venetian Italian.

Ency: The word is widely used in folk music, mainly of the urban variety, in both the north and south of Albania. It is also encountered in oral folklore, in both poetry and folktales:

Miti left his last request,  
Mourn me with the *dhjoll*...

From the folktale “*Satohirua and the Violinist*”: “The violinists didn’t play their violins, they were dazzled”. “He said, ‘I don’t want anything other than to come and play the violin in his house one time and to take a bit from his hand... as soon as he arrived he played the violin so well that the girl fell asleep and the servant took a nap.’”

Lit: Sokoli, Ramadan “*Violina dha pararendësit e saj në traditën popullore*”, “Kultura Popullore”, 1990, no. 1; Tole, Vasil S “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998, etc.

***Dhjoli****xhi*: Folk musician, performer on the *dhjoli*.

Ency. Albanian folk music boasts many well-known folk musicians who played this instrument. The first well-known violinist mentioned is Kralo Berati, and following him Ndrekë Gjon Teneqeja and Marko Krali, two violinists of the Shkodër urban groups in the second half of the 19<sup>th</sup> century. Other well-known violinists included Filip Muzhani (Shkodër, 1892 - 1953), Hafize Leskoviku and his group from Leskovik (beginning of the 20<sup>th</sup> century); Muharremi of the Korçë *saze*; Riza Nebati, Berat; Bido Hajro, Korçë; Kola i Qorres, Shkodër; Xhemal Muzikanti of the Përmeti *saze* (second half of the 20<sup>th</sup> century); Çerçiz Mehmeti of the Përmeti *saze*; Ethem Qerimi, Aurel Qirjo of Lulushi’s *saze*, Korçë etc. There is also a folktale about violinists, entitled *Dhjoli**xhinjtë* (The Violinists). See: *dhjoli*.

Lit: Gurashi, Kolë; Sheldia, Gjush “*Ahengu shkodran*”, Almanac “Shkodra”, 1961, no.1 p. 210; “*Mbledhës të hershëm të folklorit shqiptar*”, Vol. I, Tirana 1961; Qirjo, Aurel “*Iso-Polifoni me saze-valle e kaba me violinë*”, CD, Tirana 2006 etc.

**E**

**E:** Vowel generally used to hold the drone in the polyphonic songs of South Albania. In other polyphonic songs the drone may sometimes use other vowels: e.g. ě, i, u, a.

**Elenica:** Children's song and ritual.

Ency: This name is used in the Kukës district.

***E marrin pas:*** Synonym of *marrësi*.

Ency: First voice in southern polyphony. This term is used in Elbasan.

See: *marrësi*

**Epirote:** In Epirotic style. Term from folk musical practice.

Ency. *Epirote* indicates that an instrumental melody or IP folk song originates from Epirus.

Lit: Mid'hat Frashëri “*Çështja e Epirit*”, Tirana 1998; Thucydides (460?-40? BCE), “*The Peloponnesian War*”, 2 vol. University of Michigan Press 1959; Strabo, (63BC-AD 19), “*The nations of Epirus are Pelasgic*” in “*The geography of Strabo*”, 3 vol. London 1889; Pliny, “*Natural history*”, 10 vol, London 1947; P. Wissowa, “*Realencyclopädie der klassischen Altertumswissenschaften*”, s.v. Epirus, Stuttgart 1894-1948; H. Treidler, “*Epirus im Altertum*”, Leipzig 1917; D. Mustilli, “*Gli Iliri nell'Epiro*” tek “*Le terre albanesi redente II, Ciameria*”, Rome 1941; Emanuele Polito “*I Musachi di Berat*”, “*Storia e genealogia della famiglia Musachi, scritta da Giovanni Musachi Despota d'Epiro*”, Italy 1996; Sami Frashëri, “*Shqipëria, Ç'ka qënë, Ç' është, e ç'do të bëhet*”, Tirana 1924; “*Ilirët dhe Iliria te autorët antikë*”, burime të zgjedhura për historinë e Shqipërisë, Vol I, Tirana 1965; Edwin E. Jacques, “*The Albanians, An Ethnic History from Prehistoric Times to the Present*”; Hasan Ceka, “*Në kërkim të historisë ilire*”, the chapters. “*Përputhje onomastike ilire-epirote*”, “*Epiri në kohë të lashtë*”, “*Historia politike e Epirit*” and the chapter “*Kultura*”; “*Burime të zgjedhura për historinë e Shqipërisë*”, Tirana 1962; “*Dokumente të shek. XVI-XVII për historinë e Shqipërisë*”, Vol. I, Tirana 1989; Vol. II, Tirana 1989; Vol. III, Tirana 1989; Vol. IV, Tirana 1990; Arben Puto, “*Pavarësia shqiptare dhe diplomacia e fuqive të mëdha*”, 1912-1914; Pëllumb Xhufi “*The ethnic situation in Epirus during the middle ages*” in “*Studia Albanica*”, nos. 1-2, Tirana 1994; Dhimitër S. Shuteriqi “*Naim Frashëri*”, Tirana 1982; Dhimosten Budina, “*Përkatësia etnike ilire e fiseve epirote*”, in “*Ilirët dhe gjeneza e shqiptarëve*”, Tirana 1969; Edith Stickney, “*Shqipëria Jugore ose Epiri i Veriut në Çështjet Europiane Ndërkombëtare, 1912-1923*”; Hasan Ceka, “*Në kërkim të historisë ilire*”, Tirana 1998; Aleksandar Stipčević, “*Interpretime albanologjike*”, Skopje 1994; Kristo Frashëri, “*Trojet e shqiptarëve në shek. XV*”, in “*Shqiptarët dhe trojet e tyre*”, Tirana 1982, Tole Vasil S, “*Mbi origjinën iliro-epirote të polifonisë*”, in “*Folklori muzikor-polifonia shqiptare*”, Tirana 1999; Ceka Neritan, “*Ilirët*”, etc.

**E qara me bote, me griکہ:** “Earthy mourning”: deeply impassioned mourning

Archaic style of performing polyphonic songs in the town of Gjirokastër.

According to Professor Çabej, the word *bote* signifies an earthen vessel, thus a vessel holding water. Material data indicate that the word is the same as clay, earth, mud, as well as potter's clay. He derive it as a Tosk word in the form *bot-i*.

Ency. *E qara me bote* appears to be a survival of a very ancient ceremonial of the death ritual, linked with the earth and hence with the human being as a particle of the earth, born from earth and returning to it. We refer to the analysis of this phenomenon in the polyphony of South Albania as a still archaic nucleus in which we may identify the genesis and the perception of the exceptional musical phenomenon of vocal isopolyphony, because “laments are the cradle in which both the ancient songs and the modern ones are rocked”. However this may be interpreted, or interpreted in all cases, *e qara me bote* is connected with both an earthen vessel (hence a vessel for tears) and with mourning for the earth, for the soil, and hence a collective lament for the soil. Although it



is a lament for the death of one particular individual (and thus a piece of clay), his departure to the next world, it is striking that *e qara me bote* retains within its structure, at its heart, an iso-polyphonic mode of construction (meaning its multi-voice structure inseparably linked with the *iso* drone, a deeply felt emotion shared by the participants in this type of mourning), as well as very clearly displaying its nature as an intimate part of a strictly organised ritual. Here articulate speech, weeping, song and physical movements operate on an equal footing.

The wife:	Pilo, my love, how you left me, The stone was sent to the graveyard, You were lost with the herd.
The Companions:	Dear friend, you have said more than you ought This is not the way that we mourn. Come, do as you should be doing.

From this standpoint it is evident that *e qara me bote* is part of a folk tragedy in miniature, not one performed in an ancient amphitheatre, but centre stage in the “house as theatre”, on the age-old stage of humanity. The people say that the room rocks during such mourning, when everyone is voicing the sound *iii*. Kadare has noted and recorded the similarities between the classical theatre and the “mourning with tears” of the South, in particular when speaking of the shared role played by the mourners and the classical Chorus, with regard to their comments on the qualities of the deceased. It is in collective mourning, and in its unique embodiment as *e qara me bote* or *me ligje* (with tears) that we encounter the realisation of structurally organised forms, which are effected and rendered unique in the structure of the tragedies of Aeschylus (particularly in *The Suppliants*, *Agamemnon*, *Chophoroi* and *Eumenides*), with a choryphaeus, a chorus, and a reciter, as a group responsible for beginning the complex ceremony of solemnly proclaiming a death. There is material evidence of the truth of this in the discoveries of Albanian archaeo-musicology, specifically in the “siren mourners” of Apollonia, the Sirens of Durrës, Antigonea and Vlorë, which are unique evidence of these tragic figures of song, as well as the theatrical function of iso-polyphony. *Vajtimi me bote* (the lament of earth) is a collective lament, a perennial lament, and as such it produces a collective sound in the form of an iso-polyphonic cluster, which even at the present day represents musically a type of deep emotion though the combination of many voices (half spoken, half sung), and which is in its most elemental form what is today referred to as the *iso*. In its archaic form this tone-cluster is nothing less than an iso-polyphonic magma, within which this stratum, necessary for the genesis, development and ultimate return to the stratum of musical lament itself, is “hidden”, in the form of separate voices, but also as the *iso* itself. It is precisely this stratum of lament which naturally and unforcedly supports the extraordinary sounds of polypentatonicism, which indicates that the musical rationalisation of iso-polyphony may not be confined within the five-note system of pentatonicism, but may obviously be extended as the result of the iso-polyphonic harmony produced by the “entwining and unentwining” of pentatonic scales built on different foundations. These important identifying elements of iso-polyphony are undoubtedly linked with a series of expressive technical discoveries, for instance the *musical groaning with glissando* (a descent from a higher pitch to that of the *iso* or

below), comparable to the act of lowering the deceased into the earth, but also the *frequently occurring articulation of the interval of a minor seventh* by the first voice, the *marrës*, which in this context reflects not only the descent of the body into the grave, but also its mirror-image, the ascent of the soul to heaven! According to Kruta, the constant use of the vowels *i, o, u* or the diphthong *ou* at each word of a line, at the melodic interval of the minor seventh, places additional emphasis on its character as a lament, and its interpenetration with the “*deep singing*” of the iso-polyphonic chorus of mourners.

Over time, some of the mourners transformed mourning into an institution, in other words, they effectively established the profession of mourner, owing to their mastery in stringing together mourning verses and melodies, above the background of the powerfully emotional *iso* from the others, the relatives of the deceased, who had departed for the Pit of Mourning (the grave), as the saying has it.

We also consider that there is an essential connection between iso-polyphonic singing, the position of the singers while they are singing, and ancient IP mourning tradition. Here we may draw a parallel between the “classic” positions taken by the singers of archaic sung IP laments, for instance “heads close together”, as apparent in the case of Lab iso-polyphonic lamenting and the well-known “Dukat style” with two or three singers (*Dy dhe tre vetçe dukaçe*). Even at the present day the postures and positioning of singers of iso-polyphony are reminiscent of the collective grouping of participants at a wake. This position, unparalleled with regard to the performance of song, has important and desirable consequences both from the standpoint of the sonic rapport established, given the positions of the lead singers (*merrës* in the centre, *prerës* and *hedhës* flanking him), and the surrounding *iso* chorus, which has a positive effect on coordination between the singers, and from the standpoint of the volume of sound they produce. We consider that in this case the presentation of the position of the singers in a group has a direct influence on coordinating the singing of IP, where there is no external conductor or director, a subject I shall not develop at this time. From the standpoint of form, it may be encountered as a vocal solo singing with collective choral accompaniment, as a solo lament with a presumption of “hidden polyphony”, or as any other current standard form of significance in the singing of iso-polyphony, for instance those with two, three or four voices with *iso*. We consider that *e qara me bote* (as the most ancient form of iso-polyphonic singing) corresponds in its structural framework to the accounts that scholars of classical literature have given of the depiction of the Chorus from an early period, and to the fundamental structural element in classical tragedy, particularly in the works of Aeschylus. The Chorus, then, an IP structure in the making (with its reciter, choryphaeus and members of the chorus) is believed to have a precursor in archaic tragic ritual, what we refer to as mourning. *E qara me bote* is referred to as *e qara me vome* in Malishevë, Përmet. In 1920 Thoma Nasi composed and published a piece entitled *E qarë*.

Lit: Th. S. Hjuza, “*Udhëtim në Sicili, në Greqi dhe në Shqipëri*”; Cico, Stravre “*Vajet në Shqipëri*”, gaz. “Demokratia”, 1925, nr. 29-4, 29 Dhjetor, fq. 2; Munishi, Rexhep “*Këndimi i femrave të Podgurit*”, Prishtinë, 1979; “*Mbi vajtimet shqiptare*”, Prishtinë 1985; Veliu, Veli “*Bue, Ekari dhe Dozoni për këngët popullore shqiptare*”, “Gjurmime Albanologjike”, Folklor dhe Etnologji, XXI-1991; Skiroi, Zef “*Mili e Haidhia*”, Tirana, 1994; Çausi, Tefik “*Fjalor i estetikës*”, Tirana, 1998; Sokoli, Ramadan “*Gojëdhana e përrallëza të botës shqiptare*”, Tirana, 2000; Çobani, Tonin “*Princi I përfolur Lekë*

*Dukagjini*”, Tirana, 2003, p. 93 etj; Ernest Koliqi, “*Vepra 6*”, Prishtinë, 2003, p. 301; Plutarch., *De defectu oraculorum*, XVII cited in Ugolini. Luigi M, “Butrinti”, Romë 2000, p. 80-81; *Këngë popullore të Labërisë*”, in “Mbledhës të folklorit-8”, Tirana, 1991, p.604; “Epika Legjendare”, Tirana, 1966, p. 58; Cabej Eqrem, “*Studime gjuhësore I*”, Prishtinë, 1976, p. 75; “*Këngë popullore të Labërisë*”, Vol. 8, Tirana, 1991, p. 558 and 574; See also Dino Thanas, “Xhevat Avdalli dhe Laver Bariu”, Tirana, 2004, p. 71; See “*Eskili-tragjeditë*”, foreword by Ismail Kadare, Tirana, 1986, p. 5; Vasil S. TOLE, “*Odiseja dhe Sirenat: grishje drejt viseve iso-polifonike të Epirit*”, Uegen, 2005, p. 24-30; Homeri, “*Iliada*”, Tirana, 1979, p. 447; Homeri, “*Odisea*”, Prishtinë, 2000. p. 398-399; Alfred Uçi, “*Mitologjia, Foklori, Letërsia*”, Tirana 1982, p. 180; Fatos Arapi, “*Këngë të moçme shqiptare*”, Tirana 1986, p. 72-93; Mark Tirta, “*Himara në shekuj*”, Tirana, 2005, p. 360; Lukiani, “*Vepra e zgjedhur*”, Tirana, 1979, p. 227, “*Visaret e Kombit*”, V. III, Tirana, 1937, p. 180-184; Mihaçeviq, Lovro “*Nëpër Shqipëri*”, 1883-1907, Tirana, 2006, p. 96; Ismail Kadare, “*Dantja I pashmangshëm*”, Tirana, 2005, p. 31; Koliqi Ernest, “*Vepra 6*”, Prishtinë, 2003, p. 587; *Evlia Çelebi Sejjahatnamesi*, “*Shqipnija para dy shekujsh*”, përkthyer nga Sali Vuçiterni, Tirana, 1930. Kruta Benjamin, “*Polifonia dyzërëshe e Shqipërisë Jugore*”, Tirana, 1989, p. 134-135, Bardhosh Gaçe, “*Tradita dhe risi në poezinë popullore të Bregdetit të Himarës*”, tek “*Gjurmime albanologjike*”, 33-34/2003-2004, Prishtinë, 2005, p. 206-208; Balli Kristaq, “*Thoma Nassi*”, Korçë, 2006 etc.

**E thyen:** Synonym of *prerësi*.

Ency. Second voice in southern polyphony. Also encountered in use in Ballsh.

See: *prerësi*

**Evgjiçe:** In Gypsy style. Term from the musical practice of folk iso-polyphony.

Ency: *Evgjiçe* indicates the performance of polyphonic folk songs, melodies or dances in a style ascribed to Gypsies. Folk musicians of Gypsy ethnicity have played a significant role and made significant contributions to the consolidation of the instrumental IP tradition in such urban centres of southern Albania as Leskovik, Përmet, Vlorë, Korçë and Berat. Gypsies are renowned as virtuosos on folk musical instruments, as well as manufactured instruments using tempered scales, such as the clarinet or violin.

## F

### **Mata family, folk musicians from Berat: Well-known family of folk musicians from the museum town of Berat.**

Ency. The Mata family moved from Përmet in 1900 and settled in Berat. Idriz Mata, the father of Isuf, a renowned singer of IPT, was the first musician in the family to gain a reputation. He was also a superb player of the violin and the clarinet. Isuf began learning musical instruments at an early age. He and his group are said to have performed music in Greece, Turkey, Romania, Macedonia, etc. In Berat he had a band which played at his in-law Shebib Selmani's bar. Isuf Mata brought his sons up with this rich musical heritage, enabling all his descendants to have a close connection with music up until his death in 1945, leaving behind him as musicians his sons Myslym, Qemal, Mehmet and Flamur, as well as their children, most of them folk musicians and instrumentalists.

**Gjirokastër National Folklore Festival:** The most significant of the events dealing with the cultural heritage of the whole of Albania.

Ency. Although National Folklore Festivals had previously been mounted, it was the one bearing the name of Gjirokastër, the town organising it, which established this type of event in Albania. It had been preceded by one held in Tirana on 25-27 November 1959 under the title of "National Festival of Song, Music and Dance". The soloists Laver Bariu and Ndue Shyti became prizewinners for the first time at this festival, and about 400 participants were awarded various diplomas.

The first Gjirokastër National Folklore Festival took place in 1968, between 8 and 16 October. The first festival, in which all areas of the country participated, was followed by others, held in the town citadel at five-year intervals (in 1973, 1978, 1983 and 1988). There were 1,370 participants taking part in the final stage of the 1973 festival, with a total of about 53,000 participants in all the selection stages, while 1,560 individuals performed during the period of the festival. In 1995 the festival was held in the citadel of Berat and in September 2000 it returned to Gjirokastër. The festival had been envisaged as a folklore competition, and until the 1988 festival prizes and banners were awarded to

the best groups. At the 1995 festival the criteria for judging were amended by law, with the performers and the interpreters being judged in terms of folklore. The 2004 festival was held in Gjirokastrë between 29 September and 5 October 2003. It is organised in accordance with the Statute of the National Folklore Festival, approved by the Ministry of Culture, Youth and Sports pursuant to Law 9048 of 7 April 2003 on Cultural Heritage, et al.

Lit: “*Festivalet folkloristike të shërbejnë për ta vënë në baza të shëndosha lëvizjen artistike amatore*”, “Zëri i Popullit”, 1955, 19 Qershor; “*Festivali folkloristik i qarkut të Gjirokastrës*”, gaz. “Bashkimi”, 3 July 1955; “*Përfundoi faza e parë e festivalit të këngës, muzikës dhe valles*”, Zëri i Popullit, 6 August 1959; “*Festivali Kombëtar i Këngës, muzikës dhe valleve*”, in “*Kultura Popullore*”, 6/1959; “*Me tingujt e lahutës dhe çiftelisë*”, in “*Drita*”, 26 March 1961; “*F.F.K i Gjirokastrës*”, in “*Vatra e Kulturës*”, 6/1968; Agolli, Dritëro “*Arti i fuqishëm i popullit*”, “Zëri i Popullit”, 17 October 1968; “*Ballëllart e mal më këmbë*”, këngë të FFK të Gjirokastrës, 1978, Tirana, 1979, p. 240; “*Ballëndritura Shqipëri*”, tekste këngësh të FFK të Gjirokastrës, 1978, Tirana, 1979, 124 pp; Uçi, Alfred “*FFK i Gjirokastrës 1978 dhe disa probleme aktuale të shkencave etnografike-folklorike*”, “*Kultura Popullore*”, 1/1980, pp. 7-24; Papparisto, Albert “*Festivalet Folklorike të Gjirokastrës dhe krijimtaria muzikore e kultivuar*”, in “*Probleme të zhvillimit të folklorit bashkëkohor*”, Tirana 1980; Uçi, Alfred “*Le festival folklorique national 1978...*”, “*Culture populaire albanaise*”, 1/1981; Gërcalliu, Mustafa “*Njerëzit e punës mendore dhe folklori*”, *Kultura Popullore*, 1/1982, fq. 75-85; Zadeja, Çesk “*Historia e popullit në këngën e tij*”, “*Skëna dhe ekrani*”, 4/1984; Agolli, Nexhat “*Burim vlerash studimore*”, “*Skëna dhe ekrani*”, 1987, nr. 4; Çani, Flamur “*Si po përgatitet Gjirokastra për F.F.K-1988*”, “Zëri i popullit”, 30 January 1988; Panajoti, Jorgo; Kruta, Benjamin “*Festivali Folklorik i Gjirokastrës 1988 - ngjarje e rëndësishme e lëvizjes artistike popullore*”, “*Kultura Masive*”, 1987, nr. 3; “*Festivali Folklorik Kombëtar 1988*”, *Kultura Popullore*, 1/1989, pp. 3-43; Sheholli, Bahtir “*F.F.K. i Beratit 1995*”, “*Gjurmime Albanologjike*”, Prishtinë, 29/1995; “*Nga Festivali Folklorik Kombëtar, Berat, 1995*”, *Kultura Popullore*, 1-2/1995, p. 103-147; Kasoruho, Naxhi “*Gjirokastra e festivalit*”, Tirana, 2000; “*Festivali Folklorik Kombëtar i Gjirokastrës, akte ligjore dhe nënligjore*”, MKRS, 2004 etc.

**Fëjll:** *Fyell*, rim-blown flute.

Enc. This form is used by the Albanians in Macedonia.

See *fyell*.

**Fëshfërin:** Onomatopoeia, rustling.

Etym. According to Çabej: “gentle sound made by (dry) leaves when the wind blows, the rustling of the wind in (dry) leaves. Also *fëshfërit*, *fëshfërimë*. F: ‘the actual sound’.”

Ency. Also used by Dritëro Agolli in the form: *fëshfërima e pemëve* (the rustling of the trees).

**Fërshëllej:** Whistle, make a whistling or hissing sound. Also *vishëlloj*, *fërshëllimë*, *vishkëllimë*.

Etym: According to Çabej: “All are simply onomatopoeic formations. Meyer explains the word *fërshëllej*, and the forms *fëshëllij*, *vëshëllij*, *vërshëllej*, *vëshëlloj*, *vishlloj*, *fishlloj*, *vërshëllej*, *fërshëllej* and *vërshëllim* as an early metathesis of the Latin *Sibilare*, and under the influence of *\*friscjare*.

Ency. According to Professor Ramadan Sokoli: many aerophones have their origin in whistling, a sound produced by the human body. Whistling is generally produced by pursing the lips, but it may also be produced by using the fingers. Tunes derived from whistling are found in melodies and other pieces for folk instruments. Whistling is used for entertainment, but also for practical reasons. It is encountered among the Arberesh of Italy in the form *frushullenj*.

**Folla:** Pirouette. Component of the *surla* folk shawm.

Enc. The pirouette is normally constructed of plastic material, and is used by folk musicians to support the lips during performance. According to Miso, the pirouette is supported on a circular object attached to the body of the instrument.

**Folla:** *Fyell*, flute.

Ency. This form is encountered in the speech of the Albanians of Ukraine. See *fyell*.

Lit: Voronina I, Domosileckaja M, Sharapova L, “*E folmja e shqiptarëve të Ukrainës*”, *Shkup*, 1996.

**Folklore, oral:** Alb. *Folklor gojor*. Typological terminology regarding intangible heritage.

Ency. According to Law 9048 of 7 April 2003 on Cultural Heritage, oral folklore is a text of folk origin unaccompanied by music, which be read or spoken. See the Law on Cultural Heritage, *et al.*

**Folklore, instrumental:** Alb. *Folklor instrumental*. Typological terminology regarding intangible heritage.

Ency. According to Law 9048 of 7 April 2003 on Cultural Heritage, instrumental folklore is the performance of a folk music composition interpreted on folk musical instruments. See the Law on Cultural Heritage, *et al.*

**Folklore, choreographic:** Alb. *Folklor koreografik*. Typological terminology regarding intangible heritage.

Ency. According to Law 9048 of 7 April 2003 on Cultural Heritage, choreographic folklore signifies dances performed with or without musical accompaniment. See the Law on Cultural Heritage, *et al.*

**Folklore, vocal:** Alb. *Folklor vokal* Typological terminology regarding intangible heritage.

Ency. According to Law 9048 of 7 April 2003 on Cultural Heritage, vocal folklore signifies a musical composition sung or performed with text and music. See the Law on Cultural Heritage, *et al.*

**Flojere:** *Floere*, *fyell*, end-blown flute.

Etym. According to Çabej: Meyeri 108 considered this to be a word of Albanian origin. Miklosich (*Wanderungen der Rumunen*, 23) held this word to be distributed “almost everywhere that nomadic Romanian shepherds travelled”, and located its source in Albanian, linking it with *fryj* (to blow).

Ency. According to Professor Çabej: the form *flojere* may be found in De Rada, (*Poesie albanesi* III 160), *flore* pl. “*pipeza*, *zamare* (reed pipe)”; In Hahn it is found in the form *flerexhi* “one who plays the *fyelli*, flautist”.

**Fyell:** Rim- or end-blown flute. Aerophone instrument usually made of wood or a metal tube. In some cases it may be made of the bones of a bird, usually an eagle. It may be made in one piece or made of several sections (three or four).

Etym. According to Çabej: a word with fiercely disputed etymology. Meyer (p. 108 *Albanische Studien* V 76): *fyell* and *fyejt e hundës*, *fejëz e hundës*, plus *floere flojere*, “end-blown flute”, *flerexhi* “flautist” (in De Rada) *flore* pl. “reed pipe” and *fulistra* pl., “*fyej*”: in the Albanian of Greece together with Rom. *fluier*, Aromanian *fluiera*, *flueara* “shepherd’s flute”, *a fluiera* “to play the flute”.

Ency. According to Sokoli the *fyell* was once linked to a phallic cult. One of the earliest pieces of evidence for the use of the *fyell* by the Illyrians is found in the works of the Greek historian Strabo. We encounter it later on in the cycle of heroic poetry from the north of the country. In the epic “Young Omer”, where a girl disguises herself as a boy, she is put to the test when she has to play the *fyell* or the *lahutë*. Writing of her travels in Albania, which began in 1900, Edith Durham (1864-1944) describes the legend of a magic flute. She says that during the journey from Berisha to Agripe they passed by an enormous rock. A virgin, honoured almost as though she were a saint, had vowed to bring it to a church in Berisha. Suddenly she heard a shepherd’s flute upon the road. She dropped the rock, and when she attempted to raise it up once more she found that she had lost her miraculous strength.

In 1744 the painter Konstandin Shpataraku depicted a young shepherd playing the *fyell* in the church of St Athanasius in Voskopojë. We have another work from the same year, by the Zografi brothers, which shows two shepherds playing the *fyell* alongside a herd of livestock. The distribution of the *fyell* covers the entire Albanian ethno-cultural area, and it therefore exists in dozens of forms, with different registers. It is used as a solo instrument, or combined with other instruments in groups, as well in ensembles of *fyell* like that of Gramsh. There is a saying that the cradle of the *fyell* is the rectangle bounded by the villages of Kabash, Tërvol, Gjerë and Porocan in Gramsh district. In the south they take the role of the *prerës* (interrupter) of the main melody in instrumental ensembles, whereas in the north it is generally encountered in groups containing chordophone and membranophone instruments. The *fyell* also appears in oral folklore. One example is in the “Ballad of Tana”, but there are others:

Here there’s one and  
Here there’s five and  
One and five make six.

Six holes on the flute.

The *fyell* is also used as a magical, extra-musical instrument, as in the following example of folk poetry:

‘Twas a field both long and broad,  
 O the hazel tree-o.  
 There were three shepherds with their flocks,  
 And three flutes in their belts.  
 When they played the first flute,  
 The flock went off to graze the grass.  
 When they played the second flute  
 The flock went off to lick the salt.  
 When they played the third flute  
 The flock drank water on their own.

There are also examples of poetry and stories dealing with the *fyell* from such well-known authors as Naim Frashëri, Andon Zako Çajupi, Asdreni, Dhimitër S.Shuteriqi, Martin Camaj, Fatos Arapi, Ismail Kadare, etc. Naim Frashëri wrote a verse entitled “*Fyelli*”:

Listen to the flute a-speaking,  
 Tell the tale of wretched exile,  
 Weeping for this world of sorrow  
 Using words of truth to spin it.

In this poem, according to Koliqi, this reed plucked from the hay is a symbol of a mystical spirit which grieves for a lost heavenly kingdom, and yearns to return to it. The word *fyell* may also be encountered elsewhere. The first part of vol. XI of *Visaret e Kombit*, published in 1944 with a preface by Haki Stërmilli, is entitled *Fyell i Dibrës* (*Fyell* of Dibër). The *Fyelli Magjik* (Magic Flute) festival of folk instruments has been held in the amphitheatre of the ancient city of Butrint since 2000. The instrument is given the name *fëjll* by the Albanians of the Macedonian village of Rečane, and is used by the Arvanasi of Greece under the name of *darvira*; as *rrishinjuall* or *rrusinjuall* among the Arberesh of Italy, etc. In ancient Greece the *fyell* was called the *aulos*, and it was introduced to Greece from the colonies of Asia Minor.

Lit: Strabo, “*Geographica*”, Bk. VII, chap. 316; Buzuku, Gjon, “*Meshari*”, Tirana, 1968; Maksimilian Lambertz, “Epika popullore e shqiptarëve”, in “*Çështje të folklorit shqiptar*”, nr. 6, Tirana, 1998; “*Melodi dhe valle popullore instrumentale*”, Tirana, 1969; Sokoli R, “Metodë për fyell”, Tirana, 1970; Sokoli R, “*Gjurmime folklorike*”, Tirana, 1981; Frashëri N “*Vepra I*”, Prishtinë, 1978; “*Lirika Popullore-I*”, Tirana, 1988; Miso P, “*Muzikë popullore instrumentale*”, Tirana, 1990; Durham Edith, “Brenga e Ballkanit...”, Tirana 1991, fq. 491; Tole Vasil S., “*Sazet muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998; Sokoli Ramadan, “*Gojëdhana e përrallëza të botës shqiptare*”, Tirana,



2000; Basha, Petrit “*Fyejt e Gramshit*”, Tirana 2003; Koliqi Ernest, “*Vepra 4*”, Prishtinë, 2003, p. 216, etc.

***Fyelltar***: Folk musician, player of the *fyell*.

Ency. Examples of magical performances on the *fyell* have been known since mythological times, performances which influence the course of lives and the decisions people take. Among the tales, legends and ballads celebrating performances on the *fyell*, are The Virgin’s Rock, the Ballad of Tana, the Lament of the *Fyell*, etc. The first player of the *fyell* was thought to be Pan, who, according to Sokoli, was the patron of shepherds, herdsmen and flocks, and of Illyrian origin. Distinguished performers on the *fyell* include: Restem Zani-Paktoz, Gramsh; Gjika from Fajza, Has; Avni Hoxha, Devoll; Azem Nelo, Kukës; Pano Saro, Suhë, Gjirokastër; Petref Zenelaj, Hekal, Fier; Sybi Ferollar, Zhepë, Skrapar; Razip Buxheli, Kuç, Vlorë; A.Balliu, Funarëz, Librazhd; F. Dullovi, Biceps, Kaçanik; M. Prebibaj, Curraj i Epërm, Tropojë; M.Smajlaj, Niçk, Shkodër; Nikoll Pjetri, Ishull Lezhë; Musa Budo, Picar, Gjirokastër; Laze Nora, Fushë Bardhë, Gjirokastër, Luiz Dine, Bulo, Gjirokastër; Shaqir Miloja, Shkodër; Distinguished Artist Ymer Neli, Burrel; Nazif Doko, Berat; Veip Qorri, Gusmar, Tepelenë, etc. One popular *fyelltar* of the 1920s was the Albanian-American Pano Opingari. The first *fyelltare* to achieve wide renown was Qerime Osmani, from a distinguished family of Vërcë, Gramsh. The author Dh. Shuteriqi wrote the short stories *Pani nga Kaonia* (The Pan of Kaonia) and *Fyelli i Tanës* (Tana’s *Fyell*). Among the Arberesh of Italy it is encountered in the form *florexhi*. Greek mythology mentions Marsias as the most famous *fyelltar* of antiquity (who with his flute fought a musical duel against Apollo, god of music, with his lyre), as well as the “flute of Pan”, king of the woodland. The best-known *fyell* ensemble is the Gramsh *fyell* group.

Lit: Bogdani, Ramazan “*Folklori koreografik i Hasit*”, Tirana, 1977; “*Fjalor i mitologjisë*”, Tirana 1987, etc.

## G

**Gajde:** Bagpipe. Aerophone folk instrument.

Etym. Weigand 22 derives it from Turk. *gayda*; Çabej: *gajde* may have entered Albanian via Serbo-Croat or Bulgarian, having originally spread from the Iberian languages to Arabic, and subsequently to Turkish and the Slavic languages.

Ency. The *gajde* comprises a bag (*shakull*) made from the hide of a small livestock animal, a drone (*buçalla*) and a chanter (*pipa*). Among the Albanians the bagpipe is closely connected with the practise of herding livestock, and as a result the bagpipe repertoire pertains directly to this sphere of Albanian life. According to Thalloczy, the Illyrians of Antiquity sang war chants accompanied by the flute and the bagpipe. Today the geographical range of the bagpipe covers southern Albania, mainly in Toskëria, in the districts of Berati, Kuçovë, Pogradec, Gramsh, Devoll, Korçë, Librazhd, etc. It is used as a solo instrument in the performance of various pieces, mostly *kaba*, but it may also be a member of a folk instrument ensemble, mainly in the role of melody instrument and also to supply a drone or pedal note. It is an instrument with a wide usage and distribution, and is the answer to the riddle:

I've a neck but no head  
Four legs but no feet  
I breathe though I'm dead  
With no bones and no teeth.

In 1920 the composer Thoma Nasi wrote a suite of folk dances, one of which was called *Vallja e Gajdes* (Bagpipe Dance). Dritëro Agolli wrote a piece entitled *Tregim për një gajde* (Tale of a Bagpipe), while the poet Sokol Zekaj wrote the following verses in his poem *Liqeni i Shkodrës* (Lake Scutari):

An blue bagpipe filled with air, an endless drone  
River Cem blows inspiration from the beech groves of the Alps  
And under the fingers of the northwestern wind  
The chanter sounds along the Buna to the sea.

Lit: Ludvig von Thalloczy, “*Illyrisch-Albanische Forschungen I*”, Munchen and Leipzig 1916; Sokoli. R, “*Gjurmime folklorike*”, Tirana, 1981; Sokoli R, Miso P. “*Veglat muzikore të popullit shqiptar*”, Tirana, 1991; Çabej E, “*Studime Etimologjike*”; Zekaj Sokol, “*Ylberet dalin kur s’i presim*”, Shkodër, 2006; Balli Kristaq, “*Thoma Nassi*”, Korçë, 2006 etj.

**Gajdexhi:** Bagpiper. Folk musician who performs on the bagpipe.

Musicians past and present renowned as bagpipers include: Safet Begolli, Bilisht, Korçë; Theodor Thomai, Korçë; Skënder Feimi, Korçë; Islam Bajrami, Korçë; Fiqiri Islami, Korçë; P. Hysa, Kotjel, Librazhd; Lakmi Hasimi, Përmet; Abedin Sharavolli, Berat etc. The song entitled *Gajdexhiu* was composed by Tish Daija.

**Gërnetaxhi:** Clarinetist. Folk musician who plays the *gërnetë*.

Ency. There have been a number of folk musicians with a high reputation as clarinetists since the beginning of the 20<sup>th</sup> century, including: in Shkodër, Gjakë Saraçi, Gjon Gjo Kola, Adem Boriçi, Kolë Tafili, Ndoc Kumria, and Xhevat Boriçi; in Leskovik, Selim Leskoviku and Gaço Lena; in Përmet, Medi Përmeti, Vangjel Leskoviku and Laver Bariu; in Vlorë, Bilbil Vlora; in Tirana, Remzi Lela (Çobani); in Korçë, Novruz Nure (Lulushi); in Pogradec, Jashar Kovaçi; in Delvine, Tuli Barjami; in Berat, Sybi Berati, Jorgo Gjiza, Jorgo Mastora and Vasil Mastora; in Dropull, Demir Sulejmani and many others.

Lit: Gurashi, Kolë Sheldia, Gjush “*Ahengu shkodran*”, in the almanac “Shkodra”, 1/1961, p. 210; Tole, Vasil S *Sazet, muzika me saze e Shqipërisë së Jugut*, Tirana, 1998 etc.

**Glore:** Aerophone musical device found in the iao-polyphony area.

Ency. According to Professor R. Sokoli: the *glore* is a paramusical device of the aerophone family, made from tree bark rolled up into the form of a conical cylinder and provided with a double-reed mouthpiece. The name *glore* is used in Pogradec. On occasions when several *glore* perform together in a group the repertoire of this paramusical instrument, closely linked to ritual festivities, is marked by the phenomenon of vertical poly-pentatonicism. It is our view that the primitive and natural timbres of these paramusical instruments should be seen as elements of this music’s origins. See: *glyra*.

**Glyra:** Aerophone folk instrument.

Ency. According to Sokoli, the sound of the *glyra* is produced by the vibration of a double reed in an airstream, and the sounds produced are entirely unarticulated and evidently unforced. The *glyra* is constructed in spring of tree bark, normally from the chestnut tree, and in the shape of a spiral. The instrument exists in different sizes, is classified as a natural musical instrument, and is encountered under various names in various places.

**Gojëbilbil:** Nightingale-voiced. Term from folk musical practice.

Ency. Term in popular use to describe notable folksingers who stand out above the rest. The *FGJSSH* has: with a beautiful and sweet voice; like the song of the nightingale, which sings beautifully. Folksingers who have been popularly described as *gojëbilbil* include Hafize Leskoviku and Luçie Miloti.

**Gorarçe:** In Gora style. Term from folk musical practice.

Ency. The term *Gorarçe* signifies that a song, dance or instrumental melody is from the Gora area. The *Vallja Gorarçe* (Dance of Gora) is a very well-known example of the musical folklore of this area.

**Gramshi fyejt:** Iso-polyphony folk instruments ensemble.

Ency. The *Fyejt e Gramshit* (Flutes of Gramsh) are one of the few instrumental polyphonic groups to have invented a separate type of iso-polyphony. The ensemble performs polyphony of two, three or more voices, with the majority of the instruments holding the drone. The flutes are of the long *kavall* (end-blown) type, with an alto register. Their most recent performances were at the Gjirokastër FFK in September 2000, and in the *Fyelli magjik* festival of folk instruments in Butrint, May 2000 and 2001.

Lit: Hoxha Meçan, "*Grupi i fyejve të Gramshit*", *Zëri i Popullit*, Tirana, 27 August 1982.

**Grarishte:** In women's style. Style of performance of Albanian folk songs.

Ency. The term *grarishte* does not simply signify that these are songs sung by women, but also that these songs are distinguished by particular formal characteristics from a typological aspect.

**Grupi i Bënçës:** The Bënçë Group, a well-known iso-polyphony group from the village of Bënçë, Tepelenë, 1970-1990.

Lit: Gjokoli Sejmen, "*Grupi i Bënçës, Tepelenë*", in "*Zëri i Popullit*", 21 September 1990; Shituni Spiro, "*Polifonia labe*", Tirana, 1991 etc

**Grupi i Pilurit:** The Pilur Group, a well-known iso-polyphony group from the village of Pilur. 1960-1990.

Ency. Their best-known songs include *Tundu, bejkë e bardhë tundu, Shqipëri, flakë dyfeku, Zoga kaçake në mal, 28 mijë yje*, etc.

Lit: Gjiçoli Minella, "*Vëzhgime rreth zhvillimit të këngës pilurjote*", in "*Vatra e Kulturës*", 3/1974; Shituni Spiro, "*Polifonia labe*", Tirana 1991, etc.

**Gulum:** Archiac musical performance by the Gypsies of Berat.

Ency. According to Eqrem Bey Vlora, the Gypsies of Berat, the descendants of slaves that Omer Pasha Vrioni brought from Egypt, gather each Friday in a bar to perform a *Gulum*. The performance begins when the women, sitting in a circle, howl, scream and shout rhythmically, accompanied by a large oval drum and another, smaller, oval drum called a *dymbelek*. On the day of *Hidralesë (Ederlezi, St George's Day)*, the *Gulum* is performed in public, in a place of entertainment, with spectators permitted. It is generally believed that the *Gulum* festival is no longer celebrated, and there is also a school of thought that regards it as a ceremony characterised by the induction of a trance through music and rhythms.

Lit: Vlora, Eqrem, "*Nga Berati në Tomorr*", Tirana 2003, pp. 52-53, etc.

**Gurët:** Stones. Folk instrument of the idiophone family.

Ency. Paramusical device used by folk musicians. Normally played by striking one against another in various rituals, e.g. when calling bees from the hive, etc. The

rhythmical ringing produced by the stones serves as a supporting rhythm for a song melody sung by ritual singers.

**GJ**

**Gjemenxhe:** Type of folk violin.

Ency. Mitko was the first to introduce the word to literature, in his *Bleta Shqyptare*. It is also encountered in oral folklore:

Oh poor deserted Leskovik,  
Open up your windows wide,  
Hajro's coming with two more,  
*Bozuk* and fiddle by his side.

The word is used only in Leskovik and Përmet.

Lit: Mitko, Thimi, "*Vepra*", Tirana 1981, etc.

**Riddles on the subject of folk music:** Alb: *gjë e gjëzë me objekt muzikën popullore*

Ency. According to Çabej, riddles are typical of the mentality of the Balkan peoples. The basic artistic form of the riddle is the allegory, which is set out in the form of a question, which is interpreted to reveal a disguised subject. More precisely, the inclusion of folk instruments and the folk music of Albania as a whole in a riddle not only indicates that they are widely known, but is also a clear indication that they are extremely familiar. The fact that the very purpose of a riddle is to identify an unknown object by means of other items that are well-known, and vice-versa, points convincingly to this conclusion. There are two sorts of riddle:

I. Riddles where folk music elements are used to discover the subject of a riddle.

A drum with six holes  
And air comes out of the sixth  
(The head) Çamëria

A flute with five brothers.  
(The hand) Kaninë, Vlorë

With a green suit  
Full of bells.  
(A cypress tree) The South

All the way from here to Shkodër  
The rifles boom and booms the drum.  
(Thunder)

What is this:

Rak-rak and tak and  
 Covered with a lid  
 (A mouth) Gjakovë

A reedpipe full of money  
 (The mouth and the teeth) Zerqan, Peshkopi

A frisky mother  
 And her daughter the drummer  
 (A distaff and spindle) Elbasan

The bear plays the flute and the wolf dances  
 (A distaff and spindle) Krujë

II. When an element of folk music is the hidden answer to the riddle.

I've a neck but no head  
 Four legs but no feet  
 I breathe though I'm dead  
 With no bones and no teeth.  
 (A bagpipe) Korçë

What's one hill upon another  
 O Hava, o sister  
 (A bell) Gjirokastër

Havako, o sister  
 One hill calls to the other  
 (A bell) Tepelenë

Flock, flock, hey flock  
 Hill to hill is calling ye!  
 (A bell) Kolonjë

Allollua, dollollua  
 Ding dong in the stable  
 (A bell) The South

An old man with one tooth  
 Chirruping from hill to hill  
 (A large bell and a small bell) Skrapar

They go to the mountains and call

When the summer has come.  
 (A large bell and a small bell)

A mountain clattering,  
 A horse neighing,  
 A servant in the house.  
 (A *lahutë*)

Mountain wood  
 Village herald  
 (A drum) Sulovë, Elbasan

A black and a white tooth  
 And a head looking like a pear.  
 (A zurna)

On the mountain it shouts and calls,  
 Drinks no water when in the river it falls.  
 (A bell)

It goes for water and drinks no water  
 (A bell)

Molla Kaso's cow  
 Went to Hasos's yard  
 Moo! It lowed once  
 And woke up all the soldiers.  
 (A drum)

A father beat his son  
 Till the world turned upside down.  
 (A drum)

Left in the wood  
 It grew in the wood  
 When it came to town  
 Everyone bowed down.  
 (A mandoline) Vlorë

A live one walking  
 A dead one singing  
 (A donkey and a bell) Vlorë



Wood from the hill,  
 Horse's tail,  
 Strings from the market,  
 Delight shall prevail.  
                     Pogradec.

Head of an an-  
 imal, handle of a pan,  
 Sweet, sweet,  
 Music for a man.  
 (*A buzuk*)      Dardhë

Mountain wood  
 Horse's tail  
 Animal head  
 Voice of a man  
 (*A buzuk*) Kurvelesh

Millagaçi's cow  
 Went up to Kaçi's hill,  
 Moo! She lowed just once  
 And woke up all the people.  
 (*A drum*) Kaninë – Vlorë

The small one beat the big one  
 And called everyone together  
 (*A bell*)

It makes a row  
 Wherever it goes.  
 (*A bell*)

Ringin in the mountain, echoes in the village.  
 (*Bells*)

Allollua dallollua  
 Ding dong round the stable  
 (*A bell*)

It strolls from hill to hill,  
 Calling: O hava o sister.  
 (*A bell*)

Lit: “*Folklor shqiptar-Gjëgjëza*”, Tirana, 1968; Çabej Eqrem, “*Studime gjuhësore –V*”, Prishtinë, 1975; Tole. Vasil S, “*Muzika dhe letërsia*”, Tirana, 1997 etj.

**Gjëmë:** Mourning, calamity, disaster; news of a death, an invitation to the mourning of men, ill news; thunder, rumble; Gheg *Gjamë* rumbling, thundering; *gjëmon* to rumble, thunder; *gjënim* roar, echo, thunder; *Gjëmor* that thunders (folk?).

Etym. Çabej: word in use everywhere. Also according to Çabej: in older sources it retains a sense closer to that of the Latin *gemere*, to bellow.

Ency. In general, *gjëmë* is performed by men at sunset. According to F. Mehmeti, a representation of collective mourning may be found in epic poems, in the song *Arnaut Osmani and Petro Kapedani*, and of individual mourning, in the song *Halili i qet bejleg Mujit*. In the first song the mourning is performed by 12 persons at the same time, and in the second by 40 persons and in the third by a single person. There are cases where up to 80 or 100 persons take part. A typical cry is *hoj-hoj-hoj*. According to Zojzi: up to seven or eight *gjëmë* may be held for one dead man, and two at a minimum. It is encountered in literary form in Barletius on the death of Scanderbeg. According to Noli: Lekë Dukagjini and his captains all around mourn in the traditional manner with song and ululations. Albania mourned him and lamented unceasing. It is also encountered in the work *Çeta e Profetëve* (The Band of the Prophets)

... In the heavens nor star nor sun,  
With their new light to shine upon the day,  
Nor sailing moon with her twain beams  
To shed silver rays upon the earth,  
Nor Earth hovering aloft like a young eagle  
Nor fog nor rain, nor thunderbolt nor hail,  
Nor did the seas cry with their mighty waves,  
Nor rivers and their banks resound...

Hil Mosi wrote the poem *Gjama e Tomorrit* (the Mourning of Tomorr). The works of Ismail Kadare contain it in the form *e gjëmëshme*. See also: *Vaj*. It is known in Kelmend as *gjama e bariut* (the mourning of the herdsman) and is accompanied by the sound of large and small bells. See: *gamatar, vajtojcë*.

Lit: Sokoli Ramadan, “*Gjamët, vajtimet e përmotshme dhe elegjitë*”, Rilindja, Tirana, 1994, 10 February, p. 14; 11 February, p. 14; 12 February, p. 14; 13 February, p. 14; 15 February, p. 14; 16 February, p. 14; 17 February, p. 14; 18 February, p. 14.

**Gjëmoj:** Mourn, lament a dead person aloud, perform mourning

Ency. *Gjëmoj* is used in Labëria.

**Gjika, Xhebro:** Famous singer and bard from the Vlorë area. (Tërbaç, 23 September 1900 – Tërbaç, 1978).

Ency. As a twenty-year-old he wrote the first songs about the war in Vlorë, and continued with songs about the war against Fascism, etc. He was the author of about 100 songs and folk poems. His best-known songs include: *Kush e njeh Selam Musanë, Unë i ziu Xhebro Gjika, Këngët e staneve*, etc. Some of his songs were included in the volumes published

by the Institute of Folk Culture: *Këngë popullore historike*, *Këngë popullore lirike*, *Këngë popullore të luftës antifashiste*, (Historical Songs, Lyric Songs, Songs of the Anti-Fascist Struggle), etc. According to Gaçe: he influenced the folk songs of Lumi i Vlorës, Kurvelesh, Breg-Brataj, the songs of Sinan Mullahu and Hyso Salati in Tërbaç, of Tartar Zeka in Kuç, of Ali Dia in Gusmar, etc.

Lit: Gaçe Bardhosh, “*Kënga e rapsodit Xhebro Gjika*”, 1/1988, p. 165-173; Gaçe Bardhosh, “*Kënga popullore e lumit të Vlorës*”, Tirana 1995; Gaçe Bardhosh, “*Xhebro Gjika*”, Tirana, 1997, etc.

**Gjuhëza:** Tongue, reed. Part of a folk instrument.

Ency. The *gjuhëza* is the upper part of the *pipëzë* reedpipe.

## H

**Hallakamë:** Shriek, scream.

**Halldupçe:** Crudely, roughly. Term from folk music practice.  
Ency. *Halldupçe* signifies that a song, dance or melody is being performed and is related to the word *halldupë*, dirty Turks.

**Hapja e Këngës:** Striking up, lit. opening the song. Term from IP folk musical practice.  
Ency. When the words *hapja e këngës* are spoken, this signifies the start of a wedding, a week before the date fixed. This form is used in the zone of Tepelenë and refers to the start of the entire traditional ritual followed on this occasion, a ritual which is participated in by a large crowd of people who sing, dance and play in a drone-based polyphonic style.

**Hasani, Selim:** (Brataj, 1894 – Brataj, 1965), Honoured Artist.  
Ency. One of the most famous Albanian IPL bards, popularly known as *Xha Selimi i Bratajt* (Uncle Selim from Brataj). As a child he learned to sing and dance from his father Hasan Minga and his mother Haxhika, two renowned IPL musicians in their own right. According to Gaçe: subsequently Selim Hasani was significantly influenced by his brother Mato. According to widespread popular opinion, his IP songs are testimony to the major historical events of our people. His best-known songs include: *Ç'u zu dyfeku në Kotë*, *Ç'bën moj Shqipëri sërmaja*, etc. Like another famous bard from Brataj, Mato Hasani (Brataj, 1868 – Brataj, 1966), whose songs and dances are said to be in *matohasançe* style, Uncle Selim won the honour of having his songs, and those sung in his particular manner, referred to by his name, as *selimçe*. His authorship of a large number of his songs has today been forgotten, and they are believed to be pure folk songs. Many songs have been dedicated to Uncle Selim by the people and by our poets, one being Dritëro Agolli, who wrote in a poem entitled *Selim Hasanit, këngëtarit të Labërisë* (To Selim Hasani, Singer of Labëria):

When roll the stones of the pass of Shpat,  
The snows are chill, the heat burns long,  
Uncle Selim of our village Brat  
Fills two sacks full with good Lab song!

Lit: Sako, Zihni *Xha Selimi nga Brataj*, gaz. "Drita", 1965, 5 shtator; "Rapsod popullor-Selim Hasanit", Tirana, 1966; "Kënga popullore e Selim Hasanit", Tirana, 1987; Gaçe, Bardhosh "Kënga popullore e lumit të Vlorës", Tirana, 1995; Agolli, Dritëro "Rapsodi", tek "Poezia Shqipe" etc.

**Hedhës:** Thrower, pitcher. Term used in Lab iso-polyphony.

Ency. The *hedhës* signifies the third voice in Lab iso-polyphony, in all cases where there is a four voice structure. The *hedhës* voice is also frequently encountered as an actor or a reciter of verses, in IPL sung dances.

**Heqës:** Guide, leader. Term used in iso-polyphonic folk dances.

Ency. The *heqës* is the first dancer, hence the leader of the dance. The term is used with this meaning throughout almost the entire zone of iso-polyphony, both Tosk and Lab. In the case of IP sung dances the *heqës* also takes the role of the *marrës* (taker) of the song, and is therefore frequently referred to as the *marrës* of the dance. A folk saying from South Albanian says: *Vallen nuk e lot mirë ay që e heq, por ay që ia mban* (it's not the leader that makes a good dance, but those that support him)..

Lit: Agolli, Nexhat “*Vallja shqiptare e burrave*”, Tirana, 1997, p. 164.

**Hidh e prit:** Pitch and catch. Term from drone-based polyphonic musical practice. Folk song sung at Gjirokastër weddings.

Ency. This typical iso- polyphonic song is also known at Gjirokastër weddings as *këngë me romuze* (jeering songs) or *bam-bame*. According to Tasim Gjokutaj, this type of song is intended to provide entertainment during the wedding celebration. Two groups of IPL singers, making up two sides, are needed for this type of song, one side usually from the groom's party and one from the bride's party. They take turns to poke fun at one another in song, between the wedding guests and the wedding sponsors, etc. E.g.:

*Group 1:*

Out you come, bride, out you come,  
From that little hut.  
In you come, bride, in you come,  
To this fine spectacle.  
We did her mother a great favour  
when we took her daughter from her.

*Group 2:*

You didn't take her, it was we that gave her  
May she be blessed her whole life long.

Lit: Gjokutaj, Tasim “*Elemente të humorit në këngët e damës gjirokastrite*”, “*Kultura Popullore*”, 1-2/1993, pp. 45-54.

**Hollë-hollë:** In a piercing voice. Term from folk music practice.

Ency. *Hollë-hollë* signifies that a singer is performing superbly, singing with a piercing voice.

**Hora:** Piece from the folk instrumental repertoire of North-Eastern Albania.

Ency. According to Professor Sokoli, this type of piece consists of segments and phrases of irregular length, which may be repeated several times at will.

**Hotë:** See *glyra*.

Ency. This name is used in Lushnje.

## I

**Idiophone:** Category of classification of folk instruments.

Enc. This category contains such folk instruments as: stones, clappers, metal bars, sticks, rattles, cymbals, trinkets, spoons, tongs, baking trays, large and small bells, jews harps, etc. Instruments of the idiophone family produce a sound by the vibration of a solid body when struck, rubbed, shaken, etc.

Lit: Sokoli R, Miso P, “Veglat muzikore të popullit shqiptar”, Tirana, 1991, etc.

**Iso:** Drone. The final voice in the iso-polyphonic songs of Southern Albania.

Ency. The *iso* is sung by a chorus or group of singers. It is normally the third of the voices in an Tosk polyphonic song, and in a Lab song the fourth. A variety of terms is commonly used alongside or in place of the word *iso* in the areas where this type of music is performed, including: the group that *mban zë* (holds a voice), that *i mbushin* (*mbushësit*), (fills it), that *zien* (drones), *mbajnë e* (holds the vowel “e”), *mbajnë Kaba* (holds the bass), etc. The *Fjalor i gjuhës së sotme shqipe*, Tirana 1980, defines it as: Unchanging vocal part, which continues without interruption and which accompanies and supports the lead voices in a polyphonic song or a melody. Powerful (broad, slow) *iso*. Lab (Myzeqe) *iso*. Men’s (women’s, young people’s) *iso*. Song with *iso*. *Iso*, come on lads, *iso!* Let’s sing (let’s pick it up) with an *iso*. Hold (play) the *iso* with a voice (with a *fyell*).

The *Fjalori Enciklopedik Shqiptar*, Tirana 1985, gives: extended sound which is held by one or more voices when accompanying polyphonic songs with three or four voices.

Finding a satisfactory definition of the *iso* is somewhat problematic, since there are several schools of thought on the subject. It is not possible to be sure when the word *iso* was first used to describe a chorus of singers “holding the voice”, but it is highly likely that as a popular term, with reference to the polyphony of the South, it is no more than two or three hundred years old. Even today the word *iso* is not widely used in some zones where polyphonic music is preserved, or it is used alongside other expressions to describe the phenomenon of a vocal part held for a long time by a chorus of singers. In these areas, ideal for observing the phenomenon of polyphony, words with an Albanian root have been, and still are, used to describe this extremely significant aspect of folk polyphony. These terms include: *ja mbush*, *mbajnë zënë*, *bëjmë e*, *mbajmë kaba*, *mbajmë avaz*, *ziejmë*. The existence of these variants to describe this phenomenon should be emphasised, owing to the fact that the word *iso* had not initially acquired this sense in folk practice, and that with the passage of time we subsequently find this symbolic term crystallised into one meaning. It is very possible that the word *iso* was aided in its spread by the establishment of the *saze* folk ensembles in the second half of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. A detailed examination of the *iso* as a concept in folk music indicates that it conceals within itself an entire structure which is linked both with the origins of polyphony and with the genetic code of the Albanians. The *iso* concept is one of “extra-musical sound”, and as such remains a quite incontestable phenomenon of

Albanian genetic musical structure. It is not a tempered pitch in any manner at all, because it was never envisaged as performing such a function. The *iso* supports a multiple interplay of voices about a centre which is defined in its entirety as a specific note. The way in which this “folk” tonic cluster is identified within its intonation is another matter, but the *iso* within a tone cluster conceals a “graphic pre-projection” of polyphony above a single note. One of the chapters of Ismail Kadare’s “Concert at the End of Winter” bears the title “*Iso* in all the parts”. *Iso* has also been used as a pseudonym. The Communist militant Kozma Nushi (1909-1945) from Vunoi near Vlorë used the pseudonym *Iso* during the Second World War. We also find it as a surname in the case of Jorgo and Kosta Iso, the singers in the iso-polyphonic group of Poliçan. On 25 November 2005 the musical phenomenon of Albanian folk iso-polyphony was proclaimed a “Masterpiece of the Oral Heritage of Mankind”.

Lit: Kadare, Ismail “*Dimri i madh*”, Tirana 1977; Kruta, Benjamin “*Kultura Popullore 1/1991*”; Tole, Vasil S “*Folklori Muzikor-polifonia shqiptare*”, SHBLU 1999, Tole, Vasil S “*Albanian Intangible Heritage in CD*”, Tirana, 2004; Memisha, Enver “*Pseudonime të përdorura gjatë lëvizjes antifashiste 1939-1944*”, Tirana, 2005, p. 106. etc.

***Iso polifonia***: Iso-polyphony, or drone-based polyphony. IP is a fundamental musical phenomenon of South Albania, derived on the basis of a number of soloists singing one or more vocal parts above a supporting drone (*iso*) performed by a group of singers. According to Faik Konica: “the songs themselves are mournful and monotonous, but they are unique examples of an ancient folk music with parts sung independently, whereas in other places popular songs are sung in harmony... The songs are generally in three parts: while two men sing lines that are largely different though entirely interconnected, the group maintains a *sostenuto*, similar to a pedal point.”

See also *iso*, two-, three- and four-part iso-polyphony, Tosk iso-polyphony, Lab iso-polyphony, etc.

Lit: Konica, Faik “Vepra 2”, “*Shqipëria, kopshti shkëmbor i Evropës Juglindore*”, kap.IV, “*Populli shqiptar: tipare të jetës dhe të karakterit të tij*”, p. 207, Prishtinë, 1997.

**Two-part iso-polyphony**: Alb. *Iso polifonia dy zërëshe*. Type of Albanian iso-polyphony.

Ency. Regarded as the simplest form of Albanian polyphony, two-part iso-polyphony, sometimes known as *marrje dhe prerje* (taking and interrupting), is widespread throughout the south of Albania, and is sung by women and men. Geographically, it extends without a break over almost all Toskëria and Labëria, such as the districts of Korçë, Librazhd, Pogradec, Kolonjë, Fier, Upper Shpat, Coastal Myzeqe, Myzeqe of Vlorë, the town of Vlorë, Lumi i Vlorës, the Berat villages, Mallakastër, the town of Gjirokastër, Lunxhër, etc. It has been pointed out that two-part polyphony is performed by two singers, principally by women from the town of Gjirokastër and men from the village of Dukat in the Vlorë region. The latter case, in particular, is held to be encountered less frequently and to be more limited in range and in genre. This style of performance, by two individuals alone, is encountered in the zones of Dol, Zajaz, Kërçovë/Kičevo, Tetovë/Tetovo, etc, where it is sung by Albanian women; in Labëria only in the village of Dukat in the Vlorë area, where it is the province of men alone; and



in Toskëria in some villages of coastal Myzeqe, predominantly performed by women of the older generation. This type of duophony is also found among the Arberesh of Calabria, where it is widespread and in frequent use even today. In Lorenc Antoni's view, the two-part songs of Kërçovë were probably inspired by the polyphonic singing of the neighbouring Tosks. Although various classifications have been suggested distinguishing many variations, two-part iso-polyphony as a whole manifests the relationship between the *marrës* and the *prerës*, the fundamental feature of southern iso-polyphony in both Toskëria and Labëria, regardless of how many individuals may participate in a performance. It must be emphasised that the fundamental form consists of two vocal parts, with a hidden *iso* accompanying the melodic development of the voices. In my view, the two-voice genre in general should not be viewed as a preliminary phase of polyphonic performance. Indeed, I consider that iso-polyphony has not been formed historically by developing two-, three- or four-part characteristics, but has always functioned as a common organism which has fragmented into features with their own individual classification. Two-part iso-polyphony, therefore, is only apparently duophonic, but actually operates as a "concealed three-part" type, which has been "reduced" to two parts. What needs to be said about it is related to the fact that this two-part classification cannot have been derived simply from a consideration of the melody, or even more the rhythmic tendencies of the songs. These two-part examples cannot exist without the concept of the *iso* drone, as embodied in practically every extant form of two-part singing within southern iso-polyphonic music.

**Four-part iso-polyphony:** Alb: *Iso polifonia katër zërëshe*. Type of Albanian iso-polyphony.

Ency. Iso-polyphony with four vocal parts is found in Lab musical folklore alone. This may be asserted since the four-part type encountered in the Tosk iso-polyphony of Skrapar has not yet developed a true fourth part, as is the case in Lab iso-polyphony. According to Shituni, although three-part polyphony has traditionally been more widespread, at the present day four-part polyphony has achieved greater popularity. Structurally, four-part Lab polyphony displays the same features as the three-part type, with the addition of an extra part. This is the *hedhës*, typical of the polyphonic songs of Gjirokastër, the West and Himarë, and well-known through the performances of Xhevat Avdalli and Neço Muko's polyphonic group. It is generally accepted that the consolidation of the *hedhës* part in the polyphonic songs of the coast may be ascribed to Neço Muko. According to Kruta: This type of *hedhës* is unknown in other zones of Labëria... What we encounter here is a significant phenomenon which must be the product of a single trained individual, and it is probable that this was Neço Muko (Marioti), who accomplished, perhaps intuitively, this experiment which as is just as simple in appearance as it is interesting with respect to the sound of polyphony, and not merely that of the coast, but Lab polyphony in general. In fact, the role of the *hedhës* in Lab song is not a recent phenomenon. It is true that recordings made by Neço Muko in the 1930s feature this type of four-part song with a highly developed role for the *hedhës*, but this is not sufficient reason to claim that a *hedhës* structure may not be encountered elsewhere in Labëria. Musical examples testifying to the existence of this type may be of a somewhat later date, but it is important to point out that this musical style is frequently

encountered in musical folklore. One highly significant place in the history of four-part polyphonic song is occupied by the town of Gjirokaštër, where we find a *marrës*, *prerës*, *hedhës* and *iso*. It is referred to as “the way old people sing”, and we may consequently regard it as a very ancient style of singing. A particularly interesting aspect of the four-part polyphony of Gjirokaštër is related to the fact that a *capella* polyphony has been, and still is, the main form of Gjirokaštër urban folk music. Unlike the vast majority of Lab songs, which are expressed vertically rather than horizontally, the polyphonic songs of this town develop and display the most horizontally-oriented iso-polyphony of all of Labëria. In my view, the perfection of the songs from the villages surrounding Gjirokaštër, from which those of the town originate, was achieved with the growth and development of the population of Gjirokaštër itself. The urban folk music of Gjirokaštër, unlike that of any other town, did not accept the introduction of instrumental ensembles, *saze*, as was the case in 99% of the towns of southern Albania, and even now it continues to develop and refine the polyphonic song tradition.

**Three-part iso-polyphony:** Alb: *Iso polifonia tre zërëshe*. Type of Albanian polyphony. Three-part iso-polyphony predominates in the iso-polyphonic repertoire of the rural population in South Albania, familiar as vocal iso-polyphony, and in that of the urban population, where it is accompanied by an instrumental ensemble. This is the basic form of Albanian polyphony, where the parts are identifiable not only from the standpoint of melody, but also distinguished by the role that they play. In company with the *iso* drone, the *marrës* and the *prerës* compose a unique group of three personae. It must be stressed that in the vast majority of cases three-part polyphony is sung by men. Although contemporary trends have resulted in mixed-gender ensembles being formed, this type of polyphony is traditionally the province of three male voices. This original framework has been inherited by the urban folk music of South Albania, otherwise known as iso-polyphonic music with *saze*. The transfer of this framework to another field (the field of the urban instrumental ensemble) and its maintenance there clearly determined both the survival of its popular form based on a composition of technical parameters, and the safeguarding and development of the genetic formula of traditional musical expression by other means. From thereon (the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century), the role of clarinet or clarinetist corresponded to that of the *marrës*, the first voice (or the one that “spoke it”, “started it” or “took it up”). The violin or violinist (*dhjoli xhiu*) was equivalent to the *prerës*, the second voice (the one that “intercepted it”, “fielded it”, “returned it”, “held it”, “picked it up”), while the many-stringed *llautë* or its player played the part of the collective *iso* (the role of those who “filled it in”, “held the voice”), embodied within a common general organisational framework. In urban songs accompanied by an instrumental ensemble, gender equality exists in the singing of the urban polyphonic repertoire. At the present time it is possible to experience, not only vocal polyphony, but also its twin sister, iso-polyphony with an instrumental ensemble, which is the most contemporary and best developed manifestation of Albanian folk polyphony. The music of three-part urban instrumental ensembles includes the well-known urban music of Përmet, Korçë, Leskovik, Vlorë, Delvinë, etc. Three-part vocal iso-polyphony continues to be practiced extensively in many parts of Toskëria and Labëria. Among the zones most typified by three-part rural polyphony those of Skrapar, Gramsh, Devoll, Gjirokaštër, Kolonjë, Sarandë, Vlorë, etc, are worthy of attention.

According to Sokoli: in studies of the distinctive character of three-part polyphony, attention has been drawn to the internal resonance of the voices of some singers from south-eastern Albania, when they respond full-throatedly in the polyphonic songs with a drone; here we are dealing with a type of very distinctive “yodelling”. It should also be noted that three-part iso-polyphony is also an important constituent of dance folklore. The co-existence of polyphony with folk choreography is one of the original forms of the interpenetration of polyphonic folk music and folk dance, and a sign of its antiquity. Just as we encounter a *marrës*, *prerës* and *iso* in the framework typical of polyphony, we may also observe a similar structure in this type of dance. In this case it is the structural framework of polyphony which inspired a corresponding structure in the folk dance. One proverb, which uses the structural details of IP dance to express its message, runs: “It’s not the leader that makes a good dance, but those that support him”.

**Iso-polyphony and pentatonicism:** Ency. IPL, IPT and pentatonicism are inseparable twins in southern folk music. Of course, the types of pentatonic scale that are founded on this melodic practice vary, since the practice itself indicates that we may observe within polyphony the entire pentatonic typology of the type, including its pre-pentatonic manifestation. Our studies to date indicate that the elements of our folk polyphony are predominantly expressed by utilising a defective scale of two, three, four or five tones (bi-, tri-, tetra- or pentatonic), just as the overwhelming majority of the songs from both Lab and Tosk areas arise from a pre-pentatonic and anhemitonic pentatonic mode. We dispute the claims which assert that the tonal structures used by the Çams belong to another category, one not encountered among the Tosks, and this opinion is supported by the pentatonic structures. It has now been convincingly demonstrated that Çam iso-polyphony is a part of Tosk iso-polyphony and structurally derived from the melodic stylistics of the pentatonic scale. With regard to the voices of an iso-polyphonic song and its pentatonic melodic structure, it is essential to take account of the profusion of melodic combinations springing from the notes of the pentatonic scale, as well as the tendency to extend the melodic expression of the polyphony by transcending the characteristics of the melodic structures typical of the pentatonic scale. In fact, in contemporary Albanian folk music, pentatonicism incontrovertibly remains the most distinctive characteristic of melodic construction, while the practice and normal development of southern iso-polyphony has also led to a tendency to transition directly to anhemitonic modes. Once this has been ascertained, the expansion of pentatonicism is seen to be bilateral, *first*, as an enrichment of melodic expression, and *second*, as a tendency to differentiate its characteristics. Referring to the pentatonic scale and its sub-systems, which stem from the concept of the generative cycle of fifths, in accordance with Brailoiu’s ideas.

TABLE

I	c-d-e-g-a	1 2 3 5 6
II	d-e-g-a-c	2 3 5 6 1
III	e-g-a-c-d	3 5 6 1 2
IV	g-a-c-d-e	5 6 1 2 3
V	a-c-d-e-g	6 1 2 3 5

Lit: Fan Noli, “*Vepra 6*”, Tirana, 1996, p. 593.

**Hidden iso-polyphony:** Alb. *Iso polifonia e fshehur*. Type of iso-polyphony existing within a single voice.

Ency. This theory is suggested as an alternative approach to the origin of Albanian folk iso-polyphony. All theoretical works to date regarding the origin and forms of IP have relied on a quantitative concept in order to approach the phenomenon. This may be briefly summarised as a Darwinian argument, that polyphony evolved through a gradual process of adding voices, starting with a single part, then two polyphonic parts, then three, culminating in the most highly developed form, four-part polyphony. In other words, the gradual adding of voices is also a function of the specific historical period required for its formation. It therefore follows that the present-day IP is an implied manifestation of all southern folkloric music, in other words it has been a formal element since its musicogenic origins. What does this type of IP represent, regarded on a grand scale?

We consider that the concept of “hidden iso-polyphony” is one step in a different way of conceptualising the origins of Albanian iso-polyphony, that iso-polyphony has been the predominant presence within musical folklore ever since its beginnings. In other words, a definition of the true nature of Albanian iso-polyphony is intimately connected with the musical genotype of the southern Albanians, and hence as much with the biological function of the environment as with the uninterrupted transmission of an artistic heritage, without losing sight of its aspect as a comprehensive musical phenomenon. The existence of “hidden iso-polyphony” indicates that IP cannot be explained simply as the end-product of a quantitative combination of voices participating in a polyphony of many parts. In literary studies the term “macrotext” is used, signifying that when the elements of an artistic subject are distributed in different compositions, throughout time and space, only the recomposition and full analytical reading thereof enables the pre-existing raw material to be deciphered, as in the case of “*e qara me bote – me ulërime* (q.v.), for example. Just as the “remnants” of a sound are often more significant than the sound itself, so too must the “remnants” be investigated in this genre, previously regarded as non-polyphonic. It is our view that iso-polyphony may now be encountered and observed, not only where it is expressly defined as such, e.g. in iso-polyphonic songs, but also, and more significantly, as an element or cell within folk music compositions previously classified as monodic. It is my view that the classifications previously associated with one, two or three voices have been misinterpreted. These *de jure* divisions of iso-polyphony have arisen from the external appearance of the voices which constitute its components (hence from a quantitative evaluation of the multi-part components), without observing the fundamental internal connections of their distinguishing qualities. Taking the practice of folk music as a starting point, we observe that it is unlikely that a lone player of the *fyell* in the mountains creating an *avaz*, or a mother singing a lullaby to her child could be separated for even for one moment from the unity of the IP that is an inescapable part of their environment. It would therefore be a very difficult matter for them to set out to create a “pure melody”, i.e. an independent one, when they themselves are first and foremost subjects, elements of a given body of iso-polyphonic expression. Furthermore, it seems unlikely that, in their “inattentiveness” during the act of composing and interpreting of a so-called “monody”, they would

simply “forget” those hundreds and thousands of vocal melodic formulae which are the components of iso-polyphony, including those with which they grew up and thus incorporated into their own being. A broader view indicates that in the style of singing classified as Tosk, and in particular as Lab, “monody”, it was natural that they follow this tradition which, with its expressive and emotional strength and compositional structure, reflected an ideal of communication for the common people. Therefore, having an authentic model of musical creation, as well as a code to interpret it, there was no alternative to the iso-polyphonic formula being reproduced naturally, no longer as the result of its vertical interpretation, but on the horizontal plane of a single voice. This was determined by the need felt by a member of the common people to experience himself in a single piece of music not only as the *marrës*, but also as the *kthyes* and *prerës*, and indeed of course as a member of the *iso* chorus, in conditions where a polyphonic ensemble was physically absent, but still present in the form of tradition. It is self-evident that this method of constructing monody implies a stylistic unity accompanied by variation which is essential in performance by a single voice. Thus we may discover, in the melodic material of southern monody (Lab and Tosk), the voices of iso-polyphony disposed horizontally with the melodic stylisation of the *marrës*, *prerës* or *kthyes* linked and located together, as evidence for a “hidden polyphony”. “This is so tangible that in the monodic structure of instrumental pieces (on the flute or the *jongar*), the monodic texture displays the dissolution of a multi-part IP structure within a single line before it displays a purely monodic structure. Taking the elements and selecting the formulae, we may reconstruct a material which was iso-polyphonic at its inception.” In fact, the existence of iso-polyphony as a whole may be considered as an intelligent actor, while the form in which “hidden polyphony” is manifested is incontrovertibly, I believe, another indication of originality. The stress laid on this aspect stems from the fact that the research into the processes creating polyphony is of considerable importance to ethnomusicological scholarship, since we may conclude that we have not encountered this form in existence in any other location or polyphonic tradition, in the Balkans or beyond.

**Ixgla:** Term from folk music practice.

Ency. The word *ixgla* is used whenever a singer sings a highly embellished IP folk song. The term is in widespread use in Labëria.

## J

**Ja nis:** Synonym of *marrësi*.

Ency: The first voice in a southern iso-polyphonic song. This term is encountered in Librazhd.

**Ja thotë:** Synonym of *marrësi*.

Ency: The first voice in a southern iso-polyphonic song. This term is encountered in Librazhd.

**Echo:** Alb. n. *jehonë, jeh*; v. *jehon*: sound reflection, resound, repeat a sound.

Etym. According to Professor Çabej: it is a neologism, taken from It. *eco*, Albanianised under Greek influence. According to *Bashkimi* it originates from the Italian verb *echeggiare*, from which the noun *jeh* was derived by one route, and *jehonë* by another.

Ency: The word *jehon* entered popular speech in a song from the River Ishëm.

Lit: “*Visaret e Kombit-V*”, Tirana, etc.

**Jongar:** Also *jungar*. Stringed folk instrument of the *tambura* family.

Ency. According to the *FGJSSH*: three-stringed musical instrument, similar to the *çifteli* and smaller than the *bugari*. It was first mentioned as a folk instrument by Johann Georg von Hahn (1811-1869) in his collection of folklore *Albaneisischen Studien*, published in Germany in 1854:

O slender as a bough  
O white as crystal  
O your hair, like the string of the *jongar*.

It is also widely used in IP folk music, mainly as a solo instrument, and in oral folklore:

Hey, you jungar, wood from the hill  
You delight the lover still  
Hey you jungar, wood of the tree  
Delight of sweethearts wherever they be.  
The south

The wind is blowing from the north  
Love has seized me, will not leave me,  
Ububu, has stricken me.  
Starveling and thin am I,  
Bone-thin as the *jongar* is  
*Jongar*, may your strings fall silent  
Where are you women, where are you hiding?  
With your white necks, white as marble!  
Lunxhëri

Lit: “*Këngë popullore lirike*”, Tirana 1955; Miso, Piro “*Vegla muzikore popullore*”, in “*Shpati i sipërm*”, Tirana, 1987; Sokoli, Ramadan; Miso, Piro “*Veglat muzikore të popullit shqiptar*”, Tirana, 1991, etc.

**Jungar:** Chordophone folk instrument.

Ency. According to Sokoli: of the *tambura* family. According to Sami Frashëri: with three strings, smaller than the *bugari*. It is also mentioned in folk poetry, for instance:

Pass me my *jungar*  
 That I might strike its strings in sorrow  
 That I might mourn my oldest friend  
 Who has poisoned my soul.

Konispol, Sarandë, Çamëri

## K

**Kaba:** Performance of IP instrumental music by a *saze*.

Etym. Sokoli: from Arabic. In Arabic instrumental pieces which develop with a lively rhythmic movement are called *khaba*, such as... A horse race. In Bulgarian a type of *zurna* is given this name.

Ency. According to the *Fjalori i Gjuhës së sotme shqipe*: Loud drone. Hold a drone. Piece of folk music in steady tempo, usually played by clarinet or violin. *Kaba* of Përmet. *Kaba* with clarinet (violin, daire), etc

A *kaba* performed on the clarinet or violin is the most highly developed form of instrumental IP in Southern Albania, and can easily withstand comparison with classical instrumental music. At the same time it is a type of musical form, individual and authentic, which is associated with distinctive musical qualities, varying in accordance with the ethno-cultural zone. One way of understanding the *kaba* is as a reflection of the genesis and development of southern IP folk music and, specifically, the perfecting of this musical language. Observation indicates that a *kaba* may be performed on the *fyell*, clarinet, violin, bagpipe, *buzuk*, *tambura* and *pipëz*. The *kaba* is closely linked with traditional folk ensembles of a later origin (*saze*), and represents the essence of iso-polyphonic folk music. By no means a recent form, at the thematic level the *kaba* may be regarded as having a dual source:

1. An origin in traditional instrumental music (monophonic).
2. An origin in a category of traditional iso-polyphonic vocal music.

A still current form of iso-polyphonic instrumental ensemble music, the *kaba* has undergone continuous development by the *saze* of South Albania since the first decade of the 20<sup>th</sup> century. Over this period of a century clarinet *kabas* by Selim Leskovik, Medi Përmeti, Vangjel Leskovik (the first half of the 20<sup>th</sup> century) have become extremely famous, and in the second half of the 20<sup>th</sup> century those in Bb by *Usta* Laver Bariu, Remzi Lela, and Lulushi have succeeded them. The form of the *kaba* also embodies the compositional principle of the fractal, which frequently unites not only various materials derived from both sung folk music and instrumental music, but also musical materials which relate to relatively dissimilar ethno-musical zones, such as Toskëria and Labëria. The term “fractal” was discovered by the Polish-born mathematician Benoit Mandelbrot. The term is derived from the Latin *fractus*, which means broken, or perhaps better, disordered. The phenomenon of “hidden polyphony” may also be discerned in the *kaba*, articulated by melodic line of the clarinet. See: *Hidden Polyphony*.

Lit: Loli, Kosta “*Kabaja*, “Pararoja”, 7 February 1976; Loli, Kosta “*Vështrim mbi Kabanë si formë e polifonisë popullore instrumentale*”, “Nëntori”, nr. 6, 1977; Sokoli, R. “*Gjurmime folkorike*”, Tirana, 1981; Miso, Piro “*Format e polifonisë instrumentale në Shqipëri dhe marrëdhëniet e saj me polifoninë vokale*”, “Kultura Popullore”, 1/1990; Loli, Kosta, “*Polifonia në formacionet popullore instrumentale të Shqipërisë së Jugut*”,



in “Kultura Popullore”, nr. 1/1991; Tole, Vasil S. “*Aspekte historike në evolucionin e muzikës popullore me vegla të Shqipërisë së Jugut*”, Dissertation, Biblioteka e Akademisë së Arteve, Tirana, 1994; Tole, Vasil S. “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1999; Loli, Kosta “*Kaba dhe Avaze*”, Ioaninna, Greece, 2003 etc.

**Kacaule:** Aerophone folk instrument.

Enc. This name is used in Borsh, Sarandë.

See: *pipëza*.

**Kacek:** Leather bag of a *gajde* (bagpipe).

Ency. The *kacek* functions as a reservoir of air which is later released through the drone and chanter pipes of the instrument. Before performing on the bagpipe, the bagpiper fills the bag with air by blowing in into short tube with a one-way valve. When playing the instrument the bagpiper uses his arm to press the bag firmly against his body. In the district of Berat the word *kacek* is used as a synonym for *gajde*.

**Kaçup:** Synonym for *gajde* (bagpipe) used by shepherds.

Ency. This form is used by shepherds when inviting bagpipers to play at their weddings.

*Jam martuar me kaçup* (I was married to the bagpipe) is an expression signifying that the speaker was married to the accompaniment of IP music performed on the bagpipe.

**Kadare and iso-polyphony:** The description of IP musical material in the literary work of the distinguished writer Ismail Kadare, a literary figure who draws upon the structure of cultural heritage.

Ency. In all his literary works, Ismail Kadare has succeeded in constructing and subsequently redesigning the dimensions of music in general, and iso-polyphony in particular, both as structure and as texture. In both cases, in intent and in usage, there is a connection with the qualities of the raw materials used, as well as the self-awareness of a creative artist regarding its creative use in a work of literature. His tendency to “notate” the phenomenon of folk IP does not end there, for the treatment of IP materials has also inspired Kadare’s works from a formal point of view. Here we shall adduce the structure of the novel *Dimri i madh* (The Great Winter), described as a “novel with *iso*”, a “polyphonic novel”, where the entire construction mirrors the still extant practice of folk singing, where: “... one person launches the song, the others sit in a circle, and like people who blow on a fire to keep it alive, they hold the *iso* of a song”. In the novel *Kush e solli Doruntinën* (Doruntine) we encounter not only a reproduction of one of the most significant manifestations of Albanian ethnic music, iso-polyphony in women’s laments, but also an explanation of a musical situation by means of a “score”. We give below a simplified graphical sketch of the musical lines of the four mourners:

*Mourning by the mourners* *Vocal quality.*

<u><i>Voice I</i></u>	<u><i>(sings)</i></u>	<u>shaking voice</u>
<u><i>Voice II</i></u>	<u><i>(sings)</i></u>	<u>voice shaking even more</u>
<u><i>Voice III</i></u>	<u><i>(sings)</i></u>	<u>speech</u>
<u><i>Vocie IV</i></u>	<u><i>(sings)</i></u>	<u>weeping</u>

Complete IP in four parts (the sketch above has been drawn up line with the description in the literary text), continues by elaborating the formula, which centres on the specific initial relationship of the first and third voices, of the *marrje-prerje* type; there follows an interrupted duophony of the fourth and first voices (“interrupting one another”), subsequently joined by the third voice, and they then end together, in order to start again.

#### Texture 1

##### Musical Terminology as a Title:

“ The Skin of the Drum”	novel	-Gjakftohtësia, 1980.
“ The Soil and the Song of Skrapar”		journalism - Vepra 2.1981.
“ The Song of Sheet Metal”	poetry	- Vepra I,1981.
“ The fife”	poetry	- Vepra I, 1981.
“ The Islands of Italy”, prelude	poetry	- Vepra I, 1981.
“ the Last Song”	poetry	- Vepra I, 1981.
“ The Song of the Million	poetry	- Vepra I, 1981.
“ The Guitarist”	poetry	- Vepra I, 1981.
“ The Song of the Old Soldiers”	poetry	- Vepra I, 1981.
“ Ballad on the Death of J.G.”	short story	- Ēndërra, 1991
“ Song”	short story	- Vepra 11, 1981.
“The Final Call to Prayer”	subchapter	-Nëntori, 1975.
“Requiem for Last Summer”	novel	- Dimri i madh, 1977
“Drone for All Parts”	novel	- Dimri i madh, 1977.
“Concert at the End of Winter”	novel	- Tirana, 1988.
“Neither Edge nor Centre. Kra-kra”. - Novel		- Kamarja e turpit.
“ Ti qave”	poetry	- Ftesë në studio.
“ Lament for Agammemnon”	translation	- Ftesë në studio.
“ Folk Ballad”	translation	- Ftesë në studio.
“ Heroic Song”	translation	- Ftesë në studio.
“ Song at the Border”	translation	- Ftesë në studio.
“ Ballad of the Buried”	translation	- Ftesë në studio.
“Three Elegies for Kosova”	novel.	- Onufri 1998.

#### Texture 2. Composers:

Orpheus, Bach, Mozart, Beethoven, Chopin, Wagner, Liszt, Shostakovitch.

#### Texture 3. Musical subjects:

Staff, note, rhythm, polyphony, score, keyboard, disc, gramophone, tape-recorder, string, hi-fi, etc.

#### Texture 4. Folk performers:

Bard,, *lahutar*, mourners (*vajtorët*), mourner (*vajtojca*), herald, clarinetist, mourners (*gjëmëmtarët*), drummer.

#### Texture 5. Interpreters in general :

Orchestrator, ancient Chorus, chorus, the arm of a Chinese pianist, brass band, musician, tenor, accordionist, orchestra, baritone, jazz group, violinist, music group, jazz musician, etc.

Texture 6. Folk instruments:

*Lahutë, gërnëtë, daulle, lodër, dajre, def, zë, (zëri i birbilit,) qemane, fyell, xhura, gusla.*

Texture 7. Instruments in general:

accordion, mandolin, guitar, piano, bell, euphonium, Allah's trump, violin, brass, Gabriel's horn, gong, jazz, small bell, violoncello.

Tekstur 8. Forms and types of folk music:

Lullaby, epic, lament, melody, call to prayer, mountain call, mother's lament, *kaba*, song (song of the crickets, the Song of the Qabë Bridge, womens' song, folk song, brigands' song, fools' song, soldiers' song, polyphonic song, new song, Soviet song, etc.), mourning (mens' mourning, black mourning).

Tekstur 9. Other forms and tupes:

Serenade, romance, ballad, tango, twist, rock and roll, overture, opera, fugue, requiem, mass (*De Profundis*), march (March of the 10<sup>th</sup> Brigade), rhapsody, (epic ballad), concert (Concert at the end of Winter), symphony (Beethoven's unique symphonies), anthem.

Texture 10. Institutions:

Raindrums, The Tower of Drums, subjects of songs (Gjon Mokrari, Captain Çelo Karafil Plaku, Babë Vuçiterni, The Posterity of the Balshajs), chamber music, *iso*, symphonic music, sub-commision for bands, President of the Musician's Association, the Berlin, music school, opera theatre, festival, national folklore festival, composer, Institute of Folklore, etc.

Texture 11. Neologisms:

*epevent, amane, kryçengije, këngë me avaz, kujë pa zë, zhurmë zërash, kuje brenda kujes, zile-klithmë, gjëmshme, vaja e vjetër, zhurmëri e shurdhër, zëthianës, Fushavajës, rrokavajshëm.*

Texture 12. Usage of words with paramusical origin:

croaking, cawing (of rooks), barking (of dogs), whistling (of wind), mourning, roar (stream), scream (cuckoo, bird, owl,) howl (uniform howling), shout, clang, bang, thunder, tring-tring-tring, yell, whirlwind (wind), neigh, yelp, ring, weep (*e qarë me "bot", qaj me dyzet palë lot*), grunt (dog), whimper, howling of wolves, racket, bray, hullabaloo, hellish groaning,

Texture 13. Onomatopoeia:

*xër-xër, ha-ha-ha, kra-kra, tang-ting-tong, la-la-la, oooua-ouuuu-uuu, trak a trak, vu-vu-vu, blla-blla-blla, bum-bum-bum, tang-tang-tang, oi-oi, trak-truk, ouua-oooua-ouaaa, krak-kruk, hu-hu-hu, bam-bara-bam, trala-la, dum-dum-dum, tara-tatata-ratata.*

Tekstur 14. General terms:

Moment of the big bang, artist, tragic peal, whistle, sound, (sound of music, sound of a tape recorder, superhuman sound), chime, scream of a locomotive, celebration, music for a funeral, note of music, rhythmic chiming, anthem “The East is Red”, sound like brass, “World is murmuring”, sing, concert poster, muse, bell of a ram, drum, ringing in the ears, yell, melody, Cultural Revolution, weep tears, choir rehearsal, musical director, singing, Goatsong (Gr.: Tragedy), Goat-singing, choral lament, band, cavity of the *lahute*, clarion-call, stately song, echo, dance music, church bell-ringers, Ninth Symphony, rattle of a woodpecker, lazy rhythm, “*Dalngadalë po vjen behari*”, delegation of folk groups from the district, G.K. the old musician, eardrum, gates of the song, string of the *lahutë*, broken violin string, lament of an orchestra, concert hall, epic motif, *iskanditim* (to sing), poetic muse, broken voice, serious music, choral, merry rhythm, ringing, play music, roar, lamenting, lyrics of a song, resound, loud voice that rattles the glass, violin string, bell, war music, Sing, O Muse, brazen sound, “*Lahuta e Malcis*” (The Mountain Lute), verse of songs, melody on the wind, Boarding school for music students, “*O Sole mio*”, Empire of the deaf, trumpet motif, (written on a staff, your signal), finale of an opera, the Internationale, day of the birds, Wagner, twilight of the West, exhaustion of the melody, tinkle, opera libretto, one music in the windows of the north and another in the lights of the south, musics, cicadas were singing, artists of the Opera and the Ballet, drumstick, band, snatch of melody, the music kept playing, the February wind whistled with a thousand tongues, etc

Lit: Tole Vasil S. “*Muzika dhe letërsia*”, Tirana, 1997.

**Molossian step:** Alb. *Këmbëza molose*. Rhythmic step used in Albanian folk dance, related to the Epirotic tribe of the Molossians.

Ency. According to Prof. Sokoli: among the valuable information that we encounter in the works of Athenaios, we also learn that one of the dances was referred to as “Molossian”. The Molossian step was notated by three long dashes: — — —

Lit: “*Ilirët dhe Iliria te autorët antikë*”, Tirana 1965; Sokoli Ramadan, “*Gjurmime folklorike*”, Tirana 1981 etj.

**Kangjelë:** Song (*këngë*).

Etym. According to Çabej: a Arberesh dialect word which appears to have come from Albania, corresponding to the southern Tosk *kangjelë*, “fussily, with flattery”. In Albanian the noun *kangjelë* may be connected with *kangj*, *kagj*, “cockerel”, that marks daybreak (Cirka III 233) for Pukë and Cordignano also for Dardhë near Pukë, a word which is surely connected with *kangë*, *këngë* being the cockerel as a “singer”, cf. *Këndes kënduos*.

Ency. This word is used by the Arberesh of Italy.

**Kapekipe:** See: *rraketake*.

Ency. The term *kapekipe* is use in Kala e Dodës.

**Karadyzen:** Cordophone folk instrument, synonym for *tambura*.

Etym. According to Sokoli, Turko-Persian, from the combination of the words *kara* and *dyzen*.

Ency. In widespread use, mainly as a solo instrument. We find the *karadyzen* portrayed in pictures by foreign artists of the 18<sup>th</sup> and 19<sup>th</sup> centuries, and it is also mentioned in oral folklore, for instance in the ballad of Ymer Ago:

It mislikes me to eat of bread, to drink of wine,  
To strike chords on the *karadyzen*.  
Katund, Korçë

**Karramancë:** Shepherd's pipe, *pipëz*.

Etym. According to Çabej: in the Albanian of Calabrese, and in N. Brancati, from Sicily (Marchiano, albanesi 26), in Greece *karramunxë*, bagpipe.

Ency. This name is used by the Arberesh of Italy.

**Karramunxë:** Aerophone folk instrument, bagpipe.

Ency. The *karramunxë*, a VA, is found among the Arberesh of Italy. According to Çabej: A folk musician who plays the bagpipe is known as a *karramunxiar*  
See: *gajde*.

**Kasnec:** Herald. Also *tellall*.

Ency. Heralds transmitted important news to the people, by crying in a loud voice. An interesting aspect of their activity is the fact that very frequently, when announcing the news, they proclaimed it to the population to a rhythmic accompaniment on a drum hung around their necks. To an extent, the heralds may be regarded as semi-musicians. The present state of knowledge indicates that the profession of herald existed in the major towns of Albania from the 15<sup>th</sup> century. In Berat the heralds were organised in a guild, on an equal basis with other professions, and in the 16<sup>th</sup> century there is mention of some very well-known heralds of this town, Abdylazizi, Ramazan Tellali, Hysen Tellali, Meçja, Jusuf and Hysen Dedja. A publication by Zef Jubani, *Canti popolari e rapsodie*, Trieste 1871, contains a folk song about Ibrahim Pasha (16<sup>th</sup> century), beginning with the lines:

The voice of the heralds strives to bring the tragic news  
To the hills and to the plains and cries out:  
Men of this earth, ready yourselves to take to arms!

Lit: Jubani Z, "*Raccolta di canti popolari e rapsodie albanesi*", Trieste, 1871, p. 56-61; Haxhihasani Qemal, "*Edhe një herë rreth datimit dh autorësisë së "Zanit të Kasnecëve"*", *Sturime filologjike*, 1976, nr. 4, p. 159-165; Duka Ferit, "*Berati në kohën osmane, shek. XVI-XVIII*", Tirana 2001, etc

**Kavall:** End-blown, rim-blown flute with an alto register

Ency. The *FGJSSH* has: large end-blown flute with a wooden tube and a mouthpiece in the form of a beak. According to Sokoli: in Northeastern Albania it resembles the *fyell*, but is larger in size, while in Shkodër and Gjakovë/Djakovica it has a mouthpiece in the form of a beak, like the *bylbyl*. In Kala e Dodës the word *kavall* signifies a large *fyell*. In general, the people call a low-pitched *fyell* a *kavall*. The *kavall* was very widely used by

large folk instrumental groups in the towns of Central and Northern Albania. It may also be mentioned in oral folklore:

He came out to the hill and played the *kavall*  
 And two *zana* of the mountain came forth.  
 Suharekë/Suva Reka, 1977.

Well-known 20<sup>th</sup> century performers on the *kavall* from 1950 performer on the instrument was Nevruz Tafiri, Elbasan.

Lit: Gurashi, Kolë; Sheldia, Gjush, “*Ahengu shkodran*”, almanaku “Shkodra”, 1/1961, p. 210; Daija, Tonin “*Formacionet orkestrale në këngët qytetare shkodrane*”, in “Shkodra-almanak”, 1976 etc.

**Këmborë:** Bell. Instrument of the idiophone family, usually of metal.

Ency. Bells are mainly in the shape of a truncated cone. In particular cases, such as that of the goat bells known as *rrokaçe*, Krasniqe, they may take a cylindrical form. There are single bells and double bells, the latter known as *diare*. In some cases we find triple bells – *triare*. One folk poem describes them as follows:

The trees are all in scarlet blossom,  
 May you wear red, may you rejoice!  
 The flocks’ bells are all a-jingle,  
 The woods all clothed in green.

The term *dashi i kumonës* (bell-wether) is used in herding livestock. In the north of Albania we encounter the term *kumonë*. In Naim Frashëri’s poem *Bagëti e Bujqësia* (Herds and Agriculture) we encounter:

Amid the hazels and the oak trees, Amid the hawthorns and the junipers  
 Ring out the bells and sheep-bells, the flutes and the *xhura*

In the *Kanuni i Labërisë* (The Code of Labëria, Chapter IV, paragraphs 35 and 36, we also find the form *jam nën këmborën tënde* (I am beneath your bell), meaning: under your protection. The above request may be made of anyone who can protect someone exposed to danger, whether the protection is physical or moral.

Even enemies may seek protection under the *Kanuni i Labërisë*. We also find it in the form *Zëri yt këmborë-gjurë* (your voice a clear bell). The music sounded by bells large and small is called “the eternal music of the Albanian countryside”.

Lit: Frashëri, Naim “*Vepra I*”, Prishtinë, 1978; Kurti, Dilaver, “*Tradita e Madrës në Mat*”, “Kultura Popullore”, 2/1986; Tole, Vasil S “*Aspekte historike në evolucionin e muzikës popullore instrumentale të Shqipërisë së Jugut*”, Tirana, 1994. Disertacion. Biblioteka e AA; Tase, Pano, “*Ç’u këput një yll*”, Tirana, 2001; Çobani, Tonin “*Princi i përfolur Lekë Dukagjini*”, Tirana, 2003, Elezi, Ismet “*Kanuni i Labërisë*”, Tirana, 2006, pp. 45-46, etc.

**Këndi i sazeve:** The musicians' corner. This is the typical gathering-place for IP ensembles, the *saze*, in the houses of the towns and villages of South Albania in the second half of the 19<sup>th</sup> and the first half of the 19<sup>th</sup> century.

Ency., The folk musicians of the *saze* would sit and play in the *këndi i sazeve* during feasts and ceremonies (such as weddings, celebrations, etc.) held by families. The corner was usually built above the stairs leading up to the second floor of the house, with a view from the second-floor balcony. It was of wooden construction, rectangular, with dimensions of 2 m by 2 m. A carving of the symbol of music, the nightingale, was usually placed at its highest point. In Lunxheri the musicians' corner was called the *tartaposh*.

**Sing:** Alb. *Këndoj*. Term from the practice of music

Ency. Perform a given melody with the voice and with (or without) words.

**Song:** Alb. *Këngë*. The most democratic form of Albanian folk music.

Ency. According to Çabej: in Albania there are songs for every time of life, walk of life, ability, and for every situation, from the cradle to the grave. Iso-polyphonic songs are south of the River Shkumbin are, and homophonic songs are to its north. In the Hero Cycle, accompanied by the *lahutë*, songs end with:

I found a song and I sang the song  
I tired myself out and made you deaf,  
It's what they told me, for I wasn't there myself!

Songs may be with or without accompaniment by folk instruments, ranging from lullabies to laments. Songs are characterised by their simple structural framework, (normally a verse and chorus), but also by the great communicative power of their melodies. Songs from the south of Albania are normally about three minutes or under in duration, while in the case of the Shkodër *aheng*, we may encounter songs of up to five minutes long. In the north the word exists in the form *kajkë*. Among the Arberesh of Italy there are the forms *kangjelë* and *këndimëz*. It is also present in Albanian literature. In the field of art music, the composer A. Peçi has written a work for violoncello and piano entitled *Kënga e thyer* (Broken Song). The writer I. Kadare has a short story entitled *Kënga*. We also find it in Konica's works, in the form *këngëzë*. There is a saying *Kënga te le ne breg* (The song left you on the bank), meaning that you will either remain poor or become famous. One of the first transcriptions of folk song to be published was book *Kangë populllore shqiptare* (Albanian Folk Songs), Moscow 1953. It was prepared by former students of Moscow Conservatory, Dhora Leka, Cesk Zadeja and Tish Daija. The book contains transcriptions of 30 folk songs, with the Albanian texts and Russian translations (58 pages).

Lit: "*Kangë populllore shqiptare*", Moscow, 1953; Epika Legjendare, I, Tirana, 1966, fq. 186, 407; Harapi Tonin, "*Kur interpretojmë këngët e popullit*", gaz. "Zëri i popullit", 1974, 17 janar; Çabej Eqrem, "*Studime gjuhësore –V*", Prishtinë, 1975; Tole Vasil S,

“Muzika dhe Letërsia”, Tirana, 1997; Çausi Tefik, “Fjalor i estetikës”, Tirana, 1998, etc.

**Aşik songs:** Alb. *këngët ë ashikisë*. Songs with an origin in the Shi’ite sect of Islam.

Ency. According to Sheholli; in order to satisfy spiritual and religious requirements (in conditions where the practice of religion was prohibited – author’s note), religious mystics started to modify the texts of the religious songs known as *ilahiler*, giving them the character of lyrical lovesongs, and these were subsequently called *këngë të ashikisë*. One popular and well-known group performing these songs is *Ashikët e Xërxës* from Kosova. Essentially, the *këngët e ashikisë* may be considered another artistic formulation of mystic religious art.

Lit: Sheholli Bahtir, “*ILAHİ, Ashikët e Xërxës*”, Kosovë, etc.

**Pentecost songs:** Alb. *Këngët e rusicave*. Collective songs sung at the end of May.

Ency. According to Miko: the day halfway through the forty days after Easter, during which ceremonies are performed. They are generally encountered in the south of Albania. In the north they may be observed under the name of *rrëshajat*. Regardless of a certain Christian colouration, the core of these rituals is very ancient and linked with the burial of the mother of the Sun. According to S. Haxhihasani, we must be dealing here with an ancient rite, with the cult of the dead, particularly with a sacrifice of a deity of crops and herds, with resurrection as a the power of the fertility of the earth and of livestock.

Pentecost, Pentecost,  
Bring us, Pentecost  
A handful of flour  
To make a cake  
To make bread  
We invite you, Pentecost  
Ristozi, help us!  
*Kyrie eleison!*

The songs of the Llazore, celebrated in the middle of April, are also of this type, and are found among the Albanians within and without the borders of the state.

Lit: Sokoli R, “Kangët rituale në të kremtet vjetoretë popullit tonë”, tek “*Studime filologjike*”, 4/1964; Tirta Mark, “Kulte të bujqësisë dhe blegtorisë në popullin tonë”, tek *Etnografia shqiptare*, IX/1980; Mitko Thimi, “*Vepra*”, Tirana 1981; “*Lirika-I*”, Tirana, 1986, etc.

**Këngë me griکہ:** “Throated song”. Women’s IP song from the town of Gjirokastër, so-called from the style of singing, *me griکہ* (with full throat).

Ency. According to B. Kruta, the structure of the song contains many vibrations of the throat, in a yodelling style. This still extant type of singing IP is believed to be one of the oldest forms, and a survival of a mourning ritual thousands of years old. It is chiefly to found in the songs of women from the Dunava and Manala quarters of Gjirokastër. See also: *e qara me bote*.



Lit: Kruta, Benjamin “*Polifonia dyzërëshe e Shqipërisë Jugore*”, Tirana, 1991; Tole Vasil S. “*Odiseja dhe Sierenat, grishje drejt viseve iso polifonike të Epirit*”, Tirana, 2005, etc.

***Kënga e Tanës***: This Song of Tana. Folk ballad on the subject of using a message derived from the sound of the *fyell* as a means of communication.

Enc. Known in the south of Albania as The Song of Tana, and in the north and in Kosova as the Song of the Shepherdess (*Kajka e çobaneshës*). Generally known as the Herders’ Song (*Këngë barinjsh*). According to Haxhihasanit, it has at its heart the universal motive of the myth of music, its cult as an art... as well as a separate message about information. In this context a parallel may be drawn with the lyre of Orpheus, the musician of Greek mythology. According to Prof. Sokoli: the ancient *fyelltarë* of our mountains thought that the echo of the *fyell* exercised a positive influence on the herds. According to Tole: an awareness of the speech of folk instruments, as the spokesman of the human spirit in the Ballad of Tana, transmits the flute’s message in oral folklore, as the best example of the interconnection of the two alphabets (the literary and the musical), and their intercommunication. It has a very broad geographical range, and is sung as isopolyphony, as monody, and as monody with instrumental accompaniment. The song may be encountered in Euboea, Greece, in Çamëria, Sarandë, Gjirokastër, Përmet, Tepelenë, Vlorë, Fier, Lushnjë, Berat, Skrapar, Gramsh, Kolonjë, Korçë, Pogradec, Elbasan, Dibër, Kukës, Kosovë, etc. The holdings of the IKP in Tirana contain about 70 variants of this song from the whole of Albania. A similar example may be found in the Hero Cycle of the north of Albania. When they want to awaken Mujo from his sleep, for an important event has occurred, someone plays the *lahutë* by the head of the bed. In this way is woken easily. In this case the sound of the *lahutë* is used. In the songs *Halili merr Rushën e Krajlit* and *Halili i qet bejleg Mujës* (Halil challenges Mujo to a duel).

They brought him the *lahuta* made of maple wood,  
And the skin from a donkey,  
And the hair of a foal,  
And that neck was made of cherry.  
.Sokol took it in his hands and played it  
Lent his voice to make it stronger  
Spoke to Mujo in Jutbina:

When the men did reach the churchyard  
Mujo turned and did address them:  
“One request I shall make of you,  
Once you gave to me an word,  
Just one time I’d like to sing it,  
I’ll not leave my wife behind me,  
In Albania, or among the Christians.”  
What was it Mujo’s song then told them?

In Greek mythology, with regard to communication by the language of musical sounds, we have the legend of Arion (about 625 BCE), a poet and musician of the island of Lesbos, who communicated with dolphins by means of his lyre

Lit: Sokoli. R, “*Vallet dhe muzika e të parëve*”, Tirana, 1971; “*Fjalor i mitologjisë*”, Tirana 1987; Haxhihasani Q, “*Balada e Tanës dhe disa përkime të saj ballkanike*”, tek “*Çështje të folklorit*”, nr. 4, Tirana, 1989; “*Epika legjendare*”. Vëllimi i dytë, Tirana, 1983; Tole, Vasil S, “*Muzika dhe letërsia*”, Tirana, 1997 etj.

**Lullabies:** Alb. *Këngë djepi* (cradle songs).

Monophonic folk songs sung to children under one year of age.

Enc: Lullabies are sung by women alone, generally mothers and grandmothers. Their range is under an octave, they are in a duple or triple time, and always monodic. Among the Albanians of Macedonia they are also referred to as *luli lulat*. They are everywhere known by the name *ninulla*.

Lit: Sokoli Ramadan, “*Kangët e djepit*”, gaz. “*Shqiptarja e re*”, 1962, nos. 7,8, etc.

**Singer:** Alb. *Këngëtar*. Folk musician who performs songs with the voice.

Ency. There are several types of singer. North of the River Shkumbin we encounter singers who sing solo songs, without instrumental accompaniment. This may also be encountered south of the Shkumbin, as in the case of lullabies, etc. Here we include both the singers of iso-polyphonic groups who perform polyphonic songs together and those who sing a single monodic line together. There are also folk musicians who perform on the *lahutë*, *bakllama*, or *çifteli*, playing the instrument and singing at the same time; singers who initially play instruments and then sing accompanying themselves on the instrument (as the members of the *saze* of the south); and singers who perform accompanied by other musicians playing instruments. Among the people a singer is frequently compared to a nightingale, the symbol of beautiful singing. We also find it used in folk poetry.

One of many famous folk singers, Muço, from the court of Ali Pasha Tepelena, stands as a symbol of a famous musician and singer. The first to mention him publicly was Kristo Floqi, speaking at a conference on Albanian folk music in 1923 about the music and beautiful voice of Muço, the folk singer from Korçë.

Lit: Floqi Kristo, “*Këngët e Muços*”, tek “*Shtypi*”, 1923, nr. 14, 21 February; Gaçe Bardhosh, “*Mbi këngët e poetit popullor Selim Hasani nga Brataj i Vlorës*”, “*Zëri i rinisë*”, 18 Korrik, 1979; Panajoti Jorgo, “*Raporti midis kolektives dhe individuale në krijimtarinë e një rapsodi popullor-Selim Hasani*”, *Kultura Popullore* 2/1980, p. 47-61 etj.

**Këngë trapeze:** Song sung at table, two-voice song typical of the towns of Berat and Vlorë.

Ency. According to Kruta: these songs are performed by men at various family feasts. Sami Frashëri said that the degree of civilisation and morality of a country could be judged by its songs and games.

Lit: Mërkuri Timo, “*Kënga kjo mbretëreshë e shpirtit shqiptar*”, gazeta “*Vlora*”, 11 September 2006, p. 13.

**Clarinet:** Alb. *gërnetë, kërnetë, klarinetë*.

Etym. According to Çabej: *klarinetë* is a recent loan word, from It. *clarinetto*. *Kërnetë* and *gërnetë* are dialect words derived from It. *cornetta*. An older loan word used among the people is the *gareta* found in Buzuku, from *gërnetë* \**gerrete*, with the assimilation *rn:rr:r*: *E sa ku bane kryq, kur të bjerë gareta e "prapmeja"...* (There they sit, waiting for someone to start playing the clarinet...). This word and the modern *gërnetë* illustrates the phenomenon of voicing the syllable *kër-* to become *gër-* at the beginning of the word; according to Weigand 36, it is held to be an Italian word, (no source is specified).

Ency. In modern Albanian folk music the classical clarinet can properly be considered a folk instrument owing to its widespread and frequent use. Obviously, the manner in which it is used by folk musicians differs considerably from that for which it was intended. The very sound of the folk *gërnetë* is one of the changes that the body of the clarinet as a tempered instrument has undergone. Believed to have been introduced to Albania in the closing decades of the 19<sup>th</sup> century, the *gërnetë* is mainly used as a solo instrument in the instrumental ensembles throughout the country, predominantly in the IP instrumental *saze* of the south, although it is also used by urban folk ensembles in Central and North Albania. With the introduction of the clarinet to these groups, a gradual re-invention of the music occurred, in the form of the establishment of a popular urban music, a new style in which the traditional *a capella* music was accompanied by instruments of which the clarinet was one. One of the fundamental genres of folk instrumental music, the *kaba*, is intimately linked with the clarinet. See: *kaba*.

Lit: Toke Vasil S, "*Sazet, muzika me saze e Shqipërisë së Jugut*", Tirana, 1998 etj.

**Klithmë:** Scream. Cry of birds and fowls.

Enc. The people mainly used this word to describe the "song" of cuckoos, owls, etc/

**Kllapë:** See: *gjuhëza*.

Ency. This word is used in Dukagjin.

**Korçarçe:** In Korçë style. Performance style of folk IP songs or melodies originating from the zone of town of Korçë,

**Korçë:** Town in Southeastern Albania, a significant centre of the music of the *saze* instrumental groups.

Ency. According to the *FESH*: Korçë lies in the south-eastern part of the country, at the foot of the Morava mountains, at an altitude of 869 metres... In the second half of the 19<sup>th</sup> century it was one of the major economic, commercial and cultural centres of the country. At the beginning of the 20<sup>th</sup> century, according to B. Pelligrini: "Korçë was a pleasant town... adorned with noble villas built of stone whitewashed with lime." The town of Korçë was a famous centre in the development of the *saze*. Instrumental group iso-polyphony was an important part of the musical culture cultivated in the town. An organic part of town life, it was also decisively influential in the confrontation of Korçë's urban culture in general with external influences, influences which were assimilated by the local artistic consciousness. The establishment of the "white music of the town" (now known as the *serenata korçare*) at the same period by no means indicated a weakening of the autochthonous musical culture. The IP music of the town was as much a factor in its

urbanisation and Europeanisation as the trend to establish an alternative music. The very fact that this “new music” would incorporate elements of the music of the *saze* is a significant indication of the positive development of this urban culture. The *Festival Folklorik Tipologjik Kombëtar i Sazeve* has been held regularly in the town since 1994..

**Chordophone:** Category in the classification of folk instruments.

Ency. This category includes such plucked, bowed, etc, stringed instruments as: *mitraloz, tingëringa, tringë, çifteli, bakllama, sharki, jongar, kalushun, buzuk, çyr, saze, llautë, llahutë, lauria, qemania, kemanxhe*, etc. Chordophone instruments produce their sound by the vibration of strings under tension.

Lit: Sokoli, R. Miso, P “Veglat muzikore të popullit shqiptar”, Tirana, 1991, etc.

**Kor iso polifonik:** Iso-polyphonic choir, iso-polyphonic group.

The expression *kor polifonik* signifies a group of singers who together perform Albanian IP. Such groups have a dual function: a purely musical function regarding iso-polyphonic song, and a function relating to dance, with regard to Lab dances performed to a sung accompaniment (*valle të kënduar*). The best-known iso-polyphonic groups include Neço Muko’s group from the 1930s, Demir Syko’s group from Skrapar, the *Pleqe të Gjirokastrës* group, the Pilur, Bënçë, Vranisht, Tërbaç, Vëzhdanisht, Kosinë, Hormovë, Lapardhasë, Starje, Ergjëria, Dukat, “*Bilbili*”, “*Jehonë Labe*”, “Çipini’s” groups, etc.

**Kovaçi, Jashar:** (Bilisht, 29 September 1930 – Pogradec, 21 August 1992). Distinguished folk musician, clarinetist from the town of Pogradec.

Ency. Jashar had learned many folk instruments with his family, including various types of flute, before studying the clarinet. His musical activities as a folk musician were focused on working for the revue theatre in Pogradec. During this period he directed the Pogradec *saze*, with which he participated in many different events, such as the FFK in Gjirokastrë, and performed in many towns in Albania and abroad, in Romania, Germany, etc. His major contribution was in consolidating the urban folk music of Pogradec, characterised by the logical development of the original polyphonic music of the countryside around Pogradec, adding depth and profundity. In addition to his very extensive performance repertoire of songs and dances, Jashari is known as the composer of the Pogradec *kaba* for clarinet. Another aspect of his activity was making instruments, such as the *llahutë, fyell, def, lodër*, and clarinet as well. See: *Instrument makers*.

**Kraja, Marie (Paluca):** Zadar, Dalmatia, 24 September 1911 – Tirana, 24 November 1999, People’s Artist, 1962.

Ency. Her family moved to Shkodër when she was six years old. Between 1926 and 1928 she attended school in Vienna, and between 1928 and 1934 she studied singing at Graz Conservatory. In 1938 she returned to Albania where she gave frequent concerts. In 1946 she worked at Radio Tirana and the Lycee of Arts, and subsequently at the ILA and the Opera and Ballet Theatre, singing at the premiere presentations of both institutions. Her concert activity began in 1934, with pianist Tonin Guraziu, at a concert given in Tirana. Before this concert, Marie had participated in a “National Evening” in Vienna, where she

represented Albania by performing two folk songs, *O bilbil, i mjeri bilbil* and *Çilni, ju moj lule çilni*. Over the years she gave concerts in all the major towns of Albania, including Korçë, Vlorë, Shkodër, etc. Marie Kraja performed Albanian urban folk songs as an essential part of her repertoire at her concerts at home and abroad, in Austria, Italy, Germany, Hungary, etc, and as far away as China, Korea and Vietnam. Her repertoire included traditional folk songs from all areas settled by Albanians, with songs from the cities of Peja/Peć, Gjakovë/Djakovica, Shkodër, Korçë, Berat, Elbasan, Tirana, etc. These folk songs included: *Çila sytë me të pa*, *Dola në penxhere*, *Marshalla bukurisë sate*, etc. She made her first gramophone recording of a folk song in 1940, with *Çilni ju moj lule*. She was awarded the title of “Peoples’ Artist” for her contribution to the field of operatic performance, and in 1996 she received the title of *Mjeshtër i madh i punës* (Great Master.) According to Tefta Tashko Koço, “People’s Artist” Jorgji Truja (1909-1994), and People’s Artist Gjyzepeina Kosturi (1912-1985), Marie Kraja helped to establish the school of performance of urban folk songs by lyric singers.

Lit: Kraja Marie, “*Prej një çerek shekulli këndoj këngët e popullit*”, “Kultura popullore”, 1958, nr. 6, fq. 31-39; Gjoka Lola, “*Maria Kraja*”, gaz. “Drita”, 1962, 18 Mars; Harapi Tonin, “*Maria Kraja dhe këngët e saj*”, gaz. “Drita”, 1973, 6 maj; Kraja Marie, “*Njohja e këngës popullore dhe e interpretimit të saj*”, tek “Vatra e Kulturës”, 1/1974; Kalem Spiro, “*Interpretimi i këngës popullore nga Marie Kraja*”, “Kultura Popullore”, 2/1986; Gurakuqi Luigj, “*Me këngën e popullit*”, gaz. “Bashkimi”, 1988, 21 Gusht; Koço Eno, “*Tefta Tashko Koço dhe koha e saj*”, Tirana, 2000 etc.

**Krokramë:** Screech. Word used by the people to describe the “song” of the jackdaw.

Ency. The forms *krakërimë* and *krakëllimë* are also used in Labëria. The forms *kra-kra* and *krokëllitje* are found in the works of Ismail Kadare.

Lit: Kadare Ismail, “*Vepra letrare 9*”, Tirana, 1989 etj.

**Kthesë:** Response. Term used in instrumental iso-polyphonic music and choreography.

Ency. The word *kthesë* signifies the second part of a *kaba* played by a *saze*. It is also used to signify the second part in an iso-polyphonic dance, in other words the transition from one manner of dancing to another. *E ktheu vallen* (to turn back the dance).

**Kryeçengije:** Neologism invented by the writer Ismail Kadare.

Ency. The word *kryeçengije* is used in his literary works to signify a lead dancer (*kryevalltarja*). See also *Çengi*.

**Kujë:** Noisy weeping, howling with grief.

Ency. This term is used in the south of Albania, mainly in Labëria. It also occurs in the literary works of Ismail Kadare as *kujë pa zë* (silent howling) or *kujë brenda kujës* (howling inwardly). It also occurs in a folk song.

Boder and Çipin

Heard mourning from Matogjin

Saying: slain is Muhedin

As soon as fire was opened

As the gunfire was opened

Upon those high peaks  
Whence Vlorë and Nartë are seen

**Kukuliçe:** The calling of a cuckoo, cuckooing.

Ency. According to Sokoli: it is said that the cuckoo, that traveller of the woods, was once a quiet home-loving girl, who was transformed into a cuckoo after the misfortune of her two brothers' death.

*O, that God would make me, as I wish,  
A bird with wings that I might fly  
From hill to hill in searching still,  
Qurku and Kuku, brothers mine.*

This legend is widespread, in both the north and the south of the country. *Kukuliçe* is used in the Kukës area. The Arberesh of Italy call the cuckoo *kukëz*. It also exists in the form *hukas*, for a cuckoo making its characteristic call.

Lit: Sokoli Ramadan, “*Gojëdhana e përrallëza të botës shqiptare*”, Tirana, 2000; Basha Petrit, “*Legjenda për qyqen dhe variante të saj*”, Kultura Popullore, 1-2/2000, p. 176-195 etc.

**Kukuvriqe:** Thumbhole (rear hole) of a Tosk *fyell*.

Ency: This word is used in the village of Kabash, Gramsh district.

**Kumon:** Bell. Folk instrument of the idiophone family.

Ency. The form *kumon* occurs in the north of Albania, whereas in the south the form *këmborë* is used. Normally used for herds of livestock, *kumonë* are extensively used in folk music. A legend from the time of Scanderbeg, *Dhitë me kumonë në qafë* (The goats with bells round their necks) is of considerable interest. The word also occurs in oral folklore.

*As many bells may jingle!  
So many tables may laid!*

In the Kanun of Lekë Dukagjin (1410-1481), Book VII, The Spoken Word, it occurs in the form: *Përmbas bejet t'i vejë kumbonë (berrit); përmes bejet ta ngasë n'arë (kaun)*, (After the oath, tie the bell (to the sheep); during the oath, plough the field (with the ox)). Book IV, House, Chattels and Property, *Ndera e vathit asht në kumbonë* (The honour of the fold lies in the bell). See *këmborë*.

Lit: “*Gjurmime albanologjike*”, 1/1971, Prishtinë etc.

## L

**Labçe:** In Lab style. Term from IP folk musical practice.

Ency. *Labçe* signifies that the piece of folk music or style of its performance is related to Lab IP folk music. See Lab iso-polyphony.

**Lab iso-polyphony:** Alb. *Labe iso-polifonia*. One of the subdivisions of Albanian IP.

Ency. With regard to the geographic extent of Labëria, according to Çabej: this name is applied to the southwestern area of the country, the border of which begins at the village of Lazarat, south of Gjirokastrë. The eastern border extends from Lazarat along the Gjerë mountains and the southern part of the Picar mountains. From here it continues to the west of the River Vjosë, while the Tosk lands, in the strict sense of the word, lie to the right of the river. The border takes in the village of Mesaplik near Vlorë and continues along an imaginary line from Mesaplik to the neighbouring Kudhës; the western border is formed by the sea. The border between the IP of Myzeqe and Lab IP is at the village of Armen, on the left bank of the Vjosë. The principal ethnographic zones encompassed by Labëria are: *Kurvelesh, Mesaplik, Drashovicë, Topallti, Treblovë, Gorisht, Kudhës, Lopës, Kardhiq, Rrëzomë, Bregdet, Dukat*. Lab singing style is also encountered in *Zagorie, Lunxhëri, Malëshovë, Rrëzë e Tepelenës, Dragot, Kras, Izvor, Buz, and Mallakastër*, zones which can be regarded as the periphery of Labëria. The Lab population is subdivided into “Christian Labs” (Rrëza e Tepelenës, Zagoria, Bregu i Detit) and “Muslim Labs” (the central population block). From the standpoint of the current administrative divisions, Labëria is constituted of the districts of Vlorë, Sarandë, Delvinë, Gjirokastrë, Tepelenë and Mallakastër. With regard to IP, there are a number of ways of representing it and its musical expression. The singing of polyphony itself is perceived by the people as mysterious and instinctive, and in general as a phenomenon that internally reflects nature, the voice, the night, and the soil of Labëria. According to Çabej: this viewpoint is mentioned previously in various works dealing with the songs of the highlands, especially in the south where certain elements of pastoral life have been preserved, with imitations of bells and natural sounds. According to popular tradition, it was sometimes said that there was another way of singing iso-polyphony, singing by night, when water was being taken from the well, or during other activities. For this reason in Labëria it is believed that the night is the source of song, since song at night, or singing at night, has no practical purpose. It is frequently said in Labëria that there is a “iso-polyphony of the land”, meaning the polyphony sung in the highlands, as well as a “polyphony of the sea”. This was noted by Çabej, when he asserted that the villages of Vlorë had, in common with Himara, a more forceful, violently surging manner of singing. Dugat, with its deeply sonorous melodies, Kuervelesh, Delvinë, Gjirokastrë, Lunxheri and elsewhere are also centres of local strains of Lab song. Iso-polyphony is predominantly encountered among men, but also occurs among women, in almost every type and genre, including musical and poetic compositions with a mythological and ritual content, dances, ballads and historical songs, lyrics, lovesongs, songs of emigration, laments, doggerel, etc. Instrumental polyphony is also found, mainly

performed on instruments which are polyphonic in construction, such as the *culadyjare*. Polyphony is sung at weddings, wakes, various festivals, before and after contests, in the countryside, etc. Finally, everyone knows that when two Labs get together they break into song.

The expressions *gjirokastrice*, *himariotçe*, *vlonjatçe* etc signify local variants in the performing style of Lab IP songs, from Gjirokaštër, Himara, and Vlorë respectively.

Lit: Çabej, Eqrem “*Studime gjuhësore-V*”, Prishtinë, 1975; Shituni, Spiro “*Polifonia labe*”, Tirana, 1989; Kruta, B. “*Polifonia dy zërëshe e Shqipërisë Jugore*”, Tirana, 1989; Tole, Vasil S. “*Folklori muzikor-polifonia shqiptare*”, Tirana, 1999; Tole, Vasil S. “*Folklori muzikor –strukturë dhe analizë*”, Tirana, 2000; Dalipi, Haxhi “*Monofonia labe, gjurmë e një kulture të lashtë të muzikës popullore vokale*”, tek “*Vlora në rrjedhat e kohës*”, Tirana, 2001, fq. 357-361; Elezi, Ismet “*Kanuni i Labërisë*”, Tirana, 2006, p. 110, 115, 116n, etc.

**Leaf:** Alb. *Fletë*. Aerophone, paramusical instrument.

Ency. A beech leaf is most commonly used, a stream of air being directed onto it.

Various melodies can be performed on the leaf, in a style resembling whistling and they may be accompanied by stringed instruments.

**Leketeke:** Animal bell

Etym. Onomatopoeia.

Enc. Form used in North Albania. *Leketeke* are spherical in shape, and are usually attached to horses. See: *këmborë*.

**Lela, Remzi: “Çobani”:** (Përmet, 1937 – Tirana, 1 January 1995). Famous singer and clarinetist, second half of the 20<sup>th</sup> century.

Ency. This IP instrumental ensemble bearing his name, and known by it throughout Albanian and abroad, is the most significant example of a *saze* organised from the members of a single family, in the second half of the 20<sup>th</sup> century. In reviving the former, traditional manner of organising such ensembles, the Lela family are both a continuation and development of the tradition of the Albanian *saze*, and an embodiment of their history. Their musical beginnings are linked with the town of Përmet, in particular with their father Mani, a *llautar* and singer, but the key figure in the formation of the Lela family ensemble was Çobani. He began practicing a clarinet bought for him by his father in 1945-1946, and carried on from there, self-taught like every Albanian clarinetist to play in a *saze*. The first piece he learned was *ca gishta* (a few fingers) from the *kaba* of Selim Stambolli, and he was heard by *Usta* Jonuz from Lamçë, who encouraged him. When Çobani was about 12 or 13 years of age Jonuz took him to weddings, and when another brother, Rizai, started to play the accordion, they formed a trio, which was known as the *Sazet e Familjes Lela*. He worked for a time as a clarinetist at the *Café Parisi*, as well as continuing to play at weddings, where most of the time he worked with the famous Tirana violinist Met Alia, and with the *bakllama* player Sotir Pogri from Leskovik. He played in the Philharmonic Orchestra, formed in 1951, and the State Ensemble of Folk Songs and Dances, formed in 1957, and subsequently in the Ensemble *Tirana* (1978-1990), along with his brother Fatmir on the *llautë*. In 1990 all the Lelas formed a new group attached to the *Shtëpisë Qëndrore të Krijimtarisë Popullore*,



consisting of: Çobani on clarinet and vocals, Myslym on second clarinet and vocals, Ahmet on accordion and vocals, Fatmir on *llautë* and vocals, Bilal on *def* and vocals, Shqiponjë, vocals, and Çeçojë on violin. The Lela Family Ensemble, and Çobani in particular, were of importance in many different ways. Çobani himself was one of greatest virtuoso clarinetists in the whole of southern Albanian ensemble music, with an outstanding knowledge of the majority of the various stylistic distinctions within vocal and instrumental folklore. He and his group visited almost every district of Albania, which had the effect of acquainting him with almost every major style of Albanian folk music, and this was reflected in the breadth of his repertoire. Çobani and his native intuition testify to the fact that popular music develops and is perfected through internal processes, and that it is precisely because of their knowledge that performers play a vital role in spreading its values, centuries old. His extreme emotional sensitivity was developed while preserving a pure “ancient tradition”, as he himself asserted, confronting foreign influences by calling upon what he himself believed, which was deeply rooted in his soul. Çobani’s musical legacy includes strains typical of southern-style clarinet playing in favourite pieces (such as the *Kaba myzeqare* or *Çamçe-beratçe*, *Pogonishte*) as well as those of Central Albania. He is also considered one of the founders of the Tirana clarinet tradition. Professor Zadeja dubbed Çobani “... a true repository and reformer of our folk musical culture”. Recordings of the group are preserved by Albanian Radio and Television, the Institute of Folk Culture, and by many foreign musical institutions. He recorded one very well-known *Kaba* for the film *Gjeneral Gramafoni*, as well as appearing with his clarinet in another drama produced by the *Shqipëria e Re* film studio. His songs preserved at Radio Tirana include:

“Se dinja se vija në dasëm”, 3’20”, R. Lela, M. Xhemali, 1991.

“Shegë e kuqe”, 2’30”, R. Lela, M. Xhemali, 1991.

“Qaj Maro, qaj moj bijë”, Sh. Lela, R. Lela, 1991.

Lit: “*Le Monde de la Musique*” nr 157, viti 1992 me autor Frank Tenaille; “*The Wire*”, Tetor 1992 me autor Richard Scott; Viktor Sharra, “*Politiques Culturelles et Action Artistique*”, option “International”, p. 64-67, Paris, 1993; Toke, Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etj.

**Lena, Gaço:** (Leskovik, 1926 - Tirana, 2004). Famous singer and clarinetist.

Ency. Director of the ensemble bearing his name. The *Sazet e Gaço Lenës* was a group which united the musical culture of Leskovik with that of Përmet, as well as foreshadowing the formation of more recent *saze* in Përmet. In the 1940s Gaço Lena worked in Përmet, where he studied the clarinet with *Usta* Vangjel Leskoviku. Despite his young age, he joined *Usta* Vangjel’s group as a singer, the best-known songs in his repertoire including: *Hapi syt e zez të na sjellsh beharë*, *Moj kunadhja leshverde*, *Këngën e Mahmudisë*, *Vajza e valëve*, *Çupë e Veli Beut me nishan në balle*, etc. Subsequently, following the tradition established by Vangjel Leskoviku, he formed a *saze* which included Nesim, Asllan Tarja and Halit. He also worked in Korçë with *Usta* Cilo, as well as Demka from Demka & Hajro. In May 1945 he arrived in Tirana and worked with violinist Qemal Bato and the well-known Naxhi Berati. In 1946 he returned to Përmet and Leskovik. Another Leskovik *saze* was that of Vasil Poda on clarinet, Llazo Poda on fiddle and Vangjel Poda on *llautë*. During this period Gaço Lena’s group

consisted of Mitro Apostoli, Kolo Nakja, Fishka and Vangjel Janushi. They performed in Buhal, Kosinë, Këlcyrë, Dangëlli, Lupckë, Frashër, Tremisht, Këlcyrë, Kosovë, Badëlonjë, Bënjë, Lëshicë, and as far afield as Rëzë e Çarshovë. He also worked as an instrumentalist in Lekovik, Kolonjë, Korçë and beyond. *Usta* Gaço Lena's group was the principal *saze* in Përmet until the formation of *Usta* Laver Bariu's group. Following the 1950s he was active in Leskovik and Kolonjë with *Usta* Vangjel Leskovik, as well as participating in every important national events. In 1961 he moved to Tirana.

Lit: Tole Vasil S, "*Sazet, muzika me saze e Shqipërisë së Jugut*", Tirana 1998, etc.

**Leskovik:** Town in southern Albania.

Ency. According to the *FESH*: Leskovik is a city in the SE of the highlands of Albania, at the foot of the Melesi mountains, at an altitude of 1,200 metres. According to M. E. Durham, at the beginning of the 20<sup>th</sup> century Leskovik was: "...a quite small place, solid and stony, built much like a North Wales village but clean and tidy". Although it is situated in the same IP ethnomusicological zone as the towns of Korçë and Përmet, the IP folk music of Leskovik was composed and established by the first famous pioneers of the music of the *saze*.

Oh poor deserted Leskovik,  
Open up your windows wide,  
Hajro's coming with two more,  
*Bozuk* and fiddle by his side.

At this period Leskovik was the chief centre in southern Albanian where the *saze* and their music developed. In addition to the *saze*, Leskovik had one of the best known *tajfe* in the Empire, and contributing a large number of distinguished performers of vocal and instrumental music, including Muçua, Ali Pasha Tepelena's chief musician, the author of many songs which are today commonly regarded as being of folk origin. The term *leskoviqarçe* signifies that a song, dance or melody is from Leskovik, and is performed in Leskovik style. See: *Selimi & Hafizeja, Leskoviku, Vangjel*.

Lit: "*Fjalori Enciklopedik Shqiptar*", fq. 602, Tirana, 1985; Durham, Edith "*The Burden of the Balkans*", London, 1905, p. 217 etc.

**Leskoviku, Vangjel:** (Leskovik 1906 - Vlorë 1970) Singer and clarinetist, director of a famous Leskovik *saze* in the 1930s.

Ency. The eldest son of Apostol and Kostandinë, Vangjel initially studied for the priesthood in the town of Berat. Influenced by the outstanding folk music tradition of his town of birth, he studied the clarinet under such masters as Selim Leskoviku and his father Selim - Asllan at an early age. In 1922 he founded his own *saze* in Leskovik, with his brother Mitro Apostol Jorgo on *qemane*, Theodor Gulo and Kolo Naka *llautë* and vocals, which was ranked by locals as the best of the *saze* after that of Selimi & Hafiz. He left Leskovik in 1936 and went to Përmet where he perfected his style and attained mastery. With his brother Mitor on violin he performed at the wedding of King Zog, along with Demka & Hajro. He recorded the entirety of his repertoire, including a *Kaba*

for clarinet, for the Odeon company before the 1940s. He may be regarded as being influenced by the virtuoso clarinet tradition begun by Selim Leskoviku, and following this path he composed and performed the *kaba* which bears his name. His performances radiate genius. By any measure, Vangjel Leskoviku reinvented the clarinet style referred to as *vënçe* (local, or down-home). He aimed at invigorating clarinet-playing by the exploitation of previously unexplored possibilities. It would undoubtedly be of great benefit to the study of the geographical spread of his style over the years if we had his notebook, which according to his contemporaries he kept with him at all times in order to note down the “new friends” he made, and the “new melodies” he had learned at weddings and social occasions. After the Liberation he left Përmet for Berat and later for Vlorë, where he had a powerful influence on the folk song of the town. In 1950 he and his ensemble participated in the first national folklore festival in Tirana, as well as other folklore events, etc. Both *Usta* Medi and *Usta* Vangjeli left a fundamental influence on the *saze* of Përmet following the 1940s. His particular contribution was the independence of the melodic lines of the instrumental accompaniment relative to those of the singers. He favoured a clarinet, a *qemane* and two *llautë* as the members of an ensemble, but he also used a larger one of clarinet, violin and three *llautë*. The *def* had no place in his first ensembles, either in Leskovik or in Përmet. The recordings of Vangjel Leskoviku’s group were released on disc by Odeon:

**A237193a, “E qara e Asllanit”.**

A237193a, “E qara e Asllanit”.

A237227a, “Për mi Tepelenë ma kishe shtëpinë”.

A237204b, “Penxheren e zotris sate”.

A237219a, “Valle më dysh”.

A237220b, “Valle më tresh”.

A237200a, “Nerënxë të pata thënë”.

A237200b, “O ju male me dëborë”.

A237201a, “Po kjo kollë e shkretë që të paska zënë”.

A237201b, “Po kjo anë e lumit ka bilbila shumë”.

A237203a, “Kënga e Gani Butkës”. Prej Vangjel Leskovikut.

A237203b, “Rritu moj Bajame se ta shkoj Selvia”.

Aside from these musicians, Përmet also boasted a considerable number of other groups not far below the artistic level of the above. In this period the groups of Halil Përmeti (also known in Përmet as Halil of Razo) and *Usta* Jonuz, who later founded the Radio Tirana *saze*, were active in Përmet. Halil, who was considered one of the most talented of his generation, was a virtuoso clarinetist, with a style similar to that of Selim Asllan Leskoviku. His contemporaries recall that as well as playing with the *saze*, he also played with an urban group consisting of clarinet, violin, mandolin and guitar. He died at a very early age. The folklore collector Pano Tasi (Përmet, 1903 – Tirana, 1978) collected a song about the premature death of Halil, entitled *Seç vajte në Korçë* (Lo, in Korçë a lament).

Lit: Tole Vasil S, “Sazet, muzika me saze e Shqipërisë së Jugut”, Tirana 1998!; Tase Pano, “Ç’u këput një yll”, Tirana 2001 etj.

**Logatje:** Genre of musical lament.

Ency. *Logatja* takes place when a folk performer finds a reason to recall a deceased person, to whom the *logatje* is dedicated (with some object or article of clothing kept nearby serving for this), and on this occasion the actual distance from him is of the “far away is close at hand” sort.

**Musical games:** Alb. *Lojëra muzikore popullore*. A class of folk games,

Ency. According to Professor Sokoli: the circumstances in which this branch of folklore arose are very complex. In any event, it should be accepted that the origins of the majority of folk phenomena lie in the traditional life of the country itself. This classification includes all games which manifest structurally, or in their execution, items, instruments, or singing with a connection to folk musical practice. According to Zef Jubani: it was necessary to establish national celebrations, where all could compete without distinction in shooting competitions, or in gymnastic events: where there was dancing, the national dances had to be inspired by music with a national identity. Such games accompanied by song include: *Caf-caf*, *Litari i gjatë*, *Suta*, *Bleta*, *Loja e gunave* encountered in Elbasan, Gramsh, Berat, Durrës, Tirana, Vlorë, Tepelenë, and Shkodër; the game with a dry gourd filled with pebbles, *Qorthi në litar*, from Myzeqe, Pogradec, Shkodër; *Gjetja e shoqes sipas zhurmës* (blind man’s buff), Mirditë; *Qorapetkat*, Korçë, *Në rreth të shokës*, Mitrovicë, *Shokaz*, Opojë etc; games with bells: *Baresha*, *Lezhë*; *Këmborët në kërrabat e çobanit*, Gjirokastrë; games with a circular baking tray: *Bluaj mulli*, *Lezhë*, *Loja e tepsisë*, Shkodër, etc.

Local and national festivals of folk games have been organised in Albania since 1971.

Lit: Sokoli Ramadan, “*Gjurmime folklorike*”, Tirana 1981; Bushati Enver, “*Lojëra popullore*”, Tirana 1990 etc.

**Lachrymatory:** Alb. *Lotore*. Vessel for collecting the tears of the dead.

Ency. According to Konica: it was Shtjefën Gjeçovi (killed by the Serbs on 14 October 1929) who discovered the lachrymatory during his archaeological researches in the north of Albania. The ancients believed that the dead wept for their passing from their lives, and therefore a lachrymatory was placed in the grave alongside the deceased in order to collect their tears. Besides the lachrymatory, Gjeçovi made many attempts to record all the cultural monuments of the Albanian people throughout the centuries, with the idea of founding an archive and museum of archaeological discoveries. His other discoveries in the area of music include the bell of Krujë from 1462.

Lit: Adhami, Stilian “*Shtjefën Gjeçovi, një ndër pionierët e mbrojtjes dhe gjurmimit të monumenteve*”, tek “*Monumentet*”, 1981, nr. 2; Adhami, Stilian “*Shtjefën Gjeçovi, hulumtues i shquar*”, tek “*Nëndori*”, 1981, nr. 1; Konica, Faik “*Vepra*”, Tirana, 1993 etj.

**Ligje:** Lamentation, word signifying weeping

Ency. *E qara me ligje* (weeping with lamentations) is one genre of IP mourning, with a lead mourner and an accompanying chorus. According to Çabej: lamentations comprise one of the most important and most beautiful examples of Albanian folk poetry, and are a

survival of the cult of the dead and of heroes. This expression is mainly encountered in Labëria.

Lit: Çabej Eqrem, “*Studime gjuhësore-V*”, Prishtinë, 1975 etj.

**Lake Pelode:** Alb. *Liqeni Pelode*. Butrint Lake, the location where the death of Great Pan was proclaimed.

Ency. According to Plutarch: at the Lake of Pelode it was proclaimed from a boat at sea that Great Pan was dead. According to Professor Sokoli: In the pastoral cult of the Illyrians, the mythological being Pan was held to be the protector of flocks, herds and pastures. In remembrance of his amours he constructed a flute with six holes, the *syrinx*.

Lit: PLUT, *De defectu oraculorum*, XVII; Sokoli, Ramadan “*Veglat muzikore të popullit shqiptar*”, Tirana, 1991; Zeqo , Moikom “*Aspekte të mitologjisë ilire*”, Tirana, 1996; Ugolini, Luigi M. “*Butrinti*”, Tirana, 2000, pp. 80-81 etc.

## Ll

**Llautë:** Lute. Folk instruments with four courses of double strings tuned in fourths. Ency. First mentioned by Hobhouse, first half of the 19<sup>th</sup> century. According to Miso: with regard to the types of *llautë*, two forms are known, distributed over the provinces of South Albania. These two types were produced by Albanian craftsmen, makers of folk instruments in towns such as Korçë, Leskovik, Përmet, etc. Until the 1920s the *llautë* was predominantly used as a solo instrument in the urban IP folk music of towns like Korçë, Përmet and Berat. After the formation of the *saze* (second half of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries) the *llautë* was introduced to these ensembles, mainly in the role of an accompanying instrument. It is also known in the town of Elbasan; at the beginning of the 20<sup>th</sup> century the musician and patriot Thanas Floqi established the *Llahuta* musical society.

Lit: Hobhouse J.C, “*A journey through Albania and other provinces of Turkey... during the years 1809-1810*”, London 1813; “*Melodi dhe valle popullore instrumentale*”, Tirana, 1969; Miso, Piro “*Roli dhe funksioni muzikor i llautës*”, “*Kultura Popullore*”, 2/1981; Miso, P “*Muzikë popullore instrumentale*”, Tirana, 1990; Sokoli, R. Miso, P “*Veglat muzikore të popullit shqiptar*”, Tirana, 1991; etc.

**Llautar:** Lutenist. Folk musician who plays the lute.

Enc. In Korçë *Llaqi me shokët*, Qerim Baki, the Podava family were distinguished performers of *llautë* solos; in Kolonjë L. Janushi; in Përmet Bariu, and Fredi Daci; Fatmir Lela in Tirana, etc.

## M

**Marrës:** Taker. First voice in Albanian, Tosk and Lab. Also encountered in oral folklore.:

*Do t'ia marr, more, një herë,  
Dhe ju të ma mbani,  
More shokë, amani!*

I'll take it one time  
And you'll hold the drone for me  
Hey friend, *aman*.

This term is also used to denote the *marrës* of the dance, i.e. the dancer leading the dance. See: Albanian iso-polyphony

Lit: Sokoli, Ramadan “*Folklori muzikor shqiptar-morfologjia*”, Tirana, 1965; Kruta, Benjamin “*Polifonia dyzërëshe e Shqipërisë Jugore*”, Tirana, 1989; Shituni, Spiro “*Polifonia labe*”, Tirana, 1989, Tole, Vasil S “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana 1998; Taso, Pano “*Ç'u këput një yll*”, Tirana, 2001 etc.

**Mehter:** Musician, instrumentalist.  
Etym. From Turk. *Mehter*, member of an Ottoman military band.  
Ency. Used in Berat since the 16<sup>th</sup> century. The leader of the musicians was known as the *mehterbashi*.

**Melody:** Alb. *Melodi*. Genre of folk instrumental music  
Ency. The word melody is usually applied to pieces of a descriptive nature without any defined subject or theme. Melodies are played by: *bakllama*, *djare*, *kavall*, *gajde*, *longar*, *cyrle*, *tambura*, *pizgë*, *pipëza*, *llahutë*, eagle-bone flute (*krah shqiponje*), *ungar*. The word itself is encountered throughout almost the whole of Albania. In the south, they exist as iso-polyphonic melodies constructed on a pentatonic scale, and in the north of Albania as melodies constructed on diatonic modal or chromatic scales. In Tropojë the form *miledinat* is encountered.

Lit: Sokoli Ramadan, “Melodika jonë popullore”, tek “Buletini i

USHT, 3/1960; Kruta Beniamin, “Për një zhvillim të mëtejshëm të melodisë dhe formës muzikore folkloristike nacionale”, gaz. “Mësuesi”, 1968, 9 gusht; Çausi Tefik, “Fjalor i estetikës”, Tirana, 1998, Tole Vasil S, “Folklori muzikor-strukturë dhe analizë”, Tirana, 2000 etc.

**Membranophone:** Category of classification of folk instruments.  
 Ency. The category of membranophone includes such instruments as: *fyellzani*, *tumbullace*, *tumbullaci*, *kadumi*, *qypi*, *gubhubi*, *poçi*, *dajre*, *defi*, *lodra*, etc. These instruments produce a sound by the vibration of membranes under tension, usually produced when these are struck.  
**Lit:** Sokoli R, Miso P, “Veglat muzikore të popullit shqiptar”, Tirana 1991 etc.

**Me të qarë:** As if weeping. Term form folk music practice used throughout Albania.  
 Ency. The expression *merrja me të qarë* (do it as if weeping) usually denotes elements of mourning music in the piece of music being performed. The expression *me të qarë* is frequently used during performances of a *kaba* by *saze* ensembles.

**Winter festival:** Alb. *Mjedisi i dimnit*. Typical festival of the Albanian people, celebrated in December with song, dance and ritual.  
 Ency. *Mjedisi e dimnit* may also be called *Natë këndellja* or *Natë Buzmi*. The *buzm* (Yule Log) is a large tree-trunk selected for burning on Christmas Eve. According to Çabej: the *buzm* is accorded particular honour. With regard to popular belief, the *buzm* increases livestock and harvest. According to Haxhihasani: our linguists explain that the word *buzëm* is an autochthonous Albanian word, inherited from the ancient Indo-European stock. According to Zojzi: the ancient tradition of the festival is found in North Albania, in particular in Dukagjin, Mirditë and Lumë, but remnants of the ritual of the *buzm* have also been observed in Himarë, Gjirokastër, Përmet, etc, as well as among the Arberesh of Greece. This festival, however, was chiefly celebrated by the Christians; in Shkodër it was also celebrated by Muslim families under the name of *festa e kullanave*. The songs sung on this occasion were sung together in chorus, and were known as *kënget e kullanave*. It also appears in folk poetry:

*Po vjen Buzmi bujar  
 me gjeth e me bar,  
 me edha,*



*me shtjerra,  
mbas tyne vjen vera.*

Welcome Yule and welcome all,  
With wreath and leaf and all,  
With goats,  
With lambs,  
After you the summer comes.

Lit: Zojzi Rrok, “*Gjurmë të një kalendari primitiv*”, Bultini i Institutit të Shkencave, Tirana, 1949; Çabej, E. “*Studime gjuhësore-II*” “*Studime gjuhësore –V*”, Prishtinë, 1975; “*Lirika-I*”, Tirana, 1986; Zogu Sokol, “*La tradition du buzme e la contree de Puka*”, “*Culture populaire albanaise*”, 10/1990 etc.

**Summer festival:** Alb. *Mjedisi i verë* Typical festival of the Albanian people, celebrated on 23 April with song, dance and various rituals. Ency. *Mjedisi i verës* is also known as the festival of St George’s Day (*Shën Gjergjit*) or *kreu i motmotit* (The year’s beginning). According to Çabej: St George’s Day is celebrated by all without exception apart from the Jews. *Mjedisi i Verës* is celebrated for three consecutive days with song, dance and rituals. The essence of the festival is the regeneration of life, as expressed in a folk poem from Bitola:

*Seç mbolla një mollë,  
molla lëshoi rrënjë,  
rrënja lëshoi degë,  
dega lëshoi fletë,  
fleta lëshoi lule,  
lulja bëri mollë.*

An apple fruit was planted,  
And the apple put forth a root,  
And the root put forth a branch,  
And the branch put forth a leaf,  
And the leaf put forth a flower,  
And the flower bore an apple.

On the first day everyone goes out to the fields and gathers flowers with which they deck the doors and windows of their houses and scrub every corner of the house with fresh water, etc. According to Zojzi: early on the following morning they await the sunrise with dishes of food, offering hospitality to guests. They pass the day in dancing, singing, and playing games... On this day the village champions take part in various contests, in singing and in dancing.

According to Haxhihasani: St George's Day is a festival notable for wealth and originality of the people's amusements. In the urban folk music of Shkodër this festival is known by the name of *shtregullat-shilarthat*. In Shkodër an entire repertoire of songs and dances is closely associated with this festival alone. In the south of Albania too, the feast of St George is welcomed with ceremonies and rituals peculiar to these days.

See: Primitive Calendar; Winter Festival

Lit: Zojzi Rrok, "Gjurmë të një kalendari primitiv", Bultini i Institutit të Shkencave, Tirana, 1949; Sokoli R, "Kangët rituale në të kremtet vjetoretë popullit tonë", tek "Studime filologjike", 4/1964; Çabej Eqrem, "Studime gjuhësore -V", Prishtinë, 1975; Tirta Mark, "Kulte të bujqësisë dhe blegtorisë në popullin tonë", tek *Etnografia shqiptare*, IX/1980; Sokoli Ramadan, "Gjurmime folklorike", Tirana, 1981; "Lirika-I", Tirana, 1986 etj.

### **Instrument makers:**

The craft of making folk instruments occupies a special position within the skilled trades of Albania as a whole.

Ency. Until the first workshops for making and selling musical instruments became established (in the second half of the 19<sup>th</sup> century and the first half of the 20<sup>th</sup>), musical instruments were made by every family, especially the transmitters of folklore. Instruments such as the *gajde*, *fyelli*, *culë dyjare*, *çifteli*, *sharki*, *lahutë*, *dajre*, *daulle*, *lauri*, *buzuk*, *bakllama*, *llautë* have been made in Albania by hand, and are still made in this way. In the majority of cases the craftsmen who make instruments also produce other folk handicrafts. The first years of the 20<sup>th</sup> century saw the rise of the specialist craftsman in the field of instrument making. The *çifteli*, *lahutë*, *fyell*, *kavall*, *def*, *lodër*, *zumarë*, etc, were also produced in Kosova. Tempered instruments such as the violin, clarinet, accordion, etc, were first introduced the country during the 19<sup>th</sup> century, and this had an adverse effect on the local trade in handmade instruments. After the liberation of Albania a workshop was set up in Tirana to manufacture folk instruments for the requirements of Houses of Culture throughout the country. Well-known instrument makers included Baldo Sheldi and Kol Mark Kola, Shkodër (19<sup>th</sup> century and beginning of the 20<sup>th</sup> century); Met Ruri, Tirana; Petro Peristere, Korçë; Gjin Shkoza, Ndue Shyti, Pukë; Jashar Kovaçi, Pogradec; Sulo Pusta, Shpat, Elbasan; Myrvet Cuçuli in Librazhd, etc. *Lahutë* makers of note in Kosova include: Ibish Sejdi Dudaj (1867-1917), Sadik Coku-Deliaj (1890-1942), Jakup Ademi-Osmanaj (1903-1981); and *çifteli* maker Qerim Metush Aliu (1946-1986) from Gostivar, etc.

Lit: “*Arti popullor në Shqipëri*”, Tirana, 1959; Shkodra Zija, “*Esnafët shqiptarë*”, Tirana 1973; Kosta Sotir, “*Mençuria, shija dhe shkathtësia e mjeshtëurve tanë popullorë*”, tek “*Mjeshtrit dhe arkitektura popullore*”, Tirana, 1976; Onuzi Afërdita, “*Poçeria në Shqipëri...*”, tek “*Konferenca Kombëtare e Studimeve Etnografike*”, Tirana, 1977; Riza Emin, “*Mjeshtrit dhe arkitektura popullore*”, tek “*Mjeshtrit dhe arkitektura popullore*”, Tirana 1976; Gjergji Andromaçi, “*Arti fshatar dhe zejtaritë artistike në Shqipëri*”, tek “*Nëndori*”, 1978, nr. 8; Tirta Mark, “*Dukuri të artit të drugdhëndjes në Kosovë*”, tek “*Kultura Popullore*”, 2/1981; Zeqo Moikom, “*Ndërtimtarët popullorë të lashtësisë*”, gaz. “*Puna*”, 1984, 31 gusht; Cani Xhyher, “*Stoli dhe pajisje të punuara nga argjendarët shkodranë*”, tek “*Etnografia shqiptare*”, 17/1990; Neziri Zymer, “*Të dhëna gjeohistorike, etnokulturore dhe epikografike për katundet e Rugovës së sipërme*”, “*Gjurmime Albanologjike*”, Prishtinë 26/1996; Murtishi Kaim, “*Ladorishti, histori dhe tradita*”, Strugë, 2001; Gjergji Andromaçi, “*Ligjërata per etnologjinë shqiptare*”, Tirana, 2001, etc.

**Muko, Neço:**

(Himarë, 21 October 1899 - 12 December 1934)

Famous folksinger, responsible for establishing the role of the *hedhës* voice of the iso-polyphonic songs of Bregu i Detit.

Ency. He completed elementary school in Himarë, and continued his studies in Greece, where he qualified as a mechanic in 1919. He taught himself to play the violin and mandolin and was influenced by various theatrical presentations. In 1924 he emigrated to France, but returned home in 1926, establishing the *Pif-Paf* choral group in Sarandë, for which he composed his first musical works. In 1926 he went to Paris with some of the group in order to record various folk songs and some of his musical and literary compositions on gramophone records. The famous lyric singer Tefta Tashko Koço was one participant in his iso-polyphony group, which comprised: Koço Çakall, the *marrës*; Pano Kokëveshi, the *kthyes*, and Neço Muko, the *hedhës*. In 1930 he made further recordings in Paris. In 193 he fell ill and died two years later, in 1934, from pharyngeal tuberculosis. According to Shtuni: Neço Muko ranks among one of the most renowned singers of our time, while according to Dr Eno Koço he made a valuable musical contribution in two areas: the composition or adaptation of light music founded on an *international* tradition (predominantly Greek and French) and the cultivation and standardisation of Himariote iso-polyphonic folk song within its traditional framework, which broadened the horizons of the song in a striking manner.

Pathé recordings by: Neço Muko (H) Marjoti:

- 44001- “Hymni i Flamurit”, Kor; Shqipëria-Marsh. Solo K. Tsakali  
 44002-“Marsh mbretor” Kor; “Marsh mbretor”-orqestr e madhe  
 44003-“Lule je lule të thonë”. K.Cakalli, Dh. Rumbo, N.Muko.  
 44005-“Kanakarja”. K.Cakalli, Dh.Rumbo,N.Muko.  
 44008-“Vajza e malit”. K.Cakalli, Dh.Rumbo,N.Muko.  
 44009-“Katina nina-Nina”. K.Cakalli,Dh,Rumbo,N.Muko.  
 44010-“Naze-naze puna jote”.  
 44011-“Marikë moj e dashuro”.K.Cakalli, N.Muko.  
 44014-“Këngë dasmore”. K.Cakalli, T.Paleologu, A.Bala, N.Muko.  
 44018-“Konispolatja”.  
 44019-“Mbeçë more shokë mbeçë”.  
 44020-“Llaj çobani”.  
 44023-“Dropullitja”.  
 44024-“Jo moj jo”. K.Cakalli, A.Bala, P.Kokaveshi,N.Muko.  
 44025-“Lule Manushaqe”.  
 44030-“Minush Agai”.  
 44031-“Cerciz Topulli”.  
 4032-“E pabesa”. K.Cakalli,A.Bala,P.Kokaveshi,N.Muko.  
 44033-“Vajza e Valëve”. K.Cakalli,A.Bala, P.Kokaveshi, N.Muko.  
 44036-“Doli hëna dritargjënda”. K.Cakalli, A.Bala,N.Muko.

Lit: Varfi Dhimitër, Goro Odise, “Vlerat e këngëve të kënduara nga grupi i Neço Mukos”, gaz. “Zëri i Vlorës”, 1981, 19 shkurt; “Këngë polifonike labe”, Tirana, 1986; Varfi A, “Neço Muko (H) marjoti”, Tirana, 1998; Tole Vasil S, “Sazet, muzika me saze e Shqipërisë së Jugut”, Tirana, 1998; Koço Eno, “Kënga karakteristike korçare”, Tirana, 2003, fq. 9-15 etj.

**Museion:**

Term from the musical practice of the Illyrians.

Ency. According to Professor Ceka, the word *Museion* denotes a cult building dedicated to the Muses. The existence of the *museion*, and that of the *Odeon*, another public building used for musical performances, is an indication of the importance accorded to the arts and music in Illyria.

Lit: Ceka Neritan, “Ilirët”, Sh.B.L.U, 2000, etc.

**Urban folk music of Berat:**

Alb. *Muzika qytetare beratase*:

Ency. The town of Berat is located in a valley known as Topallti, in the mountain gorge carved by the River Osum. In the middle of the 19<sup>th</sup> century it had 1,800 houses, inhabited by a Muslim and

Christian population, and was highly developed from both the commercial and cultural aspect. Folk songs describe this 2,400 year old city and the countryside around it:

*Berati plak me nam,  
Cupë të vetme ka Kalanë.  
Tomorri me Shpiragë,  
Dy male vëllezër janë,  
Me Kalanë hodhën sevdanë.  
Tomorri kokën tek qielli,  
Shpiragu nga fshihet dielli.  
Kalaja dit e natë qaj,  
Osumi lotët e saj.*

Oh Berat, with ancient name,  
Fortress on a lonely hill,  
Mount Tomorr and Mount Shpiragë  
Two mountain brothers born  
The fortress high to court and charm  
Tomorr's head touches the sky  
Shpiragë almost hides the sun.  
The fortress weeps by night and day  
And Osum bears its tears away.

As a result of the historical significance represented by Berat at the time of the Orroman Empire, and its specific geographical qualities, the formation of its urban music took a course that differed to some extent from that found in other urban centres of Toskeria and Laberia. It is the only case where the compact iso-polyphonic musical culture of the southern towns directly encountered elements of a Persian-Arab-Turkish monodic musical culture. The transformation of the music of the countryside surrounding Berat (representing the ancient musical tradition of the zone), into the music of the town in general, is an indication of the transformation undergone by the body of music that formerly existed in the town. Therefore, from the Turkish occupation to the beginning of the 19<sup>th</sup> century, its urban musical culture was typified by monody, cultivated by groups of musicians known as *tajfë*, while the first indications that a new iso-polyphonic urban musical culture was developing can be observed at the beginning of the 20<sup>th</sup> century, parallel with that of Tosk urban music. Ottoman archives from the 16<sup>th</sup> century record the profession of bandsman in Berat, with the title of *mehter*. The detailed records of the Liva, or Sanjak, of Vlorë for 1520, which classify professions, show that Hasan Hysejani, Xhafer Hasani, Ferid

Hasani, Jusuf Memi, Jusuf Ahmedi Sinan Jusufi, Jusuf Hysejri etc were registered with the profession of bandsman. Later testimony that musical ensembles performed in Berat is provided by the Turkish traveller Evli Çelebi (1670), who speaks with respect of a group of musicians who could stand comparison with the finest *tajfë* of Korçë. Leskovik, etc. Çelebi also states that Berat had dozens of places of entertainment, where folk music, among other things, was performed. In general, until the beginning of the 20<sup>th</sup> century the music of Berat was performed by groups of musicians, and a substantial part of it had arrived through regular commercial and cultural links between Berat and other places, predominantly in Turkey. It was hence a culture of monody, and accordingly the typology of Berat song resembled that of Shkodër, Elbasan, Gjakova (Djakovica), etc. The beginning of the 20<sup>th</sup> century saw the formation of the first Albanian folk *saze*, or as they are otherwise known, polyphonic instrumental groups, in Berat, as in all the principal towns of Toskëria. The rise of the *saze* marked the return to the town of a tradition of sung iso-polyphony pre-dating the Turkish occupation. One famous *saze* existing in Berat in 1915 was directed by the distinguished violinist Riza Nebati (described in one folk song as the Paganini of the town) and another was that of Isuf Meko Përmetari, with that of the Qamili brothers, who also came from Përmer, following. We should also mention the *saze* of clarinettist *Usta* Halit Berati (c. 1910-1920), and that directed by Riza Jevo on *qemane*, and the contribution of clarinettist Sybi Sadushi's *saze* in particular. It is undeniable that a significant proportion of famous Berat musicians moved to the town from other towns in Albania in order to perform folk music, and as a result techniques and compositions spread from one town to another. This was not the first such instance. The reputation of Berat as a musical centre had led to such famous musicians as Ismail Dobrunji moving from Shkodër to Berat at about the end of the 18<sup>th</sup> century, while in 1825 Marko Krali, a folk musician from Berat, introduced the violin to the *aheng* of Shkodër for the first time. In 1920 the *saze* of Naxhi Berati, Hajri Maloku and Qemal Mata settled in Tirana, while the Skrame family, well-known Berat musicians, moved to Vlorë. According to Mehqemeja, 16 famous folk musicians are mentioned in 1930s Berat, among them Selim and Luta Pasha, Mehmet Kovaçi, Shefit Hoxha, Shaban Dilo, Rabiona e Rufani Diku, Hysnie and Anife Kovaçi, etc. With the collapse of the Turkish Empire, the role of the *tajfë* in the town gradually dwindled, while Berat's original repertoire sung to the *saze* became increasingly popular. It should be pointed out that a monodic musical language may be observed in the contemporary urban folk music of Berat, alongside iso-polyphony, a longstanding feature of old Berat, the surrounding area and the

music of the southern towns in general. As a result of its geographical location, as well as its historic connections, the modern Berat *saze* naturally combine a monodic song repertoire (performed by *tajfë* before the establishment of the *saze*) with the older iso-polyphonic repertoire. As a result the *saze* have not only mastered the traditional repertoire of their town, but also well-known examples of Albanian urban music from Vlorë, Përmet, Elbasan, Tirana and elsewhere. A typical Berat *saze* consists of a clarinet, a violin, one or two *llautë* and a *def*. The contemporary listener can learn the instruments most favoured by the *saze* and other folk music ensembles of the town, as well the names of distinguished local musicians, from their songs themselves. For instance:

*Kush i bie kanunit-e*  
*Ky Qerimi , nipi i Sulçes-e*  
*Kush i bie qemanes-e*  
*Josifi , i biri i Skrames-e*  
*Kush i bie buzukut-e*  
*Ky Tetemi i Sukut-e*

Who is playing the *kanun-o*?  
 It's Qerim, Sulçë's nephew.  
 Who is playing the *qeman-o*?  
 It's Josif, Skramë's son.  
 Who is playing the *buzuk-o*?  
 It's Suku's Tetem-o.

A major contribution to the cultivation of the songs of Berat was made by the city's many famous folk musicians, instrumentalists and singers. They include Riza Nebati (a virtuoso violinist, and a member of Isuf Myzyri's group), Naxhi Berati, Hajri Maloku, the Mata family, Kadri Fuga (Berat, 1887 – Berat, 1953), Jorgji Bendi (Berat, 1861 – Berat, 1914), Sulejman Naibi, Hamit Vokopola, etc. The songs *Morra mandolinën, Në fushë të Uznovë*, etc, are associated with the name of folk musician Shyqyri Fuga (Berat, 1883 – Berat, 1962), *Jelekun kadife veshur, Kështu e kështu më thanë, Aman, o im atë* with the name of Sulejman Naibi; *Mblodhëm një tufë lule, Shaja me shami të kuqe, Ma gëzofsh shaminë jeshile, Ditën e xhuma po bëhesh xhuluzi*, etc, with the name of Qerim Fuga. Well-known singers of the urban music of Berat after 1950 include Virgjini Mile, Dhimitër Dushi, Floresha Debinja, etc. *Saze* active after 1990 include that of the Hoxha brothers from Lapardhaja near Berat. The urban folk songs of Berat are currently widespread and popular in South Albania, North Albania, and even more so in Central Albania and Kosova.

See also: Mata family, folk musicians from Berat

Lit: Xhiani Meliha, *“Tradita, krijimtaria dhe zhvillimi i muzikës në qytein e Beratit”*, Dissertation, 1976, Biblioteka e Akademisë së Arteve; Mehqemeja Agim, *“Hapësirat e këngës popullore beratase”*, gaz. “Kushtrimi”, 1988, 20 Prill; Mehqemeja Agim, *“Këngë e Beratit”*, Berat, 2000; Duka Ferit, *“Berati në kohën osmane, shek. XVI-XVIII”*, Tirana, 2001 etc.



## N

- Nina-nana:** Lullabies. *Nina-nanat* are folk songs sung to children in the cradle. Ency. These songs are mostly sung by mothers and grandmothers. They are normally in duple or triple rhythm, because the simple melodies to which they are sung are adapted to the rhythmic rocking of the cradle. In the south they are built on a pentatonic scale, whereas in the north of Albania they use diatonic modes. Formally, they are constructed from a single word, followed by variations. See also: Lullabies
- Ninulla:** Lullaby.  
Ency. This name is used almost everywhere in Albania. Concealed polyphony may be observed in *ninulla*. See: Lullaby, *Nina-nana*.
- Nure, Novruz - Lulushi:** (Korçë, 23 March 1954 - Korçë, 23 April 1990).  
Distinguished clarinettist and performer of the iso-polyphonic music of Korçë, second half of the 20<sup>th</sup> century.  
Ency. Nevruz Nure, known as Lulushi, was born into a family of folk musicians, and as a child played instruments such as the clarinet and accordion. Later, as a member of the *Ansambli Skënderbeu* in Korçë, Lulushi played a dominant part in the instrumental folk music of South-eastern Albania. He was noted for his virtuoso clarinet playing, which he combined with a rare sweetness of expression, born of his sensitivity to the clarinet

timbre used in folk music. For many years the clarinetists who specialised in the urban folk music of Korçë could be told apart not so much by the repertoire they played, as by the individual variations that they made to the structure of well-known pieces of folk music. In many cases, therefore, a clarinetist would be remembered for a single variant that he alone performed, and which he had invented to distinguish himself from others. Another piece might be successful or might not. The finest of these are still referred to today by the names of their originators, for instance *sipas Jonuzit* (a là Jonuz) or *me gishtin e Qerimit* (Qerim's fingering), etc. Lulushi is ranked as supreme among the folk clarinetists of Korçë. One of the dozens of virtuoso performances he bequeathed to posterity, and which are now referred to as "...të gërnetës së Lulushit (of Lulushi's clarinet)", is the one now known as *Kabaja e Lulushit në Sol* (Lulushi's *Kaba* in G), performed for the first time at the Gjirokastër FFK in 1983. Although Lulushi was young, people said of him that "He is as great as Çobani and Laver (Bariu)". The reason he was so admired by the public lies in the fact that, having absorbed the entire repertoire of the musical art created by the master musicians before him, he attempted to push it forward, more precisely, to use the clarinet as an Albanian folk instrument. With unrivalled mastery, he applied various performance techniques used for folk instruments to the clarinet. This lent his instrumental performance a particular individuality, so that any listener, however limited his or her acquaintance with folk music, could distinguish his particular timbre and tone-colour. The example of master musicians such as Çobani, Lulushi, Laver, etc, is an field awaiting the attention of scholars of folk music, who must draw the conclusion that in the hands of these masters it is possible for an imported instrument like the clarinet to achieve the qualities of an Albanian folk instrument. It is indeed precisely the folk clarinet sound that they attain that is one of the distinctive features that makes it possible to differentiate our true folk music from cultured or pseudo-cultured music. Lulushi was three times a laureate of the Gjirokastër National Folklore Festival, in 1978, 1983 and 1988. He was awarded a special prize in Samsun, Turkey, in 1987, and in 1984 and 1989 was proclaimed an honoured maestro in Preveza, Greece. He never recorded a complete CD or cassette, but many of his recorded performances can be found on recordings by singers Lindita Thodhori, Sotiraq Vangjeli and Eli Fara. His *saze* comprised two clarinets, a violin, a *fyell*, two *llautë*, an accordion and a *daire*. He died of a serious illness on 23 April 1990, at the age of 46.

Lit: Tole, Vasil S. "*Sazet, muzika me saze e Shqipërisë së Jugut*", Tirana, 1998 etc.



**Nj****Njëjare:**

Flute. Instrument of the aerophone family.

Ency. The name *njëjare* is given to various flute and whistles, and is found in Labëria. The *njëjare* is a Lab shepherds' instrument, and its repertoire predominantly consists of pieces pertaining to the life of the Albanian shepherd and his flocks. The melodies of the *njëjare* are always accompanied by the "cluster drone" and "block polypentatonicism" of livestock bells of various sizes.

**O**

- Oi-oi:** Exclamation.  
Ency. Encountered in general use in all Albanian sung laments. The term *oirat* is used as a title by the composer Aleksandër Peçi in his opera of the same name.
- Ojna:** Embellishment of the melodic line of a song or instrumental folk melody.  
Etym. From *ojnali*, decoration on a woman's scarf or blouse.  
Ency. When a folk instrumentalist or singer performs a piece with great delicacy and many embellishments, people say that *e bën me ojna*.
- Ongar:** Paramusical device of the chordophone family.  
Ency. According to Sokoli: it is made by children in a half-gourd, which functions as a resonating chamber.

## P

Great Pan and the  
iso-polyphonic  
lament:

Legend of the announcement of the death of Pan on the shores of Lake Palodes, the present-day Butrint.

Ency. According to Plutarch, *De defectu oraculorum*, XVII: The father of Aemilianus the orator was Epitherses, who said that once upon a time in making a voyage to Italy he embarked on a ship carrying freight and many passengers. It was already evening when, near the Echinades Islands, the wind dropped, and the ship drifted near Paxi. (This is still the name of an island to the south of Corfu). Almost everybody was awake, and a good many had not finished their after-dinner wine. Suddenly from the island of Paxi was heard the voice of someone loudly calling Thamus, so that all were amazed. Thamus was an Egyptian pilot, not known by name even to many on board. Twice he was called and made no reply, but the third time he answered; and the caller, raising his voice, said, 'When you come opposite to Palodes, announce that Great Pan is dead.' On hearing this, all, said Epitherses, were astounded and reasoned among themselves whether it were better to carry out the order or to refuse to meddle and let the matter go. Under the circumstances Thamus made up his mind that if there should be a breeze, he would sail past and keep quiet, but with no wind and a smooth sea about the place he would announce what he had heard. So, when he came opposite Palodes, and there was neither wind nor wave, Thamus from the stern, looking toward the land, said the words as he had heard them: 'Great Pan is dead.' Even before he had finished there was a great cry of lamentation, not of one person, but of many, mingled with exclamations of amazement. As many persons were on the vessel, the story was soon spread abroad in Rome, and Thamus was sent for by Tiberius Caesar. Tiberius became so convinced of the truth of the story that he caused an inquiry and investigation to be made about Pan; and the scholars, who were numerous at his court, conjectured that ehe was the son born of Hermes and Penelope. Let us mention that the polyphonic lament was the most complete *requiem* for the death of Pan of great renown, proclaimed in the iso-polyphonic zone of ancient Epirus deliberately. See: *Epirote*

Lit: Ugolini. Luigi M, "*Butrinti*", Romë, 2000, pp. 80-81.

- Parambote:** See: *bejte*.
- Plectrum:** Alb. *pendë* Also: pick. Thin piece of plastic used to strike the strings of chordophone instruments.  
Ency. *Llautë* players in the *saze* of Southern Albania sometimes also use an eagle's pinion feather as a plectrum. In Korçë it is called a *tezgane*, and in Prishtinë a *tasjan*.
- Fret:** Alb. *Perde*.  
Divider on the fingerboard of a chordophone musical instrument .  
Ency. According to Dizdari: Each one of a fixed divider on a chordophone instrument, to be touched by the fingers. When any one is touched while the instrument is being played it emits a specific, corresponding pitch. Some stringed instruments, such as the *qemane*, *lahuta*, *ud* (lute) and *buzuk*, do not have dividing frets with fixed positions. Frets are normally positioned in line with folk temperament and tunings, and in accordance with the characteristics of the singing of each zone. Nylon cord is used to mark the frets.  
  
Lit: Dizdari Tahir, “*Fjalor i orientalizmave në gjuhën shqipe, fjalët me prejardhje nga persishtja*”, Perla, 2004/1, p. 22.
- Përmet:** Town in southern Albania.  
Ency. First mentioned under this name in the 15<sup>th</sup> century, the town developed gradually until the middle of the 19<sup>th</sup> century. Along with Leskovik, Përmet is classified as one of the most important towns with regard to the establishment of the urban folk music of southern Albania by the members and supporters of the *saze*. The FFSH says: “Town on the left bank of the canyon of the Vjosë, at the foot of Mt Dhëmbell... during the National Renaissance it became an important cultural and patriotic centre”. Closely linked as it is with Leskovik from a geographical standpoint, one of the most fruitful examples of cooperation between them was the establishment and standardisation of the *saze*. The rivalries that until recently set these two towns and their *saze* against one another seem today to have given way to cooler judgements and the undeniable fact that they constitute a single ethno-cultural entity, as the common characteristics of their folk music have demonstrated for decades. The most distinguished musicians include those who were initially members of the close-knit *saze* of *Usta Medi Përmeti* (c. 1910-1930), Vangjel Leskoviku, and *Usta Laver Bariu* (1944-1995). Some of the most renowned figures in the whole field of Albanian culture and arts are from Përmet families or were born there, including the Frashëri brothers, Elena Gjika (Dora d’Istria), Odhise Paskali, Mentor Xhemali, Bardhyl Londo, etc.

Lit: Adhami, Stilian, “*Përmeti dhe përmetarët në udhëpërshkrimet e të huajve dhe kujtimet e popullit*”, Tirana, 2001.

**Përmeti, Halit:** Distinguished clarinettis from Përmet, early 20<sup>th</sup> century.  
 Ency. Halit Përmeti is regarded as one of the most distinguished clarinettists and singers of the iso-polyphonic music of the *saze* of southern Albania in the first decades of the 20<sup>th</sup> century. His reputation among the public stood as high as that of other clarinettists of the period, such as Medi Përmeti and Selim Leskoviku. He died young from tuberculosis, at the end of the 1930s. His last wish was that as he lay dying he should be accompanied by laments and a *kaba* played by a *saze* of his friends. There are folk songs about the death of Halit Përmeti, for instance:

Lo, lamenting in Korçë,  
 Fills the air with sorrow,  
 Halit, your mother mourns you...  
 This terrible sickness  
 Seized you and  
 Would not leave you,  
 Halit, your mother mourns you...  
 This terrible sickness  
 Is no laughing matter,  
 Halit, your mother mourns you...  
 Your friends have come  
 Have gathered alms,  
 Halit, your mother mourns you...  
 Your friends have come  
 To visit your house  
 Rise up, rise up, my son Halit,  
 Do them at least that honour.

His name, Halit, was borrowed by Vath Koreshi, the screenwriter of the 1978 film *Gjeneral gramafoni*, for its clarinettist protagonist, Halit Berati.

**Pizgë:** *Pipëz*.  
 Ency: This names is used in Myzeqe and in proverbs, i.e.: *i ujdisë pizgat në një* (Bind the pipes into one).  
 See *pipëza*.

**Pizgaxhi:** Folk muscian who plays the *pizgë*.  
 Enc. This form is used by the Albanians of Macedonia.



**Pleqërishte,  
Këngë:**

Old men's songs. Term from folk music practice: folk songs sung by old men.

Ency. This type of song is generally performed in a very slow rhythm. The songs performed by the iso-polyphony group of Gjirolastër are examples of *Këngë pleqërishte*. The following lines occur in Lasgush Poradeci's *Kënga pleqërishte*:

*Ja nis me zë të shtruar... ja merr me dal-nga-dal...,  
Ja thua me të dhemmshur.. ja thua me të qarë...,  
Ja dredh e përvëluar... ja zjen... e ja heq zvarrë...;*

It starts with a gentle voice... slowly comes the response  
It is sung out with compassion, and is sung out with a cry,  
Its curls with burning desire, is caught and dragged along.

**Pleqtë  
Gjirokastrës:**

- e “The Elders of Gjirokastër”, the best-known iso-polyphony folk group from the Museum City of Gjirokastër, 1940-1980.

Ency. Also known as the *Grupi i pleqve të Gjirokastrës*, the group consisted of Xhevat Avdalli (1910-1992), *marrës*; Nustret Çarçani, Javer Erindi (1915) and Tolo Njocko (1914), *kthyes*; Skënder Tushe (1917), *hedhës*, and an *iso* made up of Jonuz Shehu, Demo Çenko, Haseni Kore, Beadin Dobi, Kamber Dudumi, Seit Rondo, Reuf Jaupi (1923), Vehip Çarçani and Braho Çoçoli. Renowned for a very extensive repertoire of polyphonic songs from all parts of Labëria. Their performances of urban iso-polyphonic wedding songs and those in the style known as *pleqërishte* were particularly impressive. Their best known songs include *Ç'u mbush mali, Birbilenjtë trembëdhjetë, Kurvelesh e Gegëri*, etc. As a group they participated in many significant national events, including FFK. They sang live for Radio Gjirokastër from the 1950s to the 1970s. On some occasions they sang to the accompaniment of an instrumental ensemble. Their fame survives in the saying *T'ja merrte Xhevat Avdalli, t'ja kthente Nustret Çarçani e t'ja hidhte Xhipe Mezini, s'kishte më këngë në Gjirokastër* (If Xhevat Avdalli is the *marrës*, Nustret Çarçani the *kthyes*, and Xhipe Mezini the *hedhës*, there is no finer song in Gjirokastër).

Xhevat Avdalli is remembered for his performances of folk songs in which he took both the role of *marrës* and of *kthyes*. The groups recordings are located in the archives of Radio Tirana and Radio Gjirokastër. Radio Tirana also holds the following songs recorded by the *Pleqtë e Gjirokastrës* filed under EJ (Love Songs of the

South): 1956, nr. 14-“*Një ditë nga mali dola*”; 1956, nr. 16-“*Ç’u mbush mali plot me rrush*”; 1957, nr. 17-“*Ç’u ngreç që me natë*”. 1957, nr. 18-“*Mun te sheshi mun te molla*”; 1959, nr. 30/2-“*Thëllënzë bigë më bigë*”; 1962, nr. 33-“*Dola një ditë nga mali*”. 1966, nr. 87-“*Kur dola në lëmë*”; 1966, nr. 87/1-“*Në moshën 27 vjeç*”; 1966, nr. 91-“*Hiqe vallen shtruar-o*”.

Other renowned iso-polyphonic groups from Gjirokastrë deserving mention are that of the Daci family, from the Manalat quarter, and that of the Bixhakaj family, from the Cfaqë quarter. A photograph from 1938 shows an iso-polyphony group from the Cfaqë quarter, wearing national costume, and consisting of Mujo Bebeci, Kamber Kasi, Kamber Shehu, Mufit Lanko, Avduall Erindi, Fejzo Kasi, Mufit Sinani, Selfo Bajo, Jonuz Kasi, Muharrem Lekloti and Fail Demo.

Lit: Dino Thanas, “*Përcjellje për Xhevat Avdallin*”, *Zëri i Popullit*, 1992, nr. 306, dt. 19 Dhjetor; Vasil S. Tole, “*Folklori muzikor-polifonia shqiptare*”, Vol. I, Tirana, 1999; Naxhi Kasoruh, “*Gjirokastra e festivaleve*”, Tirana 2000; Gazeta “*Gjirokastra*”, nr 10, Shtator, 2000; Dino Thanas, “*Xhevat Avdalli dhe Laver Bariu*”, Tirana, 2004 etc.

- Pitiqe:** *Pipëz*.  
Ency. This name is used among the Arberesh of Italy. See: *pipëza*
- Pizgë:** Reed pipe. Paramusical aerophone instrument.  
Ency. This form is encountered in Korçë, Leskovik and Përmet. It is usually constructed of green willow. The composer Thoma Nasì, from Dardhë near Korçë, was a renowned performer on the *pizgë* during his childhood and youth.
- Pogonishte:** In Pogon style. Style of performance signifying that a piece of music is from the zone of Pogon, Dropull.  
Ency. In the majority of cases this refers to the widely known *Pogonishte* dance in 2/4 or 4/4 time, which usually provides the second part of a clarinet *kaba*. See: *dropullitçe*.
- Polyphonic song:** Alb. *këngë polifonike*. Main genre and form of iso-polyphonic vocal music in Toskëria and Labëria.  
Ency. In Toskëria we encounter only two- and three-voice iso-polyphonic songs; in Labëria there are three main types: with two voices (*dyzërëshe*), with three voices (*trezërëshe*), and with four voices (*katërzërëshe*). In this regard, our iso-polyphony appears to

directly struck a balance between unity and diversity in the voices, without which it is extremely hard to differentiate the voices.

Lasgush Poradeci's poetic rhapsody *Bjenë telat* contains a literary description of an iso-polyphonic song.

And at that time... oh mother mountain,  
 Did the song start up slowly,  
 Did the sacred song start up  
 He took it in a gentle fashion  
 He twined it, weeping,  
 And caught it, dragged it along.  
 And then it was no longer heard,  
 Began rising underground,  
 Oh so slow, oh so slow,  
 And it then began to rise,  
 And to climb and climb  
 With ardour, with vitality,  
 Upward and upward,  
 And with such desire and joy  
 Leaving in its wake such longing,  
 With such a quivering voice  
 Did it sing while climbing  
 So that... on high when it was soaring,  
 It fell silent for a moment and sighed  
 And broke off like a stream  
 Glimpsed from the vaults of heaven  
 Plunged downwards screaming  
 Like fragmented hail,  
 Like a tear burning with desire

Lit: Shituni S, "*Polifonia labe*", Tirana, 1991; Kruta B "*Polifonia dy zërëshe e Shqipërisë Jugore*", Tirana, 1991; Çaushti Tefik, "*Fjalor i estetikës*", Tirana, 1998; Tole Vasil S. "*Folklori muzikor-polifonia shqiptare*", SHBLU, 1999 etc.

**Poly-pentatonicism:**

Alb. *Polipentatoni*. Word signifying the existence of several pentatonic musical scales within a single piece of iso-polyphonic music.

Ency. Poly-pentatonicism is regularly encountered in three- and four-voice polyphonic songs, in IPT and particularly in IPL. The vertical poly-pentatonicism of the livestock bells in the south of Albania is a highly characteristic feature. It may also be encountered horizontally, within a melody line.

**Block poly-pentatonicisms** Alb. *Polipentatonitë e ngrira*. Superimposition of several pentatonic scales using large and small bells, found in the zone of iso-polyphony.

Ency. Block poly-pentatonicism is encountered whenever various pentatonic scales are superimposed (in static form, from a melodic standpoint). Large and small bells (*zile* and *këmborë*) are used in this form. Since in this case the polypentatonicisms do not arise from the development and superimposition of independent isopolyphonic voices, (but only the immobilisation of a pentatonic scale in the sounding-bodies of the bells), we refer to this simply as “block poly-pentatonicism”). Albanian shepherds play their traditional pastoral iso-polyphonic repertoire on *fyell* or *dyare* above a continuous *iso* background provided by these block poly-pentatonicisms.

Lit: Tole Vasil S, “*Strukturë dhe analizë*”, SHBLU, 2000.

**Ponoçi, Qemal** (Përmet, 5 May 1920 – Përmet, 4 February 1979)  
Singer and performer of IP songs and music with *saze* from Përmet. Ency. He learned the technique of the *buzuk* from his father, Xhemal in childhood. During the Second World War he taught himself the accordion, which had been brought to Përmet by the Italians, and which the townsfolk of Përmet called the *llama-llume*. Qemal was the first accordionist to play in the *saze* of Vangjel Leskoviku, and he later played with Laver Bariu. He also sang parts of the Përmet IP repertoire with Laver Bariu’s ensemble, the majority of which were recorded by Radio Tirana and the Institute of Folk Culture. They include: *Një natë janari*, *O borzilok*, *Të dielën sahati tetë*, *Ç’ke moj zogë që po qan*, *Pëllumb i Përmetit*, etc.

**Postenançe:** In Postenan style. Style of performance signifying that a piece of IP music is from the village of Postenan, Leskovik.  
Ency. This frequently refers to the widely known *Postenançe* dance, magnificently performed by the *saze* of southern Albania.

*Prejetësi:* See: *prerës*.  
Ency. This form is used in Shpat i Elbasanit.

*Prerës:* Cutter, interrupter. Second voice in an Albanian iso-polyphonic song.  
See: Albanian iso-polyphony.

**Progonatë:** Term from folk music practice.  
Ency. *Progonatë* signifies the trappings that decorate the body and

forehead of a horse.  
The word was first used in *Bleta*.

## Q

**Qan me lot  
Grabofçi:**

“The Grabofçi is crying”: to cry crocodile tears.

Ency. The Grabofçi is an Albanian mythological being. According to the *Fjalor i mitologjisë* (Dictionary of Mythology), it is believed to be a huge serpent with two heads, one of which it conceals while the other one weeps as though in despair, in order to lure the people which it then eats. It is considered to be a mythological being which weeps aloud without pause.

Lit: “*Fjalor i mitologjisë*”, Tirana, 1987 etj.

**E qarë:**

Weeping. Musical genre and specific performance style of IP folk music.

Ency. The expression *e qarë* comes from the singing of Albanian mourners. Iso-polyphony itself developed from the structure of their lamenting. According to Eqrem Bey Vlora, *Mos të qafshin* (may they not be lamented) is a violent curse, while *Më qafsh* (May you be wept for!) is used as a blessing. The expression *e qara* is in widespread use in Albanian musical folklore, as much musical material quotes thematic elements from Laments (*Qare*), e.g. in iso-polyphonic *kaba*. *Qare* are also encountered as a genre of folk music. *E qarë* may be played on: *tambura*, *llahutë*, *fyell*, *gërnetë*, *bakllama* and *buzuk*. We also find the term used in the form *e qarë me bot*, in Gjirokastër, or *e qarë me vome*, in Malëshovë, Përmet. See *e qara me bote*.

Lit: Vlora Eqrem, “*Nga Berati në Tomorr*”, Tirana, 2003, p. 83 etc.

**Qemane:**

Violin.

Etym. From the Persian *kamancheh*.

Ency. In general use. In Shkodër also encountered as *qemale*. As in Turkish, it signifies a bowed chordophone instrument, with four strings and no frets. It may be encountered in song titles, e.g. *Në Tarabosh bjen qemanja* recorded in the 1940s by the D. Prezja folk group for the Odeon record company, catalogue no. Ab 119. See: *dhjoli*.

Lit: Sokoli Ramadan, “*Violina dhe pararendëset e saj në traditën popullore*”, *Kultura Popullore*, 1/1990, p. 153-171; Dizdari Tahir,

“Fjalori i orientalizmave në gjuhën shqipe...”, “*Perla*”, 4/2004, Tirana, pp. 5-8 etc.

**City of Lamentation:** Alb. *Qyteti i vajtimit*. Epithet applied to the town of Gjirokastrë by the famous Turkish traveller Evli Çelebi Ency. He wrote in his Book of Travels, 1600-1664, “the inhabitants of Gjirokastrë had another strange custom: they mourned people who had died up to seventeen or eighteen years before. Each Sunday all the kith and kin of the deceased gathered in a house and performed a requiem for the deceased, paid mourners gathered who wept and lamented most sorely, with raised voice and most affectingly, with flowing tears. No man in that city might that day avoid the sound and the noise of the laments. I therefore dubbed Gjirokastrë the 'City of Lamentation'.”

In accordance with the tradition of singing in company, in the open air and in public in the Museum City of Gjirokastrë, which still continues: The Tekke quarter was loud, from the slopes of Kucullë; Dunavati had gathered above at the citadel and were singing in groups; so too the people of Manatalas and Sfaqotë that were always singing within the citadel.

Lit: *Evlija Çelebi* “Shqipnija para dy shekujsh”, përkthyer nga Sali Vuçiterni, Tirana, 1930; Dino, Thanas “*Xhevat Avdalli dhe Laver Baritu*”, Tirana, 2004 etj.

**R**

- Rënga:** Peal, ring. Sound produced by a bell.  
Ency. This form is found in Labëria.
- O wretched Sherif Hasan  
Where did you leave your flock:  
The bells ring from the ditch  
Sheltering in lovely Lekë Kond.
- See: *bipe*.
- Lit: “*Këngë popullore të Labërisë*”, vol. 8, Tirana, 1991, p. 592.
- Rile:** Idiophone folk instrument.  
Enci. The *rile* is a small bell for livestock, used for newborn lambs.  
This term is used in southern Albania. See: *xhingërim*.
- Grupi i Rinjve:** The Youths’ Group, the best-known iso-polyphony group of the Museum City of Gjirokastrë, a World Heritage Site safeguarded by UNESCO, inscribed in 1980.  
Ency. The group consists of Arjan Shehu, *marrës*; Perlat Meli, *kthyes*; Mehmet Vishe, *hedhës*; with an *iso* consisting of Adriatik Cenko, Kastriot Vishe, Jani Hasko, Bajo Koli, Latif Koli and Fitim Cenko. It is the inheritor of the vocal IP tradition of the *Grupi i Pleqve*, of their traditional urban IP songs in particular. They have a busy concert schedule at home and abroad, in France, Greece, etc. They were awarded the Urban Folk Song Prize at the Gjirokastrë National Folklore Festival in 2000 and 2004, and have recorded several cassettes, CDs and musical documentary films of iso-polyphonic songs from the town of Gjirokastrë and beyond. The group currently uses the name *Ergjëria*.



**Rr**

- Rraketake:** Rattle. Folk instrument of the idiophone family.  
Ency. The most widely distributed form of *rraketake* is constructed of sticks, in the form of a closed basket with a handle. The basket contains acorns which produce a characteristic sound when the device is shaken rhythmically. It is usually used as a musical accompaniment for rituals and other archaic festivals with music. The *rraketake* may be encountered throughout the entire Albanian ethno-musicological area. See: *takalake*.
- Rrëngazhdrëng:** Expression from folk music practice, used to describe a poor performance.  
Ency. This word is used by the musicians of the Përmet *saze* to indicate that a performance of a piece of music is not going well, for example: *po i biem rrëngazhdrëng* (we're all over the place).
- Rrjeti kombëtar i shoqatave dhe grupeve të isopolifonisë:** National Network of Iso-Polyphonic Groups and Associations, RRKSHGIP. Body supporting the promotion of iso-polyphony.  
Ency. Pursuant to Instruction No. 1 of 9 December 2005, On the Preservation and Promotion of Albanian Folk Iso-Polyphony – A Masterpiece of the Oral Heritage of Mankind, Item 5, certain

activities were conducted in the town of Përmet to the purpose of establishing this network. The local authorities, representatives of cultural and artistic associations, and iso-polyphony folk groups from various zones and districts of South Albania participated in these activities. It was stressed at the meeting that the Albanian state and the Ministry of Culture, Tourism, Youth and Sport had done a considerable amount for Iso-Polyphony in discharging the obligations that had arisen following its inscription as a “Masterpiece of the Oral and Intangible Heritage of Mankind”, safeguarded by UNESCO. At the close of the meeting, which had been organised by the Albanian Section of the CIOFF, a declaration was signed establishing this network of associations and groups to support the cultivation and preservation of Iso-Polyphony, and to promote the first issue of the journal “*Iso-Polifonia*”. The meeting received considerable attention from the Albanian and foreign broadcast media. The RRKSHGIP is a co-organiser of the Typological Folklore Festival of Iso-Polyphony held each year in Vlorë. The Director of the RRKSHGIP is Mr Sejmen Gjokoli.

**Rrokullum:** Long and deep rocking of a cradle by a mother singing lullabies to her child.

## S

**Saze:** In North Albania an instrument of the chordophone family, and in South Albanian also an instrumental iso-polyphonic ensemble.

Etym. According to Sokoli: from the Persian *saz*, a chordophone instrument.

Ency. In Gheg urban music the *saze* was a chordophone instrument used in the Shkodër *aheng*, predominantly at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century. Famous performers on the *saz* included Mehmet Aga Shllaku, the *sazexhi* of the Vizier of Shkodër, Simon Marketa (one of the most famous *sazexhi* in the whole of the Ottoman Empire), Ndrekë Vogli, Sait Hoxha, Kasem Xhuri, Hila i Files, Osja i Falltores, etc. In Toskëria this word signifies the IP ensembles consisting of clarinet, violin, *llautë*, and later on *def*, which accompany urban IP folk songs. It is used in this meaning in folk poetry:

*Amani shokë të ujdishim sazetë,  
se jam mbushur plot kafazetë  
janë mbushur dhe citosurë  
Djem e çuna nakatosurë*

Çamëria

Oh companions, tune up the *saze*  
As the stairwell is jammed with folk  
Crowded all together  
Lads and youths all in disorder.

The *saze* were first formed around the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup>. In 1872 Ludwig Bettner, the Austrian Consul in Janina (Ioannina), noted in a report entitled “The Geographical, Historical and Ethnographic Configuration of Epirus in the Years 1866-1872, in the Vilayet of Janina” that life in Përmet was exuberant and colourful, thanks to the Gypsies who played wind instruments. According to Th. Nasi, a *saze* is the ideal, supreme Albanian ensemble. The first *saze* included that of Asllan Lekoviku’s family in Leskovik, and the *saze* of the town of Përmet. There were also renowned *saze* in Korçë, Vlorë, Berat, Delvinë,

Gjirokaštër, etc. Eqrem Bey Vlora mentions the *saze* of Berat, which he heard and saw there in 1906. According to him, the group was a quartet, with *qemane*, *fyell*, *kanun* (plucked zither) and *jongar*. The folk frequently use the synonym *muzika* to mean such a group, as in:

*Më të raftë zjarri, e shkreta spitalë,  
Bini moj muzika, bini me të qarë!*

May fire break out, wretched hospital  
Struke up, music, play sounds of mourning.

It is also encountered in the form *frymuri*. See *aheng*.

Lit: Gurashi, Kolë; Sheldija, Gjush “Ahengu shkodran”, tek almanaku “*Shkodra*”, 1961,1962,1963,1964; Tole, Vasil S “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998; Adhami, Stilian “*Përmeti dhe përmetarët në udhëpërshkrimet e të huajve dhe kujtimet e popullit*”, Tirana, 2001, fq. 32-33; Pango, Apostol “*Enciklopedia e Delvinës dhe e Sarandës*”, Tirana, 2002, p. 331; Vlora, Eqrem “*Nga Berati në Tomorr*”, Tirana, 2003, p. 77; Loli, Kosta “*Kaba dhe Avaze*”, Janinë, Greqi, 2003; Balli, Kristaq “*Thoma Nassi*”, Korçë, 2006 etc.

*Sazet e Odries:*

Iso-polyphonic instrumental folk group, 1960-1970

Ency. This *saze* accompanied the traditional Lab iso-polyphonic songs of the Labova zone, and its artistic activity spanned a ten-year period. The *Sazet e Odries* consisted of Thanas Nika, Marika Nika, Xhelo Vasili, Petra Zografo, Koço Fane, Odise Porodini, etc. The sound archive of Radio Tirana holds recordings by this group of the following songs, filed under EJ (Love Songs of the South):

1965, nr. 41-“*Nusja jonë trëndafilë*”; 1966, nr. 60-“*Trëndafil manushaqe*”; 1966, nr. 61-“*Nëm ujë se plasa thëllënxë e Beratit*”; 1966, nr. 68-“*Moj faqja portokalle*”; 1966, nr. 69-“*Unë do vete, lule moj lule*”; 1966, nr. 65-“*Do vesh me dhën apo jo*”; 1966, nr. 73-“*U nisa vajta në mulli*”; 1966, nr. 75-“*Cër-cër-cër ja bën tigani*”; 1966, nr. 108-“*Labova rëzë një mali*”; 1966, nr. 112-“*Këndojnë gjashtë bilbila*”; 1967, nr. 119-“*As aman moj lule verdhë*”; 1967, nr. 127-“*Në mal të Odries*”.

**Sazet e Radios:**

The Radio *Saze*. Iso-polyphonic instrumental folk group

Ency. Name of the *saze* ensemble which performed music live on Radio Tirana broadcasts from the 1940s onwards. There were two

different *saze*, the first existing from 1939 until 1944, and the second between 1945 and 1955. This is confirmed by an organogram of the Radio of the time, which states that: “In addition to this (the Radio Tirana *orkestrinë* folk group – author’s note), our radio station also has a local *saze*, of the finest and most capable Albanian elements, very beautifully performing Albanian songs”. The first of these *saze*, directed by *Usta* Jonuzi i Lamçes from Përmet on clarinet, was assembled in Tirana in 1939 to make a record of folk music. This group consisted of Hysen Ibrahim, Nazif Mamaqi, Sabri Fehmiu, Sadik Azbiu (alias Çaçi) on violin and vocals, and Ali Myslymi (alias Mane Lela) on *llautë*. Its first appearances immediately followed the establishment of Radio Tirana, advertised as the *Saze e Radio-Tiranës: Valle e Këngë Popullore* (The Radio Tirana *Saze*: Folk Songs and Dances), from 1939 and subsequently. In the 1940s, advertised as “Folk Music by the Radio *Saze*, every Tuesday, Thursday and Saturday at 18:30”, they would broadcast live for their many listeners a varied repertoire of music from the entire Albanian ethno-musicological area. During those five years, the *Sazet e Radios* was played live on air for a country-wide audience, almost every other day at about 18:30. Part of the repertoire of the *Saze* of this period is reflected in the musical transcriptions of Pjetër Dungu, collected in the 1940 publication *Lyra Shqiptare* (urban folk songs), of which were taken from Radio Tirana recordings. During the second period (1944-1955), the *saze* was a permanent feature of cultural broadcasts. Along with the other ensembles at Radio Tirana, such as the Shkodër group, the classical music orchestra, etc, the *saze* was regarded as an important factor in improving the quality of the broadcasts. In the 1950s, the group consisted of Jonuz Kona (Lamçe), Sabri Feimi, Hysen Ibrahim, Sadik Azbiu, Çoban Arifi and Ali Myslymi, most of whom had been members of the first ensemble. They were also joined by such renowned figures as the *Shoqëria Demka & Hajro* from Korçë, and Çoban Arifi, *llautar* and singer of the famous song *Do marr çiftënë do dal për gjah*. Mainly of southern Albanian origin, between 1945 and 1955 they recorded an extensive repertoire of instrumental music from South Albania. The value of this *saze* was manifold. Firstly, the *Sazet e Radios* was the first official Albanian *saze* ensemble, and hence official affirmation by the country’s most significant medium, Radio Tirana, of the importance of these groups, and of urban folk music in general. This apparently simple matter is one of the finest examples of the eternal quality of our folk music, which even before this time had served as the most powerful aspect of national consciousness. The technical mastery of its members (along with that of the Shkodër urban music ensemble), also provided a living point of reference for the other musical cultures broadcast by Radio

Tirana. In company with other values drawn from the music of the whole world, an Albanian identity was reasserted by the folk music performed by the master musicians of the *saze*, even when the country was under Fascist occupation. The *Sazet e Radios* was thus one of the most significant indicators of the preservation of its national qualities. Finally, the *Sazet e Radios* was the group which linked the great tradition of *saze* music preceding 1940 with the *saze* of the second half of the 20<sup>th</sup> century. The line-up favoured by the ensemble was clarinet, violin and two *llauta*. After the group was disbanded, some of the members formed the folk band of the 1957 Folk song and Dance Ensemble. The group continued to be active at Radio Tirana until the end of the 1950s, and its radio recordings, filed under EJ (Love Songs of the South) include: “Ç’u ngrita nga gjumi”, 2’30”, 1949; “Dardha rumbullake”, 4’, 1950; “Çobankat që shkojnë zallit”, 3’, 1957; “As aman o ,moj lule”, 4’, 1958; “Do marr çiftenë do dal për gjah”, 3’, 1958; “Hodha një lule në ferrë”, 3’, 1958; “Zogë ku më qënke rritur”, 4’, 1958; “Pikën e ballit ta zuri stolia”, 5’, 1958; “Kur më shkon sokakut”, 3’30”, 1958; “Në një ditë vere ta dëgjova zënë”, 2’.40”, 1960; “Ç’ke me mua që s’më do”, 3’, 1966; “Vajzë e valëve”, 2’.50”, 1966; “Pa dil bijë ç’janë ata”, 2’, 1966; “Dola një ditë në bahçe” (valle e kënduar), 2’.30”, 1966; “Ç’u ngrit lulja në mëngjes”, 2’.20”, 1966.

Lit: “Këngëtari popullor Nazif Mamaqi nga Përmeti ka ardhur në Tirana”, gaz. “Skënderbeu”, 1925, nr. 23, 2 Mars, p. 2; Tole Vasil S, “Sazet, muzika me saze e Shqipërisë së Jugut”, Tirana, 1998 etj.

*Sazexhi:*

Instrumentalist, or member of a *saze*.

Ency. *Sazexhi* is a general appellation for a folk musician, a member of an IP instrumental ensemble or *saze*, who plays the clarinet, *qemane*, *llautë* or *daire* and may also sing. Prominent *sazexhinj*, performers of the urban music of Shkodër on chordophone instruments, include: Mehmet Shllaku, Kasem Xhuri, Simon Marketa, Nush Pali, etc. The writer Dh. Shuteriqi wrote a short story entitled *Sazexhiu*. See: *Gërnetaxhi*, *Dajrexhi*, *Dhjolixhi*, etc.

Lit: Gurashi, Kolë Sheldia Gjush, “Ahengu shkodran”, tek alamanaku “Shkodra”, 1/1961, p. 210; Shuteriqi, Dhimitër “Te qafa e botës”, Tirana, 1986; Tole, Vasil S “Sazet, muzika me saze e Shqipërisë së Jugut”, Tirana, 1998; Pango, Apostol “Enciklopedia e Delvines dhe e Sarandës”, Tirana, 2002, p. 331 etj.

**Selimi  
Hafizeja:**

& The most famous *sazexhinj* to perform ensemble IP music in South Albania, in the first half of the 20<sup>th</sup> century.

Ency. Their father Asllan founded, with his brothers and children, the famous *saze* known by his name and that of the Leskovik family. Asllan came from a family with many decades of experience as instrumentalists. This family of *sazexhinj* was the first to make a gramophone record, under the appellation of “Albanian Music directed by Asllan Leskoviku” (including his son Ajdini who was born in 1867 and died at an unknown date, on clarinet,). The folk saying “If you you would be a master, choose a trade” is no empty one. Even before Asllan, the Leskovik family (they had earlier emigrated to Istanbul) resembled a nursery which gave birth to many new households where folk music was cultivated. After Asllan, and before 1940, the most famous members of the family, and of that generataion of southern musicians as a whole, were his children Selimi and Hafize, brother and sister. Their dates of birth and death are not known with any certainty, but they are believed to have been born in Leskovik, around 1870-1875. Their father Asllan emigrated to Istanbul at the beginning of the century and remained there until 1914. After leaving Istanbul in 1914, the Leskovik family worked in Leskovik until the end of the 1920s, mainly in their café in the centre of town, but also throughout South Albania and in Ioannina, as the state *saze*. They finally left for Istanbul in about 1922, and it is known that much of their post 1930 activity focused on the Albanian clubs, where “they sang songs from Leskovik, Permet and Korçë.” There is no doubt that their musicianship developed as a result of their family background, but it was also influenced by the distinguished musical tradition of the *saze* of the town where they were born. They were also deeply influenced by the polyphonic musical folkore of that part of Albania, from they adopted to supply a considerable portion of their vocal repertoire. Selim, on clarinet and vocals, and Hafize, on vocals and violin, remain supreme in the perfomance and composition of urban folk music, and even now Hafize’s voice is spoken of with admiration. Her recordings display an exceptional vocal range, stretching from the lowest contralto register up to the highest pitch of a coloratura soprano. Although many years have passed, Hafize and her performances remain the standard by which every singer of southern urban music is judged. Hafize’s aunt Mitra, from whom Hafize learned many folk styles, is still spoken of in Leskovik. Salim too was a master of the clarinet, and is considered to be one of the most outstanding clarinettists of all time. He was celebrated for his virtuoso style, in accompanying singers and even more so in the instrumental pieces with the *saze*, whether *avaz*, *të qara*, dance or *kaba*. His contribution to framing the urban song of Leskovik, and of Toskëria in general, the style

which begins with an instrumental introduction and ends with an instrumental coda, is indisputable, and he transformed the abundant rural music of the surrounding villages into a formal framework for the urban music of the *saze*. It should be noted that these *saze* did not set a strict boundary between the activities of performance and composition, and these two artistic abilities are regarded as part and parcel of the abilities required from the musicians who played in these groups. The classic line-up was a clarinet, a violin and a *llautë*, as is illustrated by one very familiar song, *Leskovik o fryn një erë*:

*Leskovik o fryn një erë  
dilni hapni penxheretë,  
se vjen djali vete i tretë  
me llautë e me gërnetë,  
qemanesë i bie vetë.*

Leskovik, a wind is blowing,  
Open up the windows wide,  
Three lads are coming by  
With *llautë* and clarinet,  
With a fiddle for to play .

They recorded for Odeon, Columbia and His Master's Voice. All succeeding *saze* were known as the *Saze* or *Shahirët* of Leskovik. Selim's son, the clarinettist Novruz, continued to practice Selim's inheritance in Istanbul. Other highly reputed groups of this period was the *saze* of Merko Ibrahim Leskoviku, a relative of Asllan, *Muharremi me Nedinë*, etc. Some of their recordings include:

**Odeon:**

**Co 711, "Unë ti ta thashë me shaka" (Valle), Selim Asllan Leskoviku me gërnetë; Co 713, "Valle me tri" (Horo sta tria), Selim Asllan Leskoviku me gërnetë; Co 718, "E Qarë e Selim Asllan Leskovikut", Selimi me gërnetë; Co 716, "O moj qita leshtë shumë", Zonj. Hafize, Shoq. Selim Asllan Leskoviku; Co 717, "Kush të ka moj ruskë", Zonj. Hafize, Shoq. Selim Asllan Leskoviku.**

**COLUMBIA:**

294218, "*Kur jec e vetum*". Selimi & Hafisja; 294219, "*Goca berberit*". Selimi & Hafisja; 294223, "*Valle graptchartche*". Z.Selimi & Hafisia.



## HIS MASTER'S VOICE:

(70-1358). "Këngë e Mamudisë". Selim efendiu me shokët.

Lit: Tole, Vasil S "Sazet muzika me saze e Shqipërisë së Jugut", Tirana, 1998 etj.

**Siren mourners:** Alb. *Sirenat vajtores*, Mythological beings who cried aloud, known as the gatekeepers of Hades.

Ency. They are represented in Greek mythology as half-woman and half-bird. All Albanian archaeomusicological discoveries relating to the sirens portray them without instruments and in a pose typical of mourners. Typical examples are the "Mourning Sirens" without instruments of Apollonia, mentioned by Praschnik, and the Sirens of Durrës, Antigonea, Vlorë, etc.

Homer's *Odyssey* was the first to establish the Sirens as actual beings. In this work the Sirens used their enchanting voices to decoy sailors onto the rocky coast and wreck their ships. According to Homer, there were initially two Sirens (*Odyssey*, Book XII, 52) and it was later believed that there were three or four, while Plato gives their number as six. It is also believed that their father Phorcys originally came from the sea, while their mother was Gaia, or Gaea, from the earth. There are other theories, for instance that their mother might have been one of the Muses, and it was from her that they derived their special talent for singing. The latter surmise suggests that they were the daughters of Terpsichore, the Muse of Dance, called Parthenope, Ligea and Leukosia, or of Melpomene, the Muse of Tragedy, called Thelxiepeia, Aglaope and Peisinoe. With their song they lured travellers and sailors onto the shore and killed or devoured them. This was demonstrated by the fact that the shores of the island of Anthemusa (between Sicily and Italy), the place where the Sirens were supposed to live, were strewn with the bones of their victims. The Greeks originally pictured them as beautiful girls resembling the Muses, but subsequently they were most frequently portrayed in ancient figurative art as having the torso of a woman and the legs of a bird; as beings shown holding musical instruments or mourning the dead over a grave. The voice of the Sirens was represented as extremely alluring, and thus in the 7<sup>th</sup> century BCE they were linked with the Muses and also with Hades, precisely because of their melodious voices, etc. Portrayals of the Sirens represent the mourners of Antiquity, and the roots of the iso-polyphony as a phenomenon related to funeral practices and rituals of ancient times.

Lit: Tole Vasil S. "Odiseja dhe Sirenat, grishje drejt viseve iso-

*polifonike të Epirit*”, Uegen, 2005.

**Sokëllij:**

Shout, yell in a loud voice.

Sncy. The act of *sokëllimë*, shouting, borders on extremely loud singing.

*Ç‘jan‘ ata që shkojnë zallit?*

*Trimat e Rrapo Hekalit!*

*Sokëllin Rrapo Hekali,*

*Sokëllin sa tundet mali!*

Who are those that cry abroad?

The heroes of Rrapo Hekali!

Rrapo Hekali cries aloud,

Cries until the mountains tremble

Lit: “*Epika Historike-2*”, Tirana, 1981, p. 100.

**Sulollari, Ilmi**

(Pogradec 12 June 1935)

Distinguished singer of IP folk music from the town of Pogradec.

Ency. His activity as a singer began in 1947, and in 1949 his outstanding performance of lyric wedding folk songs in the stage presentation *Dasma pogradecare* (A Pogradec Wedding) brought him to public notice. As well as performing as a soloist, he formed a duo with the singer Roza Dhami, which became well-known in Pogradec and beyond. His performances include *Këngën e çobanit*, *Vajza e Bishnicës*, *Vallja mokrare*, *Malli ç‘na ka marrë* etc. He has participated in local and national events, such as the FFK, as well as performing abroad, for instance at the Balkan Festival in Ohrid, Macedonia. Most of his recordings were made for Radio Tirana accompanied by the *saze* of Pogradec master clarinetist *Usta Jashar Nazifi*.

**Sh**

**Shahir:** Term denoting a folk musician, a member of a *saz*. Also *shair*.

Ency. The *Fjalori i Gjuhës së Sotme Shqipe*, Tirana 1980, provides the definition: *Sazexhi. Morën shairë në dasmë.* (They brought musicians to the wedding ) *Erdhën shairët* (The musicians came). According to Thimi Mitko: *shahir-folës, kuvendar*, (raconteur, conversationalist), also poetic. The word *shahir* is used by A. Dozoni, and in the folk tale (The Violinist): "... the boy was taken away from school and started learning how to be a *shahir*." It is also encountered as the surname of a musician performing the Shkoder *aheng*, Shtjefën Shahiri (1800-1880). The first recordings of Shkoder *aheng*, in 1910, bore the legend *Shoqnia e këngëçive e*

*shahirave* (Band of singers and instrumentalists). See also: *Sazexhi, Clarinettist*,

Lit: Dozoni, A “*Manuel de la langue Chkipe ou Albanaise*”-1879; Gurashi, Kolë almanaku “*Shkodra*”-1962; Mitko, Th “*Vepra*”, Tirana, 1981; Tole, Vasil S “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etj.

*Shoqata “Demir Zyko”* Cultural and Artistic Folklore Association, district of Skrapar.  
 Ency. The *Demir Zyko* Cultural and Artistic Folklore Association was established on 10 October 1997 in the town of Çorovodë. Its activities include preserving and developing the Skrapar tradition of polyphonic song, and commemorating the name of this tradition’s best-known singer, Demir Zyko. Participants in this association include the finest singers of the region, the mens’ and womens’ folk IP groups, IP dance groups and IP folk instrumentalists. The Secretary of the association, and its founder, is the musician Ylli Qafoku. The headquarters of the Association is in Çorovodë. See: *Zyko, Demir*.

Musical Societies and Groups in Albania of the 19<sup>th</sup> and 20<sup>th</sup> Centuries: Alb. *Shoqëritë dhe bandat muzikore në Shqipërinë e shek. XIX-XX*. Cultural bodies which cultivated Albanian folk and IP music.  
 Ency. The foundation of artistic and musical societies, and the universal establishment of musical ensembles, is the most notable phenomenon revealed by even a cursory survey of the musical situation at the beginning of the 20<sup>th</sup> century, apart from the National Renaissance in general. It may be asserted that in its time this chain of organisations linked almost all of Albania, Macedonia, Kosova, and the Albanian diaspora in Romania, Bulgaria, Egypt, Turkey, America, etc. These societies and ensembles were the framework which subsequently gave rise to the figure of the professional musician. A comprehensive overview indicates that:

**In Shkodër:** the first music group was formed in 1878. In February 1918 the *Rozafat* Society was founded, also in Shkodër, and in February the *Vllaznia* Society, which also boasted a literary and musical section. Unlike *Vllaznia*, *Rozafat* was mainly a musical society with its own wind band, and its activity continued for about 20 years. The society was disbanded in 1939 on the orders of the Fascist authorities. In 1919 the *Bogdani* society, with a wind band of the same name, was formed in Shkodër. The musicians Frano Ndoja and Martin Gjoka were the main contributors to the establishment and direction of this band. This society, like *Rozafat*, ended its activity in 1939.

In 1932, on the initiative of musician and composer Dom Mikel

Koliqi, the Choir of Shkodër Cathedral was formed, with the significant name of *Schola Cantorum* and a repertoire of choral music from the 16<sup>th</sup> century to the beginning of the 20<sup>th</sup>. On 26 April 1936 Dom Mikel Koliqi and this group of musicians staged the musical melodrama *Rozafa*, followed on 25 April 1937 by *Rrethimi i Shkodrës* and on 19 December 1937 *Ruba e Kuqe*. All three performances took place at the Jesuit Hall in Shkodër. The libretto for all three of these melodramas was written by Dom Ndre Zadaja (1891-1945). In 1938 Dom Mikel Koliqi also founded the magazine *Kumbona e së djelës*, which was published until 1945.

**In Korçë:** The *Banda e Lirise* was established in September 1908, with the inauguration of the *Dituria* society. In 1922 the *Artet e Bukura* society was founded in 1922 on the initiative of Thoma Nasi. The *Lyra* society was founded in June 1928, with two musical ensembles: a choir and an orchestra. The *Rinia Korçare* and *Agroni* societies were established in the 1930s.

**In Elbasan:** The *Afërdita* society was established on 2 May 1909, with a wind band of the same name. The teaching training school was also established in the same year, and a number of amateur musical groups flourished within it. The *Lahuta* musical theatre society was also formed in Elbasan in 1913.

**In Gjirokastër:** a wind band was finally established in 1930 following many attempts.

**In Durrës:** When the *Vllazëria* society was established in 1918, a wind band of the same name was also formed.

**In Gjakovë, Kosovë:** A wind band was formed in the 1920s, along with the *Bashkimi* wind band of Skopje Albanians. At this period the Marubi studio photographed the activities of several foreign bands in Albania, such as the Turkish military band, 1890-1912, the Austrian band, 1913, as well as three international bands, 1913-1917.

Lit: Tole Vasil S. "Cluster", Tirana 2004;

Sholla, Pavllo: (Korçë, 1923 – 5 April 2003) Honoured Artist, maestro of IP folk song.

Ency. He attended the *P. Ballamaci* Romanian school, and subsequently the municipal school in Korçë. His mother Zaha, a fine singer herself, taught him a passionate love of song. Pavllo's musical development was also heavily influenced by his elementary school teachers Deman Lena and D. Simaku. In 1935 he was an active member of the *Agroni* cultural society, and in 1936, at an early age, he sang *Kozazhi*, and later sang with Tole Adhami. In 1945-1947 Pavllo was a singer and later a soloist in the military chorus. After this period he began collecting folk music from the

Korçë zone and directed several folk music festivals. In 1978 Pavllo, with J. Mingo and Jorgo Panajoti, organised a folklore expedition which, as well as collecting materials, would also document well-known performers. Pavllo afforded performance a significant place, as in his view it was performance that gave life to the song. One interpreter, the first to record a song of emigration, was Sherif Çobani, in 1940, and another, in about 1980, was Eli Fara, with her song *Qeraxhi që nget karvanë*. He would also evince an interest in the historical songs sung by Lefter Pulici, *marrës*, and Spiro Gramozi, *prerës*, from Drenovë. He later worked on preparing the *Voskopolea* ensemble, the fulfilment of his life-long dream to present Aromanian folklore on stage. He collected and recorded dozens of songs, melodies and folk dances, as well as transcribing them himself. In 1975 he was awarded the title of Honoured Artist for his tireless work and his artistic prowess.

Cultural and Artistic Associations (Alb. *Shoqëri kulturore artistike* - SHKA) in Macedonia.

Ency.

SHKA are arts organisations of Albanians in Macedonia, formed in order to preserve, stimulate and publicise all areas of musical folklore, including iso-polyphony, and Albanian cultural heritage in general. SHKA in Macedonia include: *Xheladin Zeqiri*, Tetovë/Tetovo; *Shpresa*, Veleshtë/Veles, *Emin Duraku*, Shkup/Skopje; *Ibe Palikuqi*, Shkup; *Drita*, Livadhi/Livada, *Huzri Tahiri*, Sellc/Seoce, Tetovë etc. The folklore activities of these SHKA include the *Sharri këndon* Festival, Tetovë, and the Festival of SHKA, Struga, etc.

Albanian iso-polyphony:

Alb. *Iso-polifonia Shqiptare*

Ethnomusicological classification and designation of IP music, found to the south of the River Shkumbin.

Ency. Albanian iso-polyphony is undoubtedly one of the most remarkable aspects of Albanian folkloric music, and of the cultural folkloric heritage worldwide. Its construction of a polyphonic framework of many voices, Lab or Tosk, directly expresses the genetic unity of the genre.

In Toskëria we encounter the following structural organisation of the voices:

Voice I - <i>ia hedh</i> ?, <i>hedhës</i> or <i>marrës</i>	pitcher, taker
Voice II – <i>ia pret</i> , <i>pritësi</i>	fielder, interceptor
Voice III - <i>mbajnë zënë</i> , <i>iso</i>	drone, in a group.

In Labëria  
(three voices)

Voice I - *ia merr* - *marrësi*

Voice II - <i>ia kthen - kthyesi</i>	fielder, returner
Voice III - <i>ia mbush – mbushësat iso</i>	drone, in a group

(four voices)

Voice I - <i>ia merr - marrësi</i>	taker
Voice II - <i>ia kthen - kthyesi</i>	returner
Voice III - <i>ia hedh - hedhësi</i>	pitcher
Voice IV - <i>ia mbush – mbushësat – iso,</i>	drone, in group

The above formulae indicate how the essential framework of folk iso-polyphony has developed in practice over hundreds of centuries, and combines into one the individual characteristics, the polyphonic content, of the other voices.

Lit: Sokoli Ramadan, “*Folklori Muzikor-Morfologjia*”, Tirana, 1965; Shituni Spiro, “*Polifonia labe*”, Tirana, 1989; Kruta Beniamin, “*Polifonia dyzërëshe e Shqipërisë jugore*”, Tirana, 1989; Tole Vasil S; “*Folklori muzikor-polifonia shqiptare*”, Tirana, 1999 etj.

## T

**Tambura:**

Folk instrument of the chordophone family

Etym: from Turk. *tambur*.

Ency. First found in print in Th. Mitko's *Bleta*. It is also mentioned in the works of Spiro Dine (second half of the 19<sup>th</sup> century), in the context of the revival of folk music among the Albanian colony in Egypt. It is also mentioned by Karl H. Reinhold in his 1855 publication of the folk songs of the Arberesh of Greece, *Pelasgian Nights*:

*Posht e la nga Sarongaj (o),  
Tuke rarë tamburaj (o);  
Tamburaj thërit e klaj (o),  
Solemai ndë dor' e mbajj (o)!*

Up and down from Sarongaj,  
Playing the tambura  
The sound of the tambura is calling



Solemai has it in his hand

According to Sokoli, it is found in South Albanian under the name *tambur*, and as *tamërr* in Northern Albania. The Albanian *tambura* is a long-necked fretted *bakllama* with two to 10 strings. In a report from the 1930s a foreign diplomat, Muller, states expressly that: the Ghegs and the Tosks love the *tamburanë*. In Skrapar we encounter a two-stringed *tamburanë*, sung of in the verse:

*Tamburaja dru prej mëni  
Ç'farë ti bëj këtij çapkëni.  
Tamburaja dru prej fiku  
Ç'farë t'i bëj këtij arshiku.*

Tambura of mulberry wood  
What shall I do with this sweet boy  
Temabura made of fig wood  
What shall I do with this sweet lad.

The *tamburanë* also makes an appearance in Poradeci's poetry:

*Ç'hotë vallë tamburaja,  
N'ato rripa, n'ato pllaja*

What does the tambura say,  
Curving this side, flat on that side?

It occurs in folk poetry, e.g.::

*Kutia me trëndelinë,  
Ana ime, moj ( pas ç'do vargu )  
e harrova te burimi,  
prita, prita gjer në darkë,  
Të dëgjoja tamburatë.  
Ç'ke moj tambura që s'bie,  
mos je prerë ndënë hije?  
Gërmenj – 1983*

A box of fenugreek  
O my Ana (repeated after each verse)  
I forgot it by the spring,  
Wait until the evening,  
To hear the tambura.  
Why is the tambura not playing  
So there is no solace to be had?

*Ku binin tamburatë  
atje loznin valle gratë,*

Where the tamburas play,  
There the women dance all day

There is also a folk tale entitled *Djali q'i bij tamburait* (The boy who played the *tambura*). Famous 20<sup>th</sup> century players of the *tambura* include the Gramsh musicians Sabri Llaha, Tunjë; Mete Boci and Xhevo Avdi, Lubinjë; Mersin Baku, Sult; Cene Ballolli, Ostenth; Dane Skora, Shëmbërdhenj i Sipërm; Sadik Dragoti, Nartë. Craftsmen who made tamburas included Dragoti and Murat Mullaosmani. Ami Bues said, significantly, “What the guitar is to the Spaniard, the *tambura* is to the Albanian.”

Lit: “*Mbledhës të hershëm të folklorit shqiptar*”, Vol. I, Tirana, 1961; Basha, Petrit, “*Fyejt e Gramshit*”, Tirana 2003 etj.

**Takëm:**

*Ensemble, saze.*

Ency. The term *takëm* is widely used to denote a folk IP instrument ensemble, or saze. According to Mitko it also has the meaning of a suit of clothes. *Takëm* signifies a group of people (in this case folk musicians), a handful, a couple.

Lit: Mitko. Thimi, “*Vepra*”, Tirana, 1981; Tole. Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etj.

**Tajfë:**

Band, ensemble of folk instruments.

Etym: Loan word from Arab. via Turk., signifying a group, social category, guild. Researches in the card library of the Albanian language in the Institute of Language and Literature revealed the following additional meanings: *tajf*, (collection) “People form a *tajf* and go from house to house.” Grepckë-Skrapar; *tajfa* (group) *Të më vish me shumë tajfë, bej more*”. Dangëlli-Përmet; *tajfa* (group, flock, herd); *tajfa-tajfa* Bajraktarët, Peshkopi, at the market: six or seven people stay together and walk around *tajfa-tajfa*.

Ency. *Tajfa* of musicians, which have been noted in the major towns of Albania since the 16<sup>th</sup>-17<sup>th</sup> centuries, are only a part of the history or tradition of music predating the *saze*. A part of the tradition, because their existence in everyday Albanian life was not a normal outgrowth or a phase in the development of traditional musical folklore. This is not to deny that virtuoso Albanian performers were renowned at that time (given that the *tajfa* also

performed traditional Albanian music), but in any case a freer approach by these bodies, subject to the cultural constraints of the coloniser, must have been fraught with difficulties.

The *tajfa* were imported ensembles (mainly performing monodic music) playing their role alongside all the other sectors of the Turkish state and administration, and their members appear to have been inextricably bound to an empire-wide musical culture, imposed during the five centuries of foreign rule. As such, the *tajfa* were professional musical ensembles, very closely linked with a general unified framework on which the functioning of the imperial state depended, and not a true Albanian cultural phenomenon of general acceptance. With the exception of the capital city of the country, where the *tajfa* were centred, their spread and influence in the remoter areas of the country was insignificant. Owing to the powerfully conservative nature of the zones of Toskëria and Labëria (and hence the impossibility of disarticulating the polyphonic unit which was the foundation of their musical organisation), the development of *tajfa* of musicians and their influence on folk music was more pronounced in the urban centres of Central and Northern Albania than in the south of the country.

Musical ensembles referred to as *tajfa* are also encountered among the Albanians of Macedonia, being predominantly groups with *pizge*, *lodër* and *daullë*. These groups include the *tajfa* of Bajrushli from Struga, of Kurtishi, Ladorisht, the *Tajfa e Remçes*, etc.

Lit: “*Visaret e Kombit*”, Tirana, 1941; “*Burime të zgjedhura për Historinë e Shqipërisë*”, VIII, Tirana, 1962; Zija. Shkodra, “*Esnafët shqiptarë*”, Tirana, 1973; Revista “*Nëntori*”, 1967; Tole. Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998; Murtishi. Kaim, “*Ladorishti, histori dhe tradita*”, Strugë, 2001; Duka. Ferit, “*Berati në kohën osmane, shek. XVI-XVIII*”, Tirana, 2001; Vlora Eqrem, “*Nga Berati në Tomorr*”, Tirana, 2003 etj.

**Tartaposh:**

Place for saze, folk ensembles, to perform.

Ency. In Lunxhëri the *tartaposh* is constructed on a balcony, on the upper part of the stairway of a traditional Lunxhiote house. This name is used in Lunxhëri. See: *këndi i sazeve*.

**Tashko, Tefta:**

(Fajum, Egypt, 2 November 1910 - Tirana, 30 December 1947)

Distinguished lyric singer, performer of Albanian urban folk songs from all areas, including songs of iso-polyphonic origin.

Ency. Tefta was the daughter of Thanas Tashko, a well-known patriot from the village of Frashëri, Përmet, who had moved to Egypt with his family in 1910. He died in 1915, and his family

returned to Korçë in 1921. Tefta's first activities as a singer in Korçë date from 26 June 1926, when she made her public debut as a singer. In September 1927 Tefat and her family moved to Montpellier, France, where she began her musical studies, which she continued at the Conservatoire Supérieure in Paris with very promising results. She made her first recordings in 1930 for the Pathé company, Paris, as a member of the group of a famous singer of Lab iso-polyphony, Neço Muko. On completing her studies she returned to her homeland, where she appeared at her first concert in Albania as a professional singer, which was followed by concerts in most of the towns in the country. It was in these years that Tefta introduced Albanian folk songs to her concert programmes, alongside lyric arias by such composers as Mozart, Gounod, Schubert, Verdi, Donizetti, Pergolesi, Bellini, Puccini and Rossini. Tefta's repertoire included some 89 folk songs, from every town in Albania, and she recorded them in 1930, 1937 and 1942, in Paris and Milan. They included: *Zare trëndafile, Të dua, moj goc' e vogël, Bilbil çapkëni, Qante lulja lulen, Kenke nur i bukurisë, As aman, moj lule*, etc. According to Hysen Fila: Tefta knew how to draw forth from folk song the deep emotions that the people had inscribed within them. Tefta Tashko had collected most of these songs directly from well-known Albanian folk musicians, as was demonstrated by her appearance with another famous singer, Amrie Kraja, at a folklore festival in Florence, Italy, on 30 May 1939, alongside some well-known folk singers and musicians of the time, including Adem Mani, Xhevat Boriçi, Kolë Vjerdha, Taip Kraja, and Karlo Pali, representing the districts of Shkodër, Korçë, Gjirokastër, etc. The list of folk songs performed by Tefta should also include the IP folk songs arranged by Kristo Kono to texts by the poet Lasgush Poradeci, for example: *Kroi i fshatit tonë*, or *Kur më vjen burri nga stani*. Two other well-known interpreters of urban folk song may be mentioned in comparison with Tefta: Jorgjia Filçe (Truja) and Maria Paluca (Kraja).

In 1945 Tefta sang the role of Mimi in Puccini's *La Bohème* and that of Rosina in Rossini's *Barber of Seville* at Belgrade Opera, with great success. In the last year of her life she was chronically ill. She died at the age of 37.

Folk songs recorded by Tefta Tashko recorded by Columbia, Italy, 1942:

*Un'o ty moj të kam dashur; Kjo dashtnija kjoft mallkue; Kenke nur' i bukurisë; Për një ditë, kur del goca në pazar; Këndon Kumrija; Metelikun ta kam falë; Ma ven dorën përmbi dorë; Dallandyshe vaj, vaj; Qante lulja lulen; Moj fëllanxë; Sa me shpejt ma vunë, moj, kambën; Dy gisht përmbi vetull; Moj hyrije, bukurie; Shamija*

*e beqarit; Iku nata; Del një vashë prej hamamit; Zare trëndafile; Të dua, moj goc, e vogël; As aman, moj lule; Kroj i fshatit tonë; O moj sylarushe; Dolla në penxhere; Bilbil çapkëni; As u gremis moj lejthate; Dashtnuer tu bana; Ani, moj Hatixhe; Seç këndon bilbili malite; Shkapërceva dy-tri male; Edhe ky bilbili çka qënke një zog; Kam shtëpinë e vogël; I kam hypë vaporit; Fry, moj er' e malit; O na atë fushë t'mejdanit; Edhe gurët e sokakut.*

Tefta Tashko was photographed superbly by the famous Korçë photographer known as Foto Sotiri, and the Shkodër photographer Marubi. Tefta Tashko has been proclaimed an honorary citizen of Përmet by the town's Municipal Council. During the *Përmeti Multikulturor 2004* international festival, as one of that event's activities, a bust of her by the Përmet sculptor Nesti Shukraja was erected in her memory in the square that bears her name, Tefta Tashko.

Lit: *Zëri i Korçës*, 07. 06. 1927; *Zëri i Korçës*, 11.06.1927; Floqi, Kristo, *Diana*, 24.12.1935; Zavalani, Tajar *Shtypi*, 27.02.1938; S.S, *Drita*, 17.02. 1938; Krantja, Mustafa “*Artistja e Popullit Tefta Tashko Koço*”, “*Drita*”, 1961, 31 Dhjetor; Naçe, P “*Tefta Tashko Koço*”, “*Ylli*”, 1963, nr. 12; Kono, Kristo “*Me dashurinë për atdheun dhe këngët e popullit*”, “*Drita*”, 1976, 25 korrik; Mio, Sokrat “*Bilbili i këngës shqiptare*”, *Përpara*, 1977, 21 dhjetor; Filja, Hysen “*Tefta Tashko Koço*”, Tirana, 1980; Frashëri, Thoma “*Interpretuese e shquar e këngës popullore*”, *Drita*, 1982, 26 dhjetor; Koço, Eno “*Tefta Tashko Koço dhe koha e saj*”, Tirana, 2000; Zaja, Sami C “*Heti njeri i urtë i Shkodrës*” Shkodër, 2000, Stringa, Hamide “*Një jetë mbi tastierë*”, Tirana, 2002 etc.

- String:** Alb. *Teli*. Metal wire which produces the sound of a chordophone instrument when plucked, bowed or struck.
- Titaroti:** Aerophone folk instrument.  
Enc. The *Titaroti* is a flute without fingerholes used by the Arberesh of Italy, made in spring from green chestnut bark.
- Tokëza:** Clapper. Paramusical device of the idiophone family.  
Ency. A long slab of stone. According to Sokoli: the *tokëza* may also be made of a long plank of wood. It is hung from a beam by a cord and struck with a hard object to produce a sound. It is normally used for practical purposes. It is encountered among the Arberesh of Italy under the name *troka*,
- Toske:** Term from IP musical practice.

**Iso-polyphony,  
Tosk:**

Ency. *Toske* signifies that a musical composition, and the way in which it is performed, are from the Tosk iso-polyphonic zone. See: *Iso-polyphony, Tosk*

Alb. *Iso-polifonia Toske*. One of the sub-divisions of Albanian iso-polyphony.

Ency. The area in which IPT is sung stretches from the right bank of the River Vjosa to the River Shkumbin. The iso-polyphonic music of Përmet, Leskovik, Kolonjë, Korçë, Devoll, Mokrë, Oparit, Skrapar, Shpat, Myzeqe, Librazhd, Gramsh and Berat can more or less be regarded as a theme and variations, the theme being the Tosk pattern of polyphony. IPT may also be encountered beyond the borders of Albania, in the area known as ‘Tosk Macedonia’, which includes the Albanians inhabiting the eastern shores of Lake Prespa and the left bank of the Black Drin in the district of Struga, and who sing one, two or three voice songs. More precisely, it is found in the villages of Frëngovë, Ladorisht (Radonisht), Kolisht, Zagrajani, villages which lie in the direction of Upper Mokrë; in the villages of Prespa - Kranjë, Arvat, Gërnican, Belloceika e Poshtme, Belloceika e Sipërme, Nakolec, Lubojna, Asamati, which lie in the geographic zone on the border with Albania and Greece, and which are therefore popularly known as *Treshi*, as well as in the districts of Bitola and the village of Kishof, etc. Just as in IPL, Tosk iso-polyphony is sung by both men and women, and in almost every genre, including poetic compositions with mythological and ritual content, dances, ballads and historical songs, lyrics, love songs, songs of emigration, mourning, satires, etc. Iso-polyphony may be sung in any place and at any time, in joy and in grief. According to Çabej: I can best describe Tosk melody with the two adjectives elegiac and expansive. With regard to Tosk instrumental iso-polyphony, it should be noted that there are any number of folk groups playing polyphony on traditional instruments. The expressions *përmetarçe*, *kolonjarçe*, *devolliçe*, *myzeqarçe*, etc, signify local variations in the style of singing IPT. The Tosk style of iso-polyphony is also encountered in Çamëria.

Lit: Kruta. Beniamin, “*Polifonia dy zërëshe e Shqipërisë Jugore*”, Tirana, 1991; Tole. Vasil S, “*Folklori muzikor-Polifonia shqiptare*”, Tirana, 1999 etj.

**Trloka:**

See: *tokëza*.

Ency. The form *troka* is used among the Arberesh of Italy.

**Trokate:**

See: *rraketake*.

Ency The form *trokate* is used among the Albanians of Macedonia.

**Tune**

Alb. *Akordoj*. Adjust the tuning of a string of a cordophone folk

instrument.

Ency. This word of non-Albanian origin is believed to have entered usage in folk music practice in the second half of the 19<sup>th</sup> Century. The usage of the word *akordoj* was contemporaneous with the terminology that entered Albania along with tempered instruments such as the clarinet, violin or accordion.

**Turumbetë:**

See: *glyra*.

Ency. This term is used in the districts of Pogradeci dhe Skrapar.

**Th**

**Thirrci:** Caller. One who calls, one who delivers invitations to a wedding.

**Thupra:** Heavy stick, beater.  
 Ency. The *thupra* is the stick held in the left hand of a player of the *daullë*, with which he strikes the skin of the drum in a rhythmic fashion, more frequently than with the right hand, in which he holds the *çomange*. See *çomange*.



## U

**Udhëheqës  
vogël  
mbledhjen  
Thesarit  
Folkloristik:**

**i përdoret** “Brief Guide to Collecting the Treasure of Folklore”. Publication dedicated to procedures and standards for collecting folklore, by the distinguished 20<sup>th</sup> century Albanian folklorist Stavro Th. Frashëri (1900-1865).

Ency. The “Brief Guide to Collecting the Treasure of Folklore” was published in the 18, 19 and 21 July 1942 issues of the *Tomorri* newspaper. An important part of the guide was the author’s call for greater attention to be devoted to the collection of Albanian folk music.

Section XXVI, Music and Musical Instruments, includes the following observations by the author:

“Regrettably, the study of folk music in our country has not been afforded any significant attention. This is a sign of a mistaken outlook on the part of some of the younger generation, who have studied European music, and who suppose that it is not worthy of study, as being oriental. I hope that we shall see the emergence of another young exponent, who will not only refute this mistake point

of view, but also raise our beautiful music to the position it deserves. Folk music, like folk costume, varies considerably from one place to another, and the terminology it uses must of course be of interest too. The people of Shkodër have already made steps towards the study of the folk music of their town, and the Tosks would do well if they were to undertake something of the sort in regard to their own music, which is full of grace and beauty. Turning to musical instruments, their names and descriptions should be collected, and sketches made of them.”

This publication combined the most useful experiences undergone by the author in collecting folklore with those of foreign scholars of the subject. After the national liberation it was published by the Institute of Folklore under the title of *Udhëzues për kërkime folklorike* (A Guide to Folklore Research). See: *Frashëri, Stavro Thoma*.

Lit: Hidri, Sali, “*Hulumtuesi i bukurisë shqiptare*”, Tirana, 2005, p. 191-207.

**Guidelines on the Preservation, Protection and Promotion of Albanian Iso-Polyphony:**

Alb. *Për ruajtjen, mbrojtjen dhe promovimin e iso polifonisë shqiptare*, Ministry of Culture Guidelines No. 1 of 9 December 2005.

These guidelines were drafted immediately after the proclamation of folk IP as a “Masterpiece of the Oral Heritage of Mankind” by UNESCO on 25 November 2005, and were communicated to the National Centre of Folklore Activities, the Districts of Vlore, Elbasan, Korçë, Gjirokastër, Fier and Berat, the 17 municipalities within the iso-polyphonic zones and the 17 Cultural Centres of these municipalities, as well as the Albanian Section of the CIOFF based in Përmet. The text of the Guidelines reads: In order to preserve, study, promote and popularise iso-polyphony on a transnational basis as an incontestable Albanian cultural heritage, now inscribed as a Masterpiece of the Oral Heritage of Mankind safeguarded by UNESCO, the Ministry of Culture, Tourism, Youth and Sports, with the purpose of advancing scientific and artistic activity regarding awareness and promotion of iso-polyphony, hereby issues these guidelines and proposals for the following measures to be taken:

1. An Advisory Board for the Albanian Intangible Heritage of the Cultural Heritage Administration of the Ministry of Culture, Tourism, Youth and Sports shall be established in order to promote and administer this intangible asset of the Albanian people.
2. Structures shall be established at Government, District and Municipal level to engage in the repositioning of iso-polyphony as

a feature of worldwide traditional culture, and through these institutions, and within the existing structures, appoint a relevant specialist to pursue the organisation of activities and the provision of publicity for these events.

3. The District and Municipality of Vlorë, in cooperation with the National Centre of Folklore Activities, shall organise each year a Typological Folklore Festival of Iso-Polyphony in the town of Vlorë to be held on the dates 25-28 November. This significant national activity shall be conducted with the purpose of preserving, publicising and cultivating the musical tradition of iso-polyphony, and shall be organised as a multi-cultural activity, including an exhibition of publications on the subject of iso-polyphony, and CDs, video-recordings, etc, of polyphonic songs, scholarly discussions, etc.

4. The Ministry of Culture, Tourism, Youth and Sports will support local activities dedicated to iso-polyphony, including annual activities.

5. A National Network of Non-Governmental Organisations of Iso-Polyphony shall be established in cooperation with the Albanian Section of the CIOFF in order to systematically organise activities relating to Iso-Polyphony and ensure their coordination with central and local authorities and specialist scientific organisations.

6. The National Centre of Folklore Activities shall in addition to organising the National Typological Festival of Iso-Polyphony to be held each year in the town of Vlorë, also set aside part of its budget for special publications on iso-polyphony and the award of prizes for the best CD and book devoted to this subject.

7. Cultural Centres in the Districts of Vlorë, Gjirokastër, Berat, Korçë, Berat and Elbasan shall participate in local activities, in literary and artistic exhibitions in local museums devoted to iso-polyphony as a feature of worldwide intangible heritage.

**Ulërij:**

Howl, yell, scream (v.) *Ulërimë* (n.) howling, yelling.

Etym: According to Çabej, a widespread linguistic form with various dialect variations. G. Meyer 457 gives the forms *ulëras*, *ulërinj*, *uluri*, *ulëris*, in greece *al'urinj*, in Sicily *lurinj*.

Ency. Professor Çabej states that a word of this type, with a considerable number of variant forms of the final syllable, may be a local onomatopoeic form, and perhaps also influenced by the Lat. *Ululare* or It. *Urlare*, and is thus has a dual etymology. *Ulërimë* as a vocal phenomenon is predominantly encountered in mourning by men in the north, more precisely, the moment of rending the face and beating the breast is accompanied by howling.

- Bridge:** Alb. *Urë*. Component of a chordophone folk instrument.  
Ency. The bridge is the part of the body of a chordophone instrument like the *bakllama*, *llautë*, etc, which supports the strings. The term *urë* is mainly used in regard to the instrumental folk music of Sotu-eastern Albania.
- Ushton:** Roar, rumble (v.). Word denoting the acoustic effect of a natural phenomenon.  
Etym. The word appears to be an onomatopoeic formation in all its forms. According to G. Meyer: *ushtonj*, *oshëtimë* for the roaring of water. According to Jokli: *ushton*, like *uturij* and *ushqej*, is one of the Albanian words evincing a *u(v)* with a bilabial character, hence a *u-të* comes from a *u-je*, without further explaining the etymology of the word.  
According to Çabej: of the two major variants of this word, the form with *u-* is mainly Gheg, and that with *o-* mainly Tosk. The latter is also related to *oshëtit* (echo) which Sami Frashëri uses in his ABC, I 13, for thunder in the mountains, and Naim Frashëri in *Bagëti e Bujqësia* 8. The form *ushtinj* is encountered in the works of Schiro for a thunderstorm.
- Usta:** Master. Term form folk music practice.  
Etym. From Persian *ostad*.  
Ency: The word *Usta* is used in folk music terminology, as elsewhere, to refer to a supreme performer of instrumental music. The title has been awarded to *Usta* Isuf Myzyri of Elbasan, *Usta* Laver Bariu of the Përmet *saze*, *Usta* Selim Leksovik, *Usta* Medi Përmeti, etc. In the Malësi e Madhe the word *prekatar* is used instead of *Usta*.

## V

**Dance:** **Alb. Valle. Genre of instrumental folk music.**  
**Ency.** The name is usually applied to the second part of an instrumental kaba. The dance is an energetic, rhythmic section and is normally in duple time. Alternatively, the dance may be termed the *kthesë* (response) of the kaba. The word *kthesë* signifies the passage from a rubato to a fixed duple or triple time rhythm with a lively character, e.g. a *pogonishte*, *postenançe*, *beraçe*, etc.

**Folk dances classified according to instruments and musical accompaniment:** Particular method of classifying folk music and folk choreography.  
 Ency: The forms of classification are extremely varied. Dance types which reflect this structural interdependence of the dance and the music to which it is set include: *Vallja e pipëzave*, *Kcim me kavall*, *Vallja e lodrës*, *Ojna e tupanit*, *Vallja e thuprës*, *Vallja e curlës*, *Qemania e vogël*, *Kcim fyelli*, *Vallja e tomrrës*, *Vallja e gajdes*, *Valle me def*, *Kcim me çifteli*, and *Valle me saze*. According to Professor Bogdani, we also have *Kcim me gojë* (accompanied by whistling), *Valle e thatë - e heshtur* (dry or silent dance, unaccompanied by singing or instrumental music). Also according to Bogdani, music accompanying Albanian folk dances is provided in the following ways:

1. By paramusical instruments.
2. By vocal accompaniment (homophonic or polyphonic)
3. By membranophone instruments.
4. By aerophone instruments.
5. By chordophone instruments.
6. By *curle* and *lodër*.
7. By a group of folk instruments.
8. By vocal and instrumental accompaniment.

From the aspect of geographical range, it may be observed that this collaborative activity may be encountered throughout the entire

Albanian ethno-musological area.

Lit: Sokoli Ramadan, “*Për emërtimet e valleve tona*”, “Nëndori”, nr. 1; Bogdani H. Ramazan, “*Tipologjia e vallëzimit popullor shqiptar sipas shoqërimit muzikor*”, tek “Kultura Popullore”, 1/1991; Bogdani H. Ramazan, “*Vallëzimi popullor shqiptar*”, Lirika, Tirana, 1997 etc.

### Vaj:

To mourn a deceased by weeping and lamentation, crying generally. Etym. G. Meyer: word of onomatopoeic origin, the noun derived from an interjection. According to Çabej: the formation from *vaj* with the agent suffix *-tor*, f. *-tore*, is *vajtore*, a woman who mourns for the dead, in the Northern dialect also *vajtojçë*, a postverbal of *vajtoj* with *-ce -në*.

Ency. One of the oldest Albanian laments is that mentioned in the heroic ballad with *lahutë* accompaniment *Ajkuna qan Omerin* (Ajkunë weeps for Omer). The first written testimony of Albanian mourning is held to be the lament of Lekë Dukagjin for Gjergj Kastriot, Scanderbeg. This is given by Martinus Barletius in his work “The History of Scanderbeg” (1508-1510). According to Çabej: proper linguistic form; Buzuku (e.g. XXXVIII/2 Matthew 8,12) *e aty klenë vaj e sokëllimë n dhambësh* “ibi erit fletus et stridor dentium” (there will be weeping and gnashing of teeth). BUDI (SC 384) *me të nadh e t idhunë vaj* (with deep and bitter mourning). Later details of Albanian mourning are given by Demetrio Franko in 1584, Budi’s *Rituali Roman* of 1621, Frang Bardhi in an account of 1641, Evli Çelebi in 1660 1664, Vincenzo Dorsa in 1947 Johann Georg von Hahn in his work *Albanesische Studien*, 1853-1854, Elena Gjika, Zef Jubani, De Rada, Luigj Gurakuqi, Viçens Prenushi, Maksimilan Lambertz, etc. In Chapter 20 of the *Kanuni i Labërisë* (The Code of Labëria), Death, paragraph 331 prescribes the rules of mourning a deceased. Here the type of mourning emerges and takes shape within a very small spatial separation between the folk performers and their subject (in this case the unburied body). The following folk verse illustrates the experience of the iso-polyphonic lament:

*Shokë, bimëni jongarë,  
O t'i bie me të qarë,  
Për atë miken e parë,  
Malli shumë më ka marrë;  
Do vete t'i zbulonj varë,  
Të shoh se ç'nur i ka rarë,  
Nur i kuq, apo i bardhë.*

Comrades, bring me the *jongar*

Raise the sound of lamentation  
 I am overcome with grief  
 For my lover,  
 I shall open her grave  
 To see how her dead face appears  
 A ruddy face, or a pale face.

Heroes who have fallen in battle are universally mourned. In both cases the the mourners play an important role. According to Schiro: in mourning an elegiac tone predominates. According to Munisihi: in Podgur, Kosova, mourning is conducted only by the women, with bent heads and “with lament in their throats”. *Vajtimi* also exists as a genre of music, played on the *fyell* and *longar*. The word *Vaj* is also used as a title in Albanian literature. Faik Konica wrote the poem *Vajtim për robëri të shqiptarëve* (A Lament for the Bondage of the Albanians), Çajupi *Vaje*, Zef Zorba *Vajtim i plakut në shtëpinë e shkretuar* (The Old Man’s Lament in the Deserted House), and one of Fatos Arapi’s poems bears the title *Vajet e Ballkanit* (Balkan Laments)

*Shkrumbojnë natën antike vajet e Ballkanit.*

*Zëri i parë vjen prej kohësh të moçme  
 Zëri i dytë vjen prej kohësh bizantine.  
 Zëri i tretë ka qenë dhe është përherë  
 ngashërim i mbytur  
 i zemrës së njomë të Ballkanit.*

Balkan mourning burns the ancient night,  
 The first voice comes from ancient times,  
 The second voice comes from Byzantine times,  
 The third voice was and is forever  
 The stifled sobbing  
 of the tender heart of the Balkans

The works of Lasgush Poradeci contain the line *se na’shtë vaj një këngë* (that our lament is our song) a contextual antonym, as well as the neologism *vajtimthi*. There is a large cliff in Krujë called the Cliff of Lamentation, since according to legend 70 maidens of Krujë gathered there for the last time and thrown themselves in to the chasm. In the north there is a mourning called *gjëmë*, a collective lament, while in the south there is iso-polyphonic lamentation. Among the Arberesh of Italy we encounter it under the name of *Vaja* or *Valleza* (dancing), perhaps owing to the specific movements that accompany the music of mourning during its performance. In a folk saying, “Song is the weeping of men”.

Lit: T. S. Hughes, "Travels in Sicily, Greece and Albania"; Cico, Stravre "Vajet në Shqipëri", gaz. "Demokratia", 1925, nr. 29-4, 29 Dhjetor, fq. 2; Munishi, Rexhep "Këndimi i femrave të Podgurit", Prishtinë, 1979; Shituni, Spiro "Vëzhgime etnomuzikore rreth vajtimit lab", Kultura Popullore, 2/1982, fq. 139-151; "Mbi vajtimet shqiptare", Prishtinë 1985; Veliu, Veli "Bue, Ekari dhe Dozoni për këngët popullore shqiptare", "Gjurmime Albanologjike", Folklor dhe Etnologji, XXI-1991; Skiroi, Zef "Mili e Haidhia", Tirana, 1994; Tirta, Mark "Vdekja në rite e besime ndër shqiptarë", Kultura Popullore, 1-2/1996, p. 15-31; Çausi, Tefik "Fjalor i estetikës", Tirana, 1998; Sokoli, Ramadan "Gojëdhana e përrallëza të botës shqiptare", Tirana, 2000; Çobani, Tonin "Princi i përfolur Lekë Dukagjini", Tirana, 2003, p. 93; Elezi Ismet, "Kanuni i Labërisë", Tirana, 2006, p. 130-134 etj.

- Vaja:** Term from the musical practice of the Arberesh of Italy. See: *Vaj* and *Arbëreshe*.
- Valleza:** Term from the musical practice of the Arberesh of Italy. See: *Vaj* and *Arbëreshe*.
- Vajse:** Term from folk musical practice  
Ency. Denotes a person who weeps frequently
- Vajtojçë:** Mourner. Singer who plays the role of coryphaeus during mourning.  
According to Fila, there are two chief classes of mourner: the professionals and the improvisers. The first have a plan or schematic framework for their mourning, while there may be outstanding improvisers among the non-professional mourners. According to Professor Sokoli: The vocal vibrato produced by the movements of the jaw by mourners from the southwestern coast of Albania is highly unusual. Kadare considers that: the use of mourners by our people is not at all unlike the ancient Chorus, which comments on the acts and the qualities of the deceased during the laments. The most celebrated mourners of southern Albania include Pashako Jaçe, Zonjë Jonuzi, Esmë Doromema, etc, and of Kosova, Share Danja and Zyke Jakupja. Mourners are also known as *britmëqare*, and in Lumë as *migjatore*. One of Martin Camaj's poems is entitled *Vajtorja*. A folk saying has it that *Vajtorja e mire e ban me kajtë edhe rrotën e kerrit* (a good lament could get the wheels of a car to turn).



Lit: “*Vajtojcat*”, tek “Kalendari”, 1918, p. 83-84; “*Vajtimet e Fatime Zehrasë*”, tek “Zani i Naltë”, 1923, nr. 2, nëntor, p. 60; Gaçe Bardhosh, “*Kënga popullore e lumit të Vlorës*”, Tirana, 1995; Neziri Zymer, “*Të dhëna gjeohistorike, etnokulturore dhe epikografike për katundet e Rugovës së Poshtme*”, Prishtinë 25/1995; Neziri Zymer, “*Të dhëna gjeohistorike, etnokulturore dhe epikografike për katundet e Rugovës së sipërme*”, “Gjurmime Albanologjike”, Prishtinë 26/1996 etc.

**Varfi, Dhimitër:** Himarë 1930. Distinguished folk singer of iso-polyphonic songs in the role of *marrës*.

Ency. Dhimitër Varfi is held to be one of the most distinguished singers from Bregu in the second half of the 20<sup>th</sup> century. One of the art songs in his repertoire is *Vajzë e valëve*. The other members of his iso-polyphony group included Spiro Dhimaleksi (1935), *kthyes*, Llambro Kiço (1935), *hedhës*, and Leko Leka (1927), etc, *iso*.

**Vënçe:** Down-home, in local style. Term signifying that the style of composition and performance is of a local or autochthonous nature.

Ency. When this term is used its significance is clear: to perform on an instrument or to sing in a style generally accepted as being a local one.

**Vlonjate, Trio:** Iso-polyphonic folk group from the town Vlorë.

Ency. The *Trio vlonjate* was formed at the beginning of the 1950s, and consisted of the baritone Konstandin Thana, *kthyes* (Shkodër, 21 May 1929), the tenor Reshat Osmani, *marrës* (Vlorë, 14 January 1928 – Vlorë, 10 November 1994) and the soprano Besharete Ismaili, *marrës* (Vlorë, 1930). In 1953 the alto Meliha Doda, *marrëse* (Tirana, 25 May 1933) joined the group, completing a lineup that would remain active for over 40 years. Great assistance to the consolidation and musical development of the trio was afforded by Themistokli Mone (Vlorë, 17 September 1919 – Vlorë, 12 July 1995).

The Trio's songs are properly regarded as songs from the Vlorë urban IP repertoire of the second half of the 20<sup>th</sup> century, songs which had inherited the great tradition of the *saze* of Bilbl Vlorës, in the first half of the century, and which had their origin in the rural iso-polyphony of the villages around Vlorë. The best-known of these songs include: *Jeleku prej kadifeje*, *Hajde moj kumbulla vlonjate*, *Kanko kapedaneja*, *Vlora e bukur me stoli*, etc. The songs were accompanied by an instrumental group of clarinet, violin,

*daire*, etc. The majority of their activity took place in Vlorë, and in other towns in Albania generally. The Trio also gave concerts in Kosova, Poland, Romania, China, Bulgaria, etc, recorded for Radio Albania, and they ceased their activity at the end of the 1980s. In 2001 Albanian RTV produced a documentary film about them, *Kënga e Prerë*, directed by Dhimitër Gjoka. Other singers contemporary with the Trio were Sofije Pando, Ali Hata, Bajram Lulushi, Kozma Koçi, etc, and after the 1980s their tradition was inherited by such singers as Kleopatra Dokle, the group of male singers from the Vlorë Cultural Centre, Klara Bakiu, etc.

Lit: Gaçe Bardhosh, “*Reshat Osmani dhe kënga qytetare e Vlorës*”, Tirana, 1996; Tole Vasil S, “*Sazet, muzika me saze e Shqipërisë së Jugut*”, Tirana, 1998 etc.

### **Vlora, Bilbil:**

(Përmet 1883 - Vlorë 1948).

Distinguished folk singer and clarinetist, a pivotal figure in urban folk music and IPL *saze* of Vlorë in the 1940s and 1940s, alongside his brother Asim Cenaj (1917-1949). One on the clarinet and the other on the violin, they formed the initial nucleus of the *saze* which would later be named *Shoqnia e Zotit Bylbyl*.

Ency. Some believe the Ceno-Vlora family came from Gjirokastrë, other say that today they are from Vlorë, but their actual place of origin was Përmet. The *saze*, which predominantly consisted of family members, began playing in 1922, began to gain popularity after a wedding in Kaninë, and subsequently became a natural part of life in the town. They left Vlorë in 1925 to play in Berat. Also in 1925, Bilbil's *saze* was invited to Shkodër by the Marubi family, through the agency of Shtjefë Gjeçovi and Dom Mark Vasa, who at that period were working at the Catholic church in Vlorë. In 1927 they gave a concert at Leccia in Italy. During the 1940s their favoured venues, and those of the musicians of Vlorë in general, were the bars of the Osmanli and Moneva families. The hall of Eqrem Bey Vlora's houses was another favoured venue for musical performances by Bilbil's *saze*. Just as in the case of the *saze* of the Tosk towns, Bilbil Vlora's *saze* drew inspiration from the traditional folklore of the countryside. As a result, Bilbil Vlora would be one of the chief reformers of the ensemble instrumental music of urban Vlorë, based on folk polyphony with an *iso*, and the inventor of the framework of the clarinet-led *Kaba Labçe* or *Labërisht*. This is attested by the fact that the iso-polyphonic urban song of Vlorë is similar to the unaccompanied IPL of the surrounding villages, such as Kaninë, Drashovicë, Oshëtimë, Panaja and Cerkovinë, which lies at the heart of modern Vlorë urban song. Of course, the practices of the *saze* resolved this

problem as a continuation of and in agreement with the preceding tradition. *Labçe* song, then, accompanied by the *saze*, established another important strand in the contemporary instrumental ensemble music, providing an orientation for the composition of an urban musical repertoire, and especially a vocal repertoire, of Labëria. The majority of Bilbil's commercial recordings were made for Columbia. The best-known singers and instrumentalists of urban IPL of the time included Zoj Havaja, etc. The urban song tradition established during this period, and the musical tradition of Vlorë in general, was subsequently continued by the *Tri Vlonjate* after the 1950s.

#### **Discs recorded by Columbia. Made in England:**

37698. "Kapitani Las". Z.Bylbyli me shoqni. Vlonë.  
 37697. "Kapitani i Vlonës". Shoqnija Z.Bylbyli Vlonë.  
 37691. "Penxheren e Zotnis. Valle për meççe". Z.Bylbyli, Vlonë.  
 37692. "Alas Taksim". Shoqnia Z.Bylbyli, Vlonë.  
 294291. "Valle me Trish". Z.Bylbyli me shok. Vlonë.  
 294292. "Valle Zylesh". Shoqnija, Berat.

See: *Vlonjate trio*.

Lit: "Një bandë popullore në Vlorë", tek Përlindja e Shqipnjes, 1913; Tole Vasil S, "Sazet, muzika me saze e Shqipërisë së Jugut", Tirana, 1998; Zyka Mynyr, "Ku këndohet kënga fshatçe", Vlorë, 2003 etj.

#### **Vllaçe:**

Term from folk musical practice

Ency. The term *Vllaçe* signifies that the style in which a song or dance is performed relates to the IP musical tradition of the Aromanian population of Albania. According to Th. Kapedani, this ethnic group may be classified into: *Dakoromunët*, *Maqedonoromunët*, *Meglenoromunët* and *Istroromunët*. The Aromanians are divided into *Voskopojarë* and *Frashërllinj*. The *Frashërllinj* spend the summers on Mt Tomorr and Mt Gramoz, and are represented in popular song as below:

*Ku verove verënë,  
 ndë mal të Gramozitë,  
 ku rrinë çobanetë,  
 çobankat me djepetë,  
 djematë me shqerratë,  
 çupat me bucelatë.*

Where did you spend the summer,  
 On the Mountain of Gramoz,  
 Where the shepherds pass the day,  
 The shepherdesses with their cradles  
 The lads with the the lambs  
 The girls with the water flasks.

They spend the winters in the villages of Myzeqe and Delvinë, on the hills of Mallakastër and Konispoli, or occasionally cross the border to travel around among the hills of Thessaly and Epirus. According to Kristo Frashëri: at about the beginning of the 19<sup>th</sup> century the Vlachs (Aromanians) of Frashëri, the capital of the Dangëlli area of Përmet, were grouped in two neighbourhoods. One of these was inhabited by sedentary herders, the other by artisans from Voskopojë, who had emigrated after the destruction of their town. Frashëri, as the local capital, was a meeting point for the other villages of Dangëll, namely Gostomickë, Koblarë, Goroshian, Piskal, Vidisht (villages on the border with Kolonjë), Stërmec, Qeshibesh, Kakoz, Miçan, Dervishije (villages on the border with Skrapar), as well as Ogren, Kostrec, Gostivisht, Kreshovë, Lupskë, Surropull, Hotovë, Kosovë, Pagrinë, etc, villages from the centre of Toskëria where there was an important and flourishing IPL song tradition. This intimacy between the Albanians and the Vlachs resulted in the polyphonic vocal repertoire of the former passing to the latter. Professor Çabej has observed that the northern Greeks of Epirus sing in Lab style, and the Aromanians of Frashëri sing Tosk song melodies. This has occurred since the period when, according to Shituni, the musical folklore of the Aromanians was born centuries ago on Albanian soil, where a genuine folklore was already flourishing. At first they sang in Albanian, and later sang a specific part of it in their own language, this part comprising songs in two- or three-voice polyphony, structurally simple and easy to reproduce, with a small range and a predominantly lyrical content. This is evidently correct, since even in our own times the songs sung by the Aromanians except those sung in the *shumëvalëshe* (of many waves) Tosk style (built on approximately the same structural framework as the polyphonic ones, with a *marrje*, *prerje* and *iso*) continue to be songs in the Albanian language, the language in which they heard iso-polyphonic songs during their nomadic wanderings, and in their settlements. With reference to the above “...the musical folklore of the Aromanians of Albania, despite some particular features which could have crystallised throughout the centuries, is certainly a part of the main body of Albanian folk music”, and “...it universally has characteristics derived from

Albanian folk music, and in particular characteristics from Tosk polyphonic songs”. In Albania, a typical example is that of the Tosk iso-polyphonic songs of the Aromanians of the village of Andon Poçi near Gjirokastër, as well as those of the villages of Pllataria and Kastir, Shën Vllasi in Greece (and elsewhere) who still sing in Albanian. It should be noted once again that iso-polyphonic songs with a complex structure, which are highly demanding in terms of performance, are rarely encountered in the repertoire of iso-polyphonic songs sung by Aromonians, for the simple reason that they cannot be learned, but are passed naturally from one generation to the next.

Lit: Gustav, Weigand “*Die Aromunen*”, Leipzig, 1895; Antonio, Baldacci “*I romeni dell’ Albania*”, Roma, 1914; Capidan, Th. “Paraqitje e gjendjes etnologjike në Ballkan, sidomos mbi Maqedorumunët”, “*Hylli i dritës*”, nr. 6-8 dhe 9-12, Tirana, 1943; Çabej, Eqerem “Një vështrim mbi folklorin shqiptar”, “*Studime gjuhësore*”, Prishtinë, 1975; Shituni, Spiro “*Folklori muzikor i aromunëve të fshatit “Andon Poçi”*”, 1. “Vështrim etnografiko-historik”, punim diplome, Tirana, 1975; Milaj, Jakov “*Raca shqiptare*”, Tirana, 1995; Frashëri, Kristo “*Abdyl Frashëri*”, Tirana, 1984; Adhami, Stilian “*Voskopoja*”, Tirana, 1989; Shkodra, Zija “*Qyteti shqiptar gjatë Rilindjes Kombëtare*”, Tirana, 1994; Dino, Thanas; Puruqi, Thoma “*Historia vllahe në tregime njerëzore*”, Gjirokastër, 2003 etc.

**Vurbëza:**

Paramusical instrument, synonym for *fuzë*.  
See : *fuzë*.

**Xamare:**

Designation for shepherd's *fyell*..

Enc. This term is encountered in South Albania. It is used in oral folklore:

*E prishi çobani benë*  
*Rrij e i bij xamares - o*  
*Xamares -o*  
*La vallja vallen - o,*  
*pra vallen - o*  
*majnë vesh xamaren- o*  
*xamaren - o*

A shepherd broke his oath  
 Sat and played *xamarë*, o  
*Xamarë*, o  
 Dance and danced, o  
 And dance, o.  
 Listened to *xamarë*, o  
*Xamarë*, o

Kardhiq, Gjirokastrë, 1976

**Xh****Xheli, Sino:**

(Kuç, 1868 - Kuç, 1937)

Distinguished folk singer and bard from the village of Kuç, Vlorë District.

Ency. Singer and composer of the well-known song *Te rrapi në Mashkullorë*, the musical basis of an iso-polyphonic song for *saze* from Përmet.

Lit: Shuteriqi Dhimitër, “*Nga kënga e popullit*”, Tirana, 1990; Gaçe Bardhosh, “*Kënga popullore e lumit të Vlorës*”, Tirana, 1995 etj.

**Xhemali, Mentor:**

(Përmet, 12 May 1924 – Tirana, 9 April 1992). Distinguished performer of lyric and Përmet IP folk songs, a People’s Artist.

Ency. He spent his childhood in his native town of Përmet, where he first became acquainted with folk song through his family, well-known for their love of music and their skill as performers. While still young he made his living as a worker in Sarandë and the port of Durrës. In about 1943, like many young Albanians, he joined the Partisan forces to liberate Albania. He was active in the musical ensembles of the Partisan army, and when the Army Ensemble was formed by Gaço Avrazi he sang in its chorus. After the national liberation, he studied singing as a bass at the P.I. Tchaikovsky Conservatory in Moscow in 1952-1955, and was later appointed a soloist at the Opera and Ballet Theatre in Tirana, where he gave superb interpretations of the roles he was assigned. He had a glittering career, and in 1977 he was awarded the title of People’s Artist, and retired in the same year. He was famous for his interpretation of the song *Për ty atdhe*, the romance *O ju male* by Çesk Zadeja, and Don Basilio’s aria from Rossini’s “Barber of Seville”, etc. He continued to perform folk songs in public even after 1977. He recorded Përmet folk songs for the first time during the filming of *Gjeneral Gramafoni*, directed by Viktor Gjika, together with Ylli Zeqiri, another singer from Përmet. Other songs from 1977, well-known to all Albanian music-lovers, are *Morra rrugën për Janinë* and *Zura një bilbil me vesë*. After this collaboration, Mentor established a special relationship with Përmet, and with the *saze* of Usta Laver Bariu in particular, with which he recorded about 30 Përmet IP songs at Radio Tirana. After 1990 he gave frequent concert performances of Përmet folk songs

as part of the Lela Family Ensemble, both in Albania and abroad, in France, Denmark, the Netherlands, Belgium, Germany, etc, and this collaboration between Mentor and another great master of Albanian folk music, Çobani, provided a further contribution to the country's heritage. Mentor recorded several songs with the Lelas for a CD released in France in 1992 by Indigo in France. His performances of Përmet folk songs helped spread their reputation throughout the country and beyond. Mentor Xhemali's singing of opera and folk song alike remains unique, in view of the qualities that he brought to both fields. The IP songs he recorded for Radio Tirana in 1979-1991 include:

“*Porsi pendët e palloit*”, M. Xhemali & Y. Zeqiri, 1979, 4' 30”  
 “*Hajde të dalim nga Lipa*”, M. Xhemali & Y. Zeqiri, 1979, 4’  
 “*Bilbili me vesë*”, M. Xhemali & Y. Zeqiri, 1979, 3’  
 “*Morra rrugën për Janinë*”, M. Xhemali & Y. Zeqiri, 1979, 4’  
 “*Ç'mi preve baluket*”, M. Xhemali & Y. Zeqiri, 1979, 5’  
 “*O dhëndër ku vete kështu*”, M. Xhemali & Y. Zeqiri, 1979, 2’  
 “*Potpuri këngësh dasme*”, M. Xhemali & Y. Zeqiri, 1979, 3’30”  
 “*Potpuri*”, Sazet e Përmetit, 1980, 3’30”  
 “*Rrush i bardh e rrush i zi*”, M. Xhemali & Y. Zeqiri, 1982, 4’  
 “*Me dhjetë të shkurtit*”, M. Xhemali & Y. Zeqiri, 1991, 2’.20”  
 “*Potpuri këngësh dasme*”, M. Xhemali & Y. Zeqiri, 1991, 5’  
 “*Shami kalemqarja*”, M. Xhemali & Y. Zeqiri, 1991, 4’.10”  
 “*O kaposh more kaposh*”, M. Xhemali & Y. Zeqiri, 1991, 4’  
 “*Kishe dalë në bahçe*”, M. Xhemali & Y. Zeqiri, 1991, 3’.20”

A few months before his death on 9 April 1992, Mentor Xhemali was still singing and recording Përmet IP folk songs, and his death caused an outbreak of national mourning. In 2001, along with the Frashëri brothers, Odhise Paskali and *Usta* Laver Bariu, Mentor Xhemali was proclaimed an Honorary Citizen of Përmet by a Decision of the Municipal Council,

Lit: Frashëri Thoma, “*Artisti i Popullit Mentor Xhemali*”, “*Drita*”, 1970, 22 mars; Cane Nesti, “*Artisti i Popullit Mentor Xhemali*”, *Pionieri*, 1977, nr.2; Hajro Riza, “*Për të kujtuar një kohë*”, Tirana, 1998 etj.

### **Xhingërime:**

Idiophone folk instrument.

Ency. *Xhingërime* are very small round bells with a metal body and a single slit opening, with small pieces of metal inside which rattle during motion. They are hung around the necks of mules or horses, and especially pet kids or lambs. They also have an aesthetic



function, and may also be encountered in company with *zile*, and occasionally with *këmborë*. They are known as *rile* in Zagorie, and as *xhingërime* in Përmet.

**Xhura:**

Aerophone folk instrument, familiar as the Albanian shepherd's pipe.

Etym. From Turk. *Zurna*. According G. Meyer: “*zurne* and *zurna*, wind instrument made from a tube, *surle*.” According to Professor Çabej: forms such as *xure*, “shepherd's pipe” in Godini (c.f. shawm), with *x*, can be explained phonetically as a transition from the *z/xh* of *zurna:xhura*. The *r* here is from assimilation of the group *rn*. See also *zulme*.

Ency, From a purely ethnomusicological standpoint the *xhura* should signify the *fyell* of Toskëria. Unlike other *fyell*, the *xhura* is an alto instrument. Naim Frashëri makes particular reference to the *xhura* in his poetry. In a fragment from his *Bagëti e Bujqësi*:

*Tek buron ujët e ftohtë, edhe fryn veriu në verë,  
Tek mbin lulja me gas shumë dhe me bukuri e m'erë,  
Ku i fryn bariu xhurasë, tek kullosin bagëtija,  
Ku mërzen cjapi me zile, atje i kam mënt' e mija.*

Where cold spring water bubbles and cool breezes blow in summer,  
Where the foliage grows so fairly, where the flowers have such fragrance,  
Where the shepherd plays his reed pipe to the grazing of the cattle,  
Where the goats, their bells resounding, rest, yes 'tis the land I long for.

Lasgushi referred to Naim Frashëri as *Ti, Xhuraja dhembshurishte* (You, tender *xhura*).

and in another poem the *xhura* is used as an epithet.

*Bota thotë-ato të saja,  
Thotë fjalët e mëdhaja,  
Bota, moj, gojë-xhuraja;*

They speak, whatever they do,  
They speak grand words  
Bombastic, brassy words.

Ismail Kadare, too, has written verse about the *xhura*.

Lit: Frashëri N. “*Vepra I*”, Prishtinë, 1978; Kadare Ismail, “*Vepra*

*letrare I*”, Tirana, 1981; Poradeci L. “*Vepra letrare*”, Tirana, 1990 etj.

**Z**

**Zamare:** *Pipëz* – shepherd’s pipe.  
 Etym: G. Meyer gives the meaning of this word following Hahn as *xamare*.  
 Ency: According to Çabej: a widely distributed word in southern Tosk (in Gjirokaštër), with an emphatic initial spirant *xamare*; northern Gheg (Shkodër) *zumare*. It is also encountered in Hora e Arbereshëve (Piana degli Albanese), in Schiro’s poetry, in the form *zumaresë*.  
 Lit: Sokoli Ramadan, *BSS*, Nr. 4, Tirana, 1954 etc.

**Zambare:** Aerophone folk instrument – pipe.  
 Ency. This form is used in Myzeqe. The *zambare* of Myzeqe has similarities to the *fyell* of the Arberesh of Greece called the *djamara*. It also occurs in oral folklore.

*Një çoban sipër në mal,  
 Bij’ e bij zambares-o  
 Kemi bukë për të prurë!  
 Thotë vasha:- “vete unë”!*

A shepherd in the mountains,  
 Playing the zambare-o  
 We have food to bring!  
 Says the maid: “I’ll do it!”

Lit: “Këngë popullore lirike”, Tirana, 1955 etj.

**Zanamane:** See *pipëza*.  
 Ency. This form is used in Blinisht.

**Zanat e malit:** The fairies of the mountain. Figures from Albanian mythology, female deities of the mountains

Ety, According to Jokli: the noun *Zana* comes from the Latin Diana, According to another view, *Zana* comes from the noun *ZA* (voice).

Ency. In the north we find them under the name *Zana*, in the south as *Zëra*. According to Çabej: the voice of nature and human conscience. The *Zanat e malit* are usually described as young women from the mountains with supernatural strength, especially gifted in singing and dancing. According to Sokoli: the name itself (*zana e shtojzovalle* – nymph) of these transparent beings, made of light, sound, and the figures of the dance, is significant, containing as it does the word for dance - *valle*. According to Tirta: The *Zana* have children they rock in cradles, they gambol, sing, dance, and play musical instruments. In the folk saying: *Po knojke si zanë mali* (You're singing like a fairy of the mountain). Because they usually come out at night, the *Zana* are also known as the Night Elves (*t'lumet e Natës*). Although we know nothing of the melodies of their songs, the *Zanat e malit* inspired the Albanian bards as they sang to the sound of the *lahutë* or the *karadyzen*, just as the Greek Muse of music and poetry, Euterpe, inspired the singers of antiquity. They are frequently met with in heroic ballads, for instance in the following description from "Mujo's Wedding".

*Zana e madhe kndon në mal  
Zana e vogël kndon në shkam  
Dorë për dorë me zanën e dytë:  
Zana jemi e zana kjosim!  
Bes besë e fjala fjalë,  
Grueja grue e zana zanë,  
Zana diell e grueja hanë:  
Mjerë kush besë grues i ka xanë!*

The great *zana* sings from the mountain  
The small *zana* sings from the rocks  
Hand-in-hand they both proclaimed  
*Zana* we are and *zana* we'll be!  
A pledge is a pledge and a word a word  
A woman a woman and a *zana* a *zana*,  
A *zana* the sun and a woman the moon  
Woe to him who trusts a woman's word.

According to Çabej: when someone under their protection is killed, they begin to mourn for him like a mother for her son. Elsewhere we have as assertion of their strength:

These cursed mountains of Deçici  
May they split in four and mourn with me.

According to the *Fjalori enciklopedik*, the strength of the fairy-cult in Albania and the Balkan peninsula as a whole suggests that in the *Zana* we are dealing with a local pre-Hellenic divinity. Konica considers the *Zana* to be the friends of Albania. Other mythological Albanian beings like the *shtojzovallet* and *jashtësmet* also belong in this category. A journal with the title of *Zana* was published in Durres in 1914.

Lit: “*Visaret e kombit-4*”, Tirana, 1937; “*Rapsodi kreshnike*”, Tirana, 1991; “*Fjalori i mitologjisë*”, Tirana, 1987; Konica. Faik, “*Vepra*”, Tirana, 1993; Koliqi. Ernest, “*Vepra I*”, Prishtinë, 1996; Tirta. Mark, “*Qënie mitike te shqiptarët dhe paralele të lashtësisë iliro-trake*”, “*Gjurmime albanologjike*”, Prishtinë, 1997, nr. 27; Çausi Tefik, “*Fjalor i estetikës*”, Tirana, 1998; Sokoli. Ramadan, “*Gojëdhana e përrallëza të botës shqiptare*”, Tirana, 2000 etj.

**Zefkli:**

Person who enjoys *aheng* – *zefkë*

Ency. This form is used by the Albanians of Macedonia.

Lit: Murtishi Kaim, “*Ladorishti, histori dhe tradita*”, Strugë, 2001 etc.

**Zë:**

Voice. The most ancient musical instrument of humankind.

Ency. In the north *za*, in the south *zë*. In the terminology of folk musical practice voices are classified as thin or thick, or feminine and masculine. Voices were similarly classified in the case of the *bicula* of antiquity, especially those of Apollonia, where one tube produced a thick/masculine sound, and the other a thin/feminine one. This is borne out by a number of archaeological discoveries. However, we have cases such as, for example, the *këngët piskë* (shrill songs) of the north, where the highlanders sing “as though pitching their voice at the very dome of the sky”. Konica also mentions: voices are generally loud but we also have thick voices, which the people call *zëgomari* (donkey-voiced, braying). According to Munishi: there is a cult of loud voices in Albania. Some popular sayings regarding the singing voice include:

- “*Dëgjohet tre sahat larg*”

He can be heard three hours away

- “*Zë aq i fortë sa fik dy llampa në odë*”

A voice so loud that two lamps in the room went out

- “*Zë që dredh trarët e shtëpisë*”

A voice that shook the beams of the house.

- “*Kur knojke, toka gjëmojke*”

When he sang the earth trembled

- “*Gurgullon zëri*”

## Gurgling voice

- “*Kangën po e di po zani s’po m’shko*”, Drenicë, Kosova

I know the song, but I have no voice to sing it.

- “*Sofra ta rrit zanin*”, Drenicë, Kosova

At table the voice grows stronger.

There is another popular expression: My voice trembled like a nightingale’s. The works of Ismail Kadare contain the word *zëcamunxë* (piping voice). Turning to the Albanian press, before the Second World War there was the newspaper *Zëri i Korçës* (The Voice of Korçë), during and after the Second World War *Zëri i Popullit* (The Voice of the People), published in Tirana, *Zëri i Vlorës* in Vlorë, and the Arberesh newspaper *Zëri i arbëreshëve*, published in Calabria, Italy.

Lit: Sokoli, Ramadan, “*Gjurmime folklorike*”, Tirana, 1981; Ceka, Neritan “*Apolonia e Ilirisë*”, Tirana, 1982; Konica. Faik, “*Vepra*”, Tirana 1993; Munishi. Rexhep, “*Mitet dhe kultet mbi muzikën përmes frazeologjive popullore*”, “*Gjurmime albanologjike*”, Prishtinë 1997, nr 27; Çausi, Tefik, “*Fjalor i estetikës*”, Tirana 1998, Kadare. I, “*Vjedhja e gjumit mbretëror*”, Tirana 1999; Tase, Pano, “*Ç’u këput një yll*”, Tirana, 2001 etj.

- Zëbukur:** Term from folk musical practice.  
Ency. With a beautiful and sonorous voice
- Zëçjerrë:** Term from folk musical practice.  
Ency. With an unpleasant and rough voice,
- Zëdredhur:** Term from folk musical practice.  
Ency. When a voice is using vibrato.
- Zëëmbël:** Term from folk musical practice.  
Ency. Singing with a warm and sweet voice.
- Zëmadh:** Term from folk musical practice.  
Ency. With a very loud voice that can be heard far away. Also in the form *zëgërnetë*, with a voice like a clarinet.
- Zëth:** Neologism.  
Enc. *Zëth* signifies a weak voice, and was invented by the poet Naim Frashëri. The word is also found in the poetic compositions of Lasgush Poradeci.

**Ziejmë:** See: *iso*.

**Zigulka:** Violin.  
Ency. This form may be encountered in the musical practice of the Albanians of Ukraine. See: *dhjoli, qemane*.

Lit: Voronina i, Domosileckaja M, Sharapova L, “*E folmja e shqiptarëve të Ukrainës*”, Shkup, 1996.

**Zile:** Folk musical instrument with a fixed pitch.  
Ency. The first instance of the word in print is in Th. Mitko’s *Bleta*. *Zile* may be single or double. A *zile* is double when one smaller bell is fitted inside another, larger one. The instruments are usually attached to livestock in herds and are made of a special alloy of copper, brass and zinc, etc. Ludwig Bettner, the Austrian Consul in Janina (Ioannina) in 1872, wrote in a report entitled “The Geographical, Historical and Ethnographic Configuration of Epirus in 1866-1872, in the Vilayet of Janina”, that copperworking was well-developed in Përmet, where craftsmen made vessels of all types, and especially church-bells, weighing 50 oka, and *zile* and *këmbore* large and small. As a rule there is a correspondence between the external shape of the *zile* and *këmbane* and that of the *xhubletë*, a piece of clothing worn hung from the shoulders by two long straps, only used by the Albanians of the perialpine zone. Albanian ethnomusicology has also observed the phenomenon of “block polypentatonicism” in *zile*. The term is used extensively in the literary works of Naim Frashëria:

*Ku mërzen cjapi me zile,  
atje i kam mentë e mia.*

Where the belled goat takes the shade  
There does my thought take its rest.

In the *Kanun e Labërisë*, Chapter 26, paragraph 438, subparagraph 1, we find: The sheep with the *këmbore* and the goat with the *zile* lead the flock of sheep and herd of goats, and they shall have large bells. As has been noted, the music of these bells is the eternal music of the Albanian countryside.

Lit: Tole. Vasil S, “Folklori muzikor-strukturë dhe analizë II”, Tirana, 2000; Gjergji, Andromaqi “Ligjërata për etnologjinë shqiptare”, Tirana, 2001, Adhami, Stilian “*Përmeti dhe përmetarët në udhëpërshkrimet e të huajve dhe kujtimet e popullit*”, Tirana, 2001, p. 32; Elezi, Ismet “*Kanuni i Labërisë*”, Tirana, 2006, p. 160.

**Prophet birds:** Alb. *Zogjtë fatidikë*. Birds that can foretell the future by their songs and their singing.

Ency. The nightingale and the cuckoo are known to our folklore as prophet birds, that by their song foretell the fate of others. One of the earliest references to the cuckoo as a bird of prophecy in the ballad of “Kostadin and Doruntinë”

“Ç’ka kan zojt si po flasin  
Thon: Qysh hec i vdekni me t’gjallin?  
Shuj moj motr Zotyn të vraft,  
Nuk kan zojt tjetër zanat”.

What’s wrong with the birds, what are they saying:  
They say: When did the dead and living walk together?  
Silence, sister, lest God smite you,  
No other calling have the birds.

One place where the nightingale appears as a prophetic bird is in the legend about the birth of Scanderbeg:

The mother of Scanderbeg was pregnant. One night before Scanderbeg was born, she had a dream that she was walking about the mountains of Albania. It was a summer’s day. The countryside was full of greenery. From that high mountain she saw all Albania lit by the sun. A graceful nightingale came and struck the mother of Scanderbeg on the right arm, singing a song of great beauty. Scanderbeg’s mother immediately fired a rifle and she was afraid and woke from sleep. The following day Scanderbeg was born. Ferizaj (Uroševac), Kosova.

Jeronim De Rada collected the folk songs of the Arberesh of Italy, which he published as *Rapsodi të një poeme shqiptar*. One of these songs in this collection mentions a prophet bird.

*Fërshëlluan di zoge,  
një përtei, një përkëtei,  
foline njera jatëres:*

Some birds were warbling  
One here, and one over there,  
They spoke to one another.

Furthermore, those who believe that the birds have the power of prophecy on the first day of Summer are accustomed to bind the



mouths of animals or fowls so that they cannot spoil the harvest.

What are they doing there?  
Binding up the birds' beaks.

The following folk poem speaks of the prophetic powers of both the nightingale and the cuckoo.

Winter leaves, spring arrives,  
Comes the spring, the May in blossom,  
The Basil and the Rose,  
Listen to what the nightingale says:  
Spring has come, apple blossom  
Good health to you and summer clothing.

Why aren't you singing, lonely cuckoo,  
Why aren't you singing?  
When the summer comes  
When the mountains are in leaf  
Mountains in leaf, fields of flowers  
Fields of flowers, villages of heroes  
Villages of heroes, streams of brides  
Streams of brides, girls on the green,  
Then shall I sing.

According to Tirta: prophet birds are like heralds, helpers for the deeds of heroes when they are in danger. Greek mythology mentions the Greek soothsayer Melampous, who was able to understand the language of birds and animals. Imitations of the songs of prophet birds may be encountered in pieces of isopolyphonic music.

Lit: "Gjurmime albanologjike", 1/1971, Prishtinë; Çabej Eqrem, "Studime gjuhësore-V", Prishtinë, 1975; Arapi Fatos, "Këngë të moçme shqiptare", Tirana, 1986; "Lirika Popullore-I", Tirana, 1988 etj.

### Songbirds:

Alb. *Zogjtë këngëtarë* Family of birds capable of producing sounds and melodies by their singing.

Ency. According to the *FESH*: the songbirds found in Albanian are predominantly of the thrush and nightingale families for instance: the Song Thrush (*Turdus philomelos*), the Nightingale (*Luscinia megarhynchos*), the Great Reed Warbler (*Acrocephalus arundinaceus*), the Robin (*Erithacus rubecula*), the Goldfinch (*Carduelis carduelis*), the Rock Partridge (*Alectoris graeca*), etc. These birds have an vocal organ known as the syrinx, which is

capable of modulating sound with great rapidity. It should be noted that some songbirds sing very short melodic motifs, while others are capable of songs several minutes long, for instance the skylark. Naim Frashëri provides a panorama of songbirds.

The partridge sings with delight, and the bird with desire,  
The cuckoo with a smile, the nightingale with sweetness,  
I long to be where the rose opens its petals,  
I wish I could be there, where it is loud with birdsong.

According to the *FGJSSH*, the nightingale is known as the finest singer of all the birds.

March is out, and April's here  
By firman sings the nightingale

Of the songbirds, the nightingale and the “shepherd bird” (skylark) do not migrate. Birdsong, particularly the song of the nightingale, is imitated in the instrumental music of the *saze*, as well as in certain unusual pieces of iso-polyphony. One example is the imitation of the song of the nightingale by violinist Ethem Qerimi. L. Poradeci calls it the “nightingale of spring” – a qualifying interventional adjective

Lit: Frashëri Naim, “*Vepra 1*”, Prishtinë 1978; “*Fjalor i mitologjisë*”, Tirana 1987; “*Lirika Popullore*”, Tirana 1988 etj.

**Zumare:**

See : *pipëza*.

Ency. This term is used in the north of Albania, predominantly in Shkodër and Lezhë

By the shady oak tree  
A lad is singing a song  
Shepherd, play the *zumarë*,  
Maids join in the dance.

In 1936 the author Ernest Koliqi wrote the short story “Gjo’ Mala’s Six-Holed *Zumare*”, inspired by the magnificent playing of centenarian Gjo’ Mala of Dukagjin. Among post-1950 performers on the instrument are Haxhi Saldi from Shkodër, Elez Selimi from Oblikë, Shkodër, etc.

Lit: Revista “*Shejzat*”, Nr. 9-10/1960

**Zurna:**

Common designation for the *curle*.  
Etym. From Persian *surna* (*sur* + *ney*)

This form is encountered in the IP zone of South Albaina. It is found in Albanian iterary poetry, for instance in Noli:

Hosanna, O liberator, Messiah, hosanna!  
 Strew the way with flowers, bays and palmleaves  
 Sound the trumpets, drums and zurna  
 Shout full-throated: Hosanna, hosanna!

**Zurnaxhi:** Folk musician, perfomer on the zurna,  
 Ency. This term is use in the IP zone and throughout Albanian  
 Famous *zurnaxhi* from the Fier of the 1920s included Pasho  
 Morava, and from Lushnjë, Aqif Hamiti and Petraq Gjini, etc.

**Zvura:** A sub-type of the *fuzë*.  
 Ency. This term is used in Filat, Çamëria.

**Zyko, Demir:** (Gjerbës, Skrapar, 1911 - Skrapar, 2 July 1992)  
 Distinguished folk singer of the Tosk iso-polyphony of Skrapar.  
 Ency. He sang folk songs from an early age, chiefly at weddings,  
 but became popular at the beginning of the 1960s as a singer with  
 his own group, consisting of Mehdi Kushe, Shahin Çinarin, Nexhet  
 Hebibasi and Agim Carkonji, with whom he performed the famous  
 song *Mbeçë more shokë mbeçë.*, mentioned by Ismail Kadare.

“I had read many books and had left behind many people I loved,  
 whose appearance I could recall in order to forget the Chinese  
 desert and the nightmare. Well, at that moment of abstraction  
 something else came to mind: not a work of literature, not the  
 memory of friends and family, but instead, a song. It was an old  
 folk song from Qabe Bridge. I think it was this particular song that  
 I remembered because we were flying right above the region where  
 the Albanian soldiers serving amid the sands of Yemen had built  
 that pyramid.

Wait for me, my comrades, wait  
 Beyond the Bridge of Qabe.

Actually, it wasn't quite like that. I started to sing the song to  
 myself, and since I quickly forgot the people right beside me, I  
 began to sing another like someone who needed oxygen!”  
 Demir Zyko participated in almost every significant national  
 folklore events until 1983, when he retird from the stge for health  
 reasons. In the 1970s he recorded a number of iso-polyphonic  
 songs from Skrapa and Toskëri in general for Radio Tirana and the  
 studio of the Institue of Folk Culture in Tirana, including: “*Mbeçë*

*more shokë mbeçë*”, “*Ju, o malet e Skraparit*”, “*Tridhjet e nëntë mos ardhsh kurrë*”, “*Mëmëdheu*”, “*Gjezdise Europën*”, “*Një mëngjes me natë u ngritsh*”, “*Sa e lumtura kjo ditë*”, “*Kapinova rrëzë malit*”, “*Më rite nënë më rite*”, “*Moj syzezë sy mëshqerë*”, “*Panarit o zog pëllumbi*”, “*Nëntori 28*” etc.

He was awarded the *Naim Frashëri* medal for his services to music, and in 1978 was awarded the title of “People’s Artist”. The particular quality of the songs he sang, along with the fact that his style of singing, as *marrës*, imparted a strongly instrumental character to the song, rendering them both highly distinctive and very challenging to perform. After his death on 10 October 1997 the *Demir Zeko* Cultural Centre was founded in Skrapar, as well as a polyphonic group which continues the Skrapar song tradition he embodied. A CD of selected polyphonic songs by his group was released in 2004.

Lit: Zojzi, Rrok “*Dasma në krahinën e Skraparit*”, buletini i shkencave shoqërore, 1958, nr. 2, fq. 220-232; “*Jehona e Skraparit*”, 13 Korrik, 1979; Kadare, Ismail “*Autobiografia e popullit në vargje*”, p. 4-5, Tirana 1980; Çelibashi, Tomorr “*Mesazhi i këngës popullore të krahinës*”, gaz. “*Jehona e Skraparit*”, 1987, 11 Dhjetor; Resuli, B “*Përse po harrohen këngëtarët popullorë*”, “*Kombi*”, 1993, 14 shtator; Ukcama, Ndue “*Demir Zyko legjendë e këngës së kurbetit*”, “55”, Tirana, 2000, nr. 118, 19 Maj, p. 20; “*Plaku i këngës*”, Tirana, 2002, p. 300; Sinani, Shaban “*Demir Zyko, monumenti i polifonisë shqiptare*”, Ballkan, Tirana, 2002, nr. 61, 20 mars, p. 19; Kasoruh, Naxhi “*Viti i Artistit të Popullit Demir Zyko*”, Dielli i Tomorrit, Nr. 29, Shtator, 2006, p. 8 etj.

**Zh-zh-zh:**

Term from folk musical practice.

Ency. This sound represents the buzzing of bees. It is used quite extensively in iso-polyphonic music of a ritual nature.

**Zhingla:**

Decorations attached to folk costume, on the head, neck or chest.

Ency. *Zhingla* are predominantly decorations worn by women, that shake and strike one another during dancing to produce a characteristic sound. It has been demonstrated that *zhingla*, small bells used for decoration as well as having a rhythmic or musical function, were worn by Illyrian women around their necks. These include the golden necklace from the Dyrhachium necropolis, end of the 3<sup>rd</sup> century BCE; the golden earring from the Dyrhachium necropolis, 2<sup>nd</sup> century BCE; the necklace of stone beads, Meso-Neolithic, found at Blaz, Mat; the golden earring with Eros in flight found at Selcë e Poshtme, 230 BCE; the bronze torc

from the Albanian graveyard of Koman, 7<sup>th</sup>-8<sup>th</sup> century CE; the golden earring from Shishtufina, Tirana; 8<sup>th</sup>-9<sup>th</sup> century CE; the silver necklace from the Albanian necropolis of Rehovë, Përmet, 9<sup>th</sup> century CE; the golden earrings and necklace from the Albanian graveyard at Krujë, 7<sup>th</sup>-8<sup>th</sup> century CE. The Albanians of Macedonia use a string of small bells hung around the neck of a horse. The term *perishane* is encountered in the north, while in the south the form *perushane* is used for all the decorations worn by the bride on the day of her wedding. In Shkodër the large pendant worn by the bride and made of gold and silver coins linked by filigree is called *dupja*.

Lit: Dizdari Tahir, “*Fjalor i orientalizmave në gjuhën shqipe, fjalët me prejardhje nga persishtja*”, tek “Perla”, 2004/1, p 24; Ludvig von Thalloczy, “*Illyrisch-Albanische Forschungen I*”, Munchen und Leipzig, 1916; Ceka Neritan, “*Ilirët*”, Sh.B.L.U, 2000 etj.

**Zhybil:**

See *pipëza*.

Enc. This term is used in the Durrës region.



