

Shkodra's "Heng" and its preservation by Gjakova's "Aheng"



Cultural Studies

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Abstract

At least 300 of 393 "Heng's" songs were recorded during 1955-56 years today anyone can find, hear and record in city of Gjakova. This is a reason why Gjakova and gjakovars considered a big and strong guardians of Shkodra's Heng songs. All our tradition, not just Gjakova's, is very lucky because Shkodra's Heng songs arrived in Gjakova before year 1955, because after, all these songs were recorded in cleaning variants, without barbarisms. Today, we have a priceless value, the complete – Shkodra's Heng, cleaned and recorded, but we lack "Heng's" songs in their original version - the first version until 1955, almost all the songs of Shkodra's "Heng" not only that had already "arrived" in Gjakova, but they have been regularly played over 30 years by the band of Ymer Riza. So, today, you can hear only in Gjakova, for example the song, "Luljaprej lules ban ferk" ("Not two flowers are the same") and absolutely not in any other Albanian cities. Based on the archival documentary research, the analysis of songs creation time and musical activities of Shkodra and Gjakova's music bands and the data collected in the field, the first song carried from Shkodra's "Heng" and inserted in Gjakova's music (there was no organized 'heng' at that time) was brought from Shkodra around the beginning of the 19th century by Hamëz Kovaçi – Çarkaxhiu, who is also considered as the leader of the first Gjakovataif, in the first half of the 19th century, and a close friend to Kolë Qorri.

It is well known that Shkodra and Gjakova represented two centers, where the similarities between them as well as the mutual influence, were more emphasized compared to other Albanian cities. Even historians think their division into two different states by a boundary was unjust, as these two cities were considered as a single tissue. The city of Gjakova, although outside the formal territory of Albania, has had more similarities in all aspects with Shkodra than with any other city in Kosovo. This counts also to the field of music, particularly to "Aheng" that these two cities have cultivated for centuries, although one of them being about 1400 years newer than the other.

People of Gjakova have been so wise as to know how to pick up positive values from a city with more tradition, including the songs. This reception that I would prefer to call as "a loan of musical cultural tradition" was affected by the first trading relationship, and it was this relationship that has also helped spreading the songs. Thus, songs as a folkloric unit, circulating from one city to another, were created in new variants. Borrowings of Shkodra's songs and not only from Shkodra, creation of their variants and creation of new songs by Gjakova's authors, made the city of Gjakova become one of the musical cultural epicenter by the beginning of 20th century. In this context, the city of Gjakova is a wonderful starting point for versions of songs but also for the preservation of the original, specific singing way of these songs, which was not possible in certain periods in their place of origin.

In the last eighty years of the 20th century, the old songs of Shkodra's "Heng" were interpreted more and better in Gjakova than in Shkodra or in the place of origin. Moreover, the songs of Shkodra's "Heng", on the pretext of their cleaning from atrocities and non-Albanian words, were damaged, being dismantled from their original, especially in the period after 1990's and even earlier. Many Shkodra's eminent singers known for their wonderful performances, sang and recorded songs of Shkodra's "Heng", "improved or corrected" and not in their original versions. Then, these new versions were spread and became popular, but some old original versions were forgotten.

Shkodra's "Heng", as a cultural institution started to be established since the second half of the 18th century, and during the first years of the 19th century, initially, by "taif-s"²³ of Molla Hysen Dobraqi²⁴, and a bit later by those of Mehmet Shllaku from Vukatana, followed by Kasem Xhurri's, etc. Also "taif" of Mehmet Shllaku with Halil Tophana (1793-1878) as a singer have greatly contributed to build the castle called "Shkodra's Heng". A bit later, Kasem Xhurri (1837-1887) was the one that began more seriously to complete Shkodra's

"Heng", based on Makams and thus becoming the first reformer of "Heng". Marku i Kranjanes (1840-1902) will be the second reformer. In order to make "aheng" as more as national and Albanian, Kasem Xhurri removed from the melody, the so-called "Byzantine" contents, by inserting inside it the characteristics of the dance or singing dance, and that's why he is considered as the first reformer of "Heng".

Marku i Kranjanes is considered to be the second reformer of the Shkodra's "Heng" because he has intervened in interpretation, by removing the moan of dervishes, the same as to Ilahis or religious music²⁵.

Kasem Xhurri borrowed many songs from other Albanian cities, but as he had lived and worked in Turkey (Istanbul, Izmir) and in Tunis he also brought songs from Turkey, Arabia, Russia, etc. and after he adapted them for Shkodra's "Heng", he orchestrated and began to propagate them. K. Gurashi (1880-1971) writes that "many songs were adapted by K. Xhurri for Shkodra's 'Heng'"²⁶. A merit in completing "Heng" songs goes also to Zef Buba (1830-1890), who included Central Albanian songs to Shkodra's "Heng" that are followed and associated with "jaranina"²⁷. "Heng" (or "Eheng" as it is preferred to be called in Shkodra) is created from songs with different backgrounds. The basis of these songs was obviously Shkodra. These were followed by songs of Central Albania, songs from Gjakova, oriental songs, and finally songs originated from other countries including Russia, Bulgaria, etc.²⁸

However, neither during the time of Xhurri nor of Kranjana, it was not possible to record "Heng" songs since the technology did not allow such a thing. Kasem Xhurri, a famous harmonist of that time, "shkodranized" and stylized over 60 different songs, and later, many of them "accidentally" or "intentionally" "took" the lyrics of Kol Gurashi²⁹.

²³ Zija Shkodra – Albanian guilds (15th -20th century) Albanian Archive of People's Republic of Albania, Tirana, 1973, Musical Taifs – pg. 207 - Taif-s of the musicians are worth mentioning as small primitive forms of craftsmen. This group of 5-10 distinguished instrumentalists which recall us either the German "Mensinger -s" or "Meistersinger -s", or French "Trouvère -s" (XII-XIII century), or Italian "Troubadour -s" (North Italia) or the Italian ambulant "Bard -s", was present in several regions of our country since XVI-XVII century (Elbasan taifa dating since 1606 year).

²⁴ Isa Alibali – "In Shkodra they all sing" PH "Idromeno" Shkodra, 1997, page 22.

²⁵ Ferid Bala – "Songs and singers from Shkodra" – manuscript

²⁶ ICAAS (Institute of Cultural Anthropology and Art Studies) – Dossier no.12/9 – Personal notebook of Kol Gurashi – manuscript.

²⁷ Ferid Bala – quoted piece - manuscript

²⁸ The melody was usually borrowed from these songs while the lyrics were written by Shkodra's writers. And as such, the song became the part of "Heng" while the song was also marked below "to be sung after the voice, for example Volga, Volga". See Nazif Mamaqi-Waves of Vjosa – Printing house "Tirana", 1923.

²⁹ Ferid Bala - ibidem – In page 18, Selami Tabaku wrote - Quotation - "According to Kolë Gurashi in page 18 of his book "Shkodra of fathers", Kasem Xhurri, Stylized and shkodranized 60 songs, among which, to be mentioned are ", "Nji tubë drandafille po t'i çoj" (I am sending to you a bunch of roses), lyrics by Gjon Çela, "Të kam dasht edhe të du" (I keep loving you) lyrics by Kolë Hila and "Dy bylbyla tuj këndu" (Two singing nightingales), lyrics by Kole Gurashi . And surprisingly, Tabaku continues in this book – "most of the songs have words of Kole Gurashi " . Viewed in terms of time , there is no possibility of adapting the melody of songs by Kasem Xhurri with the lyrics by Kolë Gurashi during the time when Xhurri was alive , because when Xhurri died in 1887 - Kole Gurashi was just a child of 7 years old. Replacing of lyrics could be made only after the death of Xhurri . In this case we face the dilemmas: 1. If lyrics were changed (there is nothing wrong here) how were the lyrics of first songs variants before changing of the lyrics, and how the changed lyrics, which bear today the name of Kolë Gurashi resemble with the original lyrics and 2. Is it possible that the same lyrics were not changed at all (apart from any small change of any oriental word) and the same ones to bear the name of " a new author " who in this case would be Kolë Gurashi. All these are just questions that arise spontaneously and assumptions which, in fact, is likely to be very true .

Some of Xhurri's band members were a violinist called Kola i Qorres³⁰, Temo Darja with tambourines and Marku i Kranjanes, a singer. After Xhurri, "Heng" and its songs will continue to be cultivated by Shtjefen Shahiri-singer, Simon Marketa with harmonica, Kola i Qorres with violin and Beçuk Kavaja with tambourines. But neither this group did not manage to record songs on disks or tapes.

Only in the years 1903-1910, two famous singers from Shkodra will be the first to record on gramophone discs and both will be known by the nickname "Qorri": Shtjefen Jakova-Qorri (1862-1928) and Muhamet Hafiz Gogoli-Qorri (1890-1899 - 1949)³¹. These two singers will be the first to record their voice on gramophone disks, and the first disks had the inscription "The band of hengists and shahirs". The most popular discography companies at the time were two: "Odeon" and "Columbia". After them, various singers such as Kol Gurashi, Paulin Pali, Shuk Priftit, Kel Sata, Pjeter and Nush Bushati and many other singers, recorded on gramophone discs in the years 1937 and 1942.

"Eight representatives of 'Odeon' society went from Shkodra to Tirana and took up to three hundred Albanian songs for gramophone", 'Leka' magazine wrote³². For the same reason, other well known singers of the time, such as Peter Nush Bushati, Kol Lufi, Balto Luka and Paulin Pali, who knew well the National Albanian music, went from Shkodra to Tirana. Besides them, a very important recording was made by Jak Kakarriqi with his "Heng's" band which were taken later from IAKSA and are preserved until the recent times³³. Thus, a good part of "Heng", was recorded on discs or tape but separately. Recording and complete registration of Shkodra's "Heng" was made only 10 years after the SWW.

In the years 1955-1956, Shkodra's "Heng" undergoes the third and the last reform. The third reformers will be exactly Kol Gurashi and Paulin Pali, as the most important, as well as Abdullah Grimci and Tef Pali, who, by Kol Gurashi's initiative, formed a fundamental orchestral formation and started recording Shkodra's "Heng". 393 "Heng's" songs were recorded during these years. But, before being recorded and registered, with the purpose of clearing their lyrics from turkisms, arabisms and other non- Albanian words, the vast majority of songs lyrics were partially replaced.

As stated above, this is clearly proved by the dossier No. 12/9 of Kol Gurashi in IAKSA . With a few words, this initiative has been perfect as such. But Kol Gurashi himself will write in this dossier that: "..... my goal (our – B.A.) was cleaning of some lyrics from the Turkish words, from symbols that allude to Oriental influences, which oppose the moral of our people, with the general spirit of the Shkodra's folk songs... The lyrics were dedicated to beautiful girls, flowers, beauty of nature, which were the main topics³⁴".

³⁰ In the first taif of Gjakova, around 1835-40 led by Hamez Kovaçi, Kole Qorri was also part of it. But, there is no data that Kola i Qorres and Kolë Qorri were the same person. About Kola i Qorres, besides his full name Kolë Simoni, it is much known, while much less about Kolë Qorri from Gjakova.

³¹ F. Bala-ibidem- There are no accurate facts about Muhamet Gogoli's birthday. It is said he was born around 1890-1899 and he got his nickname "Qorri" from a serious illness that blinded him when he was a very small child. As he was a man of religion and one of the most prominent hoxhas in Shkodra, he also possesses a religious title of Hafiz. Muhamet Gogoli, son of Durr (Abdurrahman – Durr) Gogoli came from a very wealthy family in Shkodra, but, ironically, after his death in 1949, his wife Zade - Jukaj- Gogoli became one of the most popular lament singer in Shkodra, because she also added her pain for her son who had died at a very young age away from her and his family in exile, to the lamentations dedicated to the deads against a fixed fee.

³² Magazine "Leka", year I, No. 1, dated January 17th , 1930, - "Kronikë e tanishme" (Current Chronicle) - December 1929, January 8th , 1930, page 28.

³³ Sound Archive of ICAAS –period from 1963 to 1965.

³⁴ ICAAS -File no. 12/9 – Personal Notebook of Kol Gurashi - manuscript

Undoubtedly, the discussion about the very good purpose of these personalities of folklore and music is out of question, but, unfortunately, none of them had thought about songs, their first original versions! Previous discs recordings of “Heng’s” songs have already been spreaded out everywhere and because only few copies (discs) have been made and much less songs than “Heng” repertory contained, they have hardly been found. With the development of technology, with the introduction of the new gramophone design, the discs with different rounds number began to become obsolete by the brand new gramophones. Now, gramophones and respective discs could be found only at some archives, passionants or Radio Tirana and Radio Shkodra.

Recording of songs in the first variants, cleaning their barbarisms and their re-recording should have been "the route" of this “Heng” reformation. Today, we have a priceless value, the complete – Shkodra’s Heng, cleaned and recorded, but we lack “Heng’s” songs in their original version - the first version. But, thankfully, until 1955, almost all the songs of Shkodra’s “Heng” not only that had already "arrived" in Gjakova, but they have been regularly played over 30 years by the band of Ymer Riza³⁵. So, today, you can hear only in Gjakova, for example the song, “Lulja prej lules ban ferk” (“Not two flowers are the same”) and absolutely not in any other Albanian cities³⁶.

Based on the archival documentary research, the analysis of songs creation time and musical activities of Shkodra and Gjakova’s music bands and the data collected in the field, the first song carried from Shkodra’s “Heng” and inserted in Gjakova’s music (there was no organized ‘heng’ at that time) was brought from Shkodra around the beginning of the 19th century by Hamëz Kovaçi – Çarkaxhiu, who is also considered as the leader of the first Gjakova taif, in the first half of the 19th century, and a close friend to Kolë Qorri.

A "loan", more massive in number of “Heng’s” songs, was brought during the following period from the second half of the 19th century until the end of the 20th century. Based on what was above said, the transfer of songs from Shkodra to Gjakova can be divided into four stages or different periods of time:

1. The period of the second half of the 19th century (1850-1900) - Kasem Xhurri’s;
2. The second period covers the period, so-called, before Y. Riza (1900-1930) - Palok Kurti’s;
3. The third stage is the golden period of Ymer Riza (1930-1960) – arrival of songs that eventually were not brought before, but also some Gjakova’s songs were delivered to Shkodra, and
4. The fourth phase includes the period after the death of Ymer Riza (1960 onwards) - when only variants and variations of “Heng’s” songs were brought and none of Shkodra’s old “Heng songs”.

Thus, the three first stages or periods were crucial, and most important for transferring Shkodra’s “Heng” songs to Gjakova. The fourth stage marks the borrowing of variants of Shkodra’s “Heng” songs and no songs from the authentic Heng?!

The first period marks the transfer of a fewer number of songs, since the transfer way was more difficult and limited. Hamez Kovaçi, Kolë Qorri, Jahja Xharra, Ibrahim Hoxha, Ramadan Ganga, Dahim Patoku, Ukë Vraniqi, Din Bakija, were the well-known “ahengists” of this period. The songs created and adopted by K. Xhurri are also songs of this period. There are many more loans during the second period.

³⁵ Classification that Spiro J. Shetuni makes about Gjakova singing and music as of "Middle Albania style" is based on music and songs recorded after 1962 when the musical band "Hajdar Dushi" was formed, the time when the city of Gjakova launches a new spirit of music, introducing new formations unknown until then. In fact, music and singing of Ymer Riza band had almost the same features with the singing and music of Shkodra’s “Heng”, but since there were no recordings, the author in question, has classified the music of Gjakova as Central Albania style with which the singing after 1962 is matched.

³⁶ In publications volume 11- Collectors of folklore, titled Folk songs from Shkodra of the author Kasem Taipi, this song is titled " Vjollcë emnin ta kam njitë", (I named you violet) and has the number 177, pg.213-214, Tirana, 1998.

Those who made the transfer of Shkodra's "Hengu" in Gjakova during this period were Ymer Tullumi, Niman Dervish-Molla, Fejzi Zeka, Adem Babalia, Niman and Beqir Baraku, Jahja Xharra, etc.

Undoubtedly, the most important person who brought Shkodra's songs to Gjakova is the well-known creator Palok Kurti, who, after an invitation that Bajram Curri made to him, he stayed in Gjakova for about a year during 1917 -1918. He, noticing the great desire and passion of people of Gjakova for city music and songs, gathered up dozens of young musicians by explaining, singing and clarifying hundreds of different popular Shkodra's songs. P. Kurti also created a music band in 1918 in Gjakova, and it would become the first music band (woodwind) throughout Kosovo. A few months later, also in 1918, Kurti started the second orchestra in Vushtri which was named the Orchestra of the Albanian school of Vushtri.

Palok Kurti, besides exercising the band instrumentalists³⁷, he taught them almost all the Shkodra's songs to which they were interested, beginning from the older songs that Kasem Xhurri with his friends had adopted decades earlier, songs like: "Nji tubë drandofille po t'i çoj", (I am sending a bunch of roses to you)³⁸, "Dy bilbila tuj këndue", (Two singing nightingales)³⁹ "Të kam dashtë edhe të due" (I keep loving you)⁴⁰ etc., as

well as those after Kasem Xhurri's period such as: "Në zaman t'njasaj furie"⁴¹ (At the time of that fury), "Si vjen devri vjen zamani"⁴² (Live your life as time brings it) and up to those newly created, such as the flowers song, better known as "Sillet moti për së mbari"⁴³ (The year turns luckily), which, after creating and singing it in bed, his creator Mark of Kranjanes had died, then the song "Arkavan me bojë përmallë"⁴⁴ (Lilac of longing color) of Simon Çurçia, created in 1908 in honor of the Congress of Manastiri (today, city in Macedonia), where it was decided about the Albanian alphabet and his efforts to create one verse for each letter, but in fact, due to the nature of the letters, he had failed to meet all the letters so he had managed to create only 28 verses (not for all 36 letters) starting with "A"

*"Arkavan me bojë përmallë/ Shpendi ban pushim tek ti.....
"Lilac of longing color/ the bird rests beside you"*

up to the last verse which begins with the letter " Z "

*"Zuna fill me arkavan/ t'gjitha në rend me i vu desht/ Elbaroza du'l tamam....
"I began with a lilac / wished to put all them in line / Elbaroza fitted perfectly..."*

and many, many other songs.

³⁷ Upon his return to Shkodra, Palok Kurti, in September 1918 writes the march titled "Farewell to Jakova" which will be executed by a band in downtown Gjakova from where P. Kurti will be heading to Shkodra, followed by the sound of the march composed by him and played by the band and by the thousands of citizens who had come to thank him and greeting the great friend and composer from Shkodra. The original music score paper of four pages of this march is preserved in the archives of Albert Kurti, Palok Kurti's nephew, while a copy is also stored at the archives of the author of this article. - From personal communication with Albert Kurti.

³⁸ I am sending to you a bunch of roses

³⁹ Two singing nightingales

⁴⁰ I keep loving you – A song with similar title was also created by Qamili i Vogël, with different lyrics, of course.

⁴¹ At the time of that fury –A song created by Palok Kurti.

⁴² A song created by Hysen Çoku.

⁴³ The same song, in Gjakova is recognized entitled "Vaj moj lule". ("Alas! my flower"). Based on earlier data about Shkodra's "Heng", it is possible that the variant sung in Gjakova to be also the original version, created by Marku i Kranjanes, while the variant sung by L. Miloti, B. Ndoja, etc., to be the modified versions of the original.

⁴⁴ A song created by Simon Çurçia.

Thus, P. Kurti makes de facto "transfer" of all Shkodra's "Heng" to Gjakova including taxims, pesrevs⁴⁵, elifs⁴⁶, amanmedets⁴⁷, yars⁴⁸, lads and dilber⁴⁹ songs, wedding songs, shtregullas songs⁵⁰ (that was not known as a holiday at that time in Gjakova, and neither now), historical epic songs, etc.. So, Shkodra's "Heng" has entered completely in the city of Gjakova in this period, and more specifically in the years 1917-1918 through P. Kurti.

Moreover, the number of thr entered songs in Gjakova was so big that despite all attempts of many musicians, they weren't all memorized⁵¹. Of course, it is not excluded the possibility that some songs (a very few in number) did not become a part of Gjakova's "Heng", either because of lyrics, melodic reasons or for any character or interpretive requirements.

Palok Kurti returned to Shkodra on the 12th of October 1918⁵² and since that day, the singers of Gjakova have interpreted the songs of Shkodra's "Heng" with great success. This, for the simple reason that now Gjakova already had musicians – ahengists, capable of instruments interpretation and singing . That this fact is true, there are recordings of those times which help us, and if you compare for example the singing of Nush Bushati, Shuk

Prifti and Paulin Pali⁵³ himself with those of Halim Sahatçiu, Ahmet Pylla, Qamili i Vogël, Mazllom Mejzini, Hasan Katona, Met Godeni, etc., an authentic researcher will notice an impressive closeness up to the style imitation of singing Shkodra's "Heng" by the Gjakova's singers. In some recordings⁵⁴, music band differs and consequently the ways of interpretation, but in some other recordings⁵⁵, the closeness is so evident that the interpretation of Gjakova's singers may often be confused with those interpretations of Shkodra before SWW.

This indicates that Gjakova had worthy instruments for almost every song whatever it was, such us Jahja Xharra, Ramadan Ganga, Ibrahim Hoxha, Dahim Patoku, Abedin-Din Bakija, Ymer Tullumi Ymer Riza, Ahmet Kola, Sadik-Lata-Murakola-Gërçari, Myftar Gjoki, Niman Dervishi-Molla, Beqir Baraku, Halim Sahatçiu, Cakë Ramadan Qorri, Malush Stublla, Muhtar Qausi-Gjoki, Ahmet pylla, etc.

The third phase was the golden age of Ymer Riza. In the years 1920-1930 as the songs of Shkodra's "Heng" had already entered in Gjakova, the same ones were literally specified and became the mandatory part of "Heng" by being gjakovarized. "Gjakovarism" of these songs means their adoption in orchestral and interpretative terms, to Gjakova sub-dialect and in different rank, compared to those "as per Mekams"⁵⁶ as in Shkodra's "Heng".

⁴⁵ Turk-Pesrev,- a type of instrumental prelude.

⁴⁶ Elif-s, - first songs which Heng begin

⁴⁷ Amanmedet-s – Lament song.

⁴⁸ yar-s – lyrique song.

⁴⁹ Dylber-Pers.-Loved; he who falls in love; pleasant, beautiful, gentle,; in the early meaning – first meaning – a person who loved by someone for example, with the believers the creator Prophet Mohammed, Imam Ali and other Shiite Imams, ashik dies for dylber – for his imam. Later, the same word (these set of words) took on a derogatory meaning like negative meaning for homosexual purposes.

⁵⁰ A dances song with lyrics.

⁵¹ Palok Kurti brought about 300 "Heng" songs in Gjakova but not all "were accepted" by local musicians.

⁵² Palok Kurti was often in contradiction with the Turkish authorities of that time, thus being forced to leave Shkodra for a certain time until the situation calmed down. He rarely stayed without gun in the gun belt and many Turkish soldiers had troubles with him. From here comes his close entourage with Bajram Curri. Two years after his return to Shkodra, on December 31, 1920, Palok Kurti will say farewell to this world. His funeral was attended by 20,000 people.

⁵³ Some recordings of songs, sung by these singers are stored at the personal archives of the author of this article.

⁵⁴ Especially those of Kol Gurashi

⁵⁵ As those of Nush Bushati, Pjetër Bushati, Shuk Prifti, Paulin Pali, etc.

⁵⁶ "Failure" of the order of 12 Makams is a result of the tuning of orchestra instruments that played in the city.

Thus, in the early - 30s, the creation of Gjakova's Aheng, started 100 years ago by Hamez Kovaçi, ends, while the fourth period brings mostly variants of Shkodra's "Heng" songs and, according to the manuscript of Kolë Gurashi and other collectors as Mark Lec Berisha, Sami Repishti, Flora Prenushi, Kasem Taipi, Bik Ndoja, Sait Hoxha, Adam Mani, etc., but also by comparing the songs collected by Qamili i Vogël and Ibrahim Kolçi, it appears that, depending on the certain periods of time, about 70 percent of the total number of Shkodra's "Heng" songs have circulated among Gjakova's Aheng.⁵⁷

Shkodra's yars are an exception (some of them have also been sung in Gjakova), which, due to the specific technical and vocal requirements have been fewer in number, and some songs of declamative type, which due to the mentality created in the city of Gjakova, have been unacceptable⁵⁸. On the other hand, Shkodra has also borrowed songs from Gjakova. Some of these songs are: "Qysh se t'pash mor djal njiher tuj kalu"⁵⁹, (Since I saw you boy going by) "I vu'jtun jam"⁶⁰, (I'm dying away), "Kah dera të erdha"⁶¹ (I came by your door), "Kur nji dit të pash rrugës tuj kalue"⁶² (The day walking down the street), "Kanga e Sarajevës"⁶³, (Song of Sarajevo), "Prej shtëpisë kur jam dalë"⁶⁴ (When I left my home), "Kënga e parë e Ymer Rizës"⁶⁵ (The first song of Ymer Riza), "Këngë për Ymer Rizën"⁶⁶ (A Song to Ymer Riza), "Prej Podrimje po vjen haberi"⁶⁷, (A message is coming from Podrimje), "Kanga e Rexhep Gërçari"⁶⁸, (Song of Rexhep Gërçari), "Kur më del në derë, belin me qemer" (You at the door with a belt in your waistline)⁶⁹, "Shkojnë e vijnë me nxit si era"⁷⁰ (Go and come in a hurry like the wind), "Si dukat i vogël je"⁷¹ (You are like a small ducat), etc. The last five songs were the songs that were sung mostly in Shkodra.

No matter how this thing happened by the Gjakova's singers, consciously or not, the importance of the process of maintaining Shkodra's "Heng" songs is priceless, while equally rare and very unique in its kind is the fact of the creation of variants by Shkodra's people themselves for the songs created by the creators of Shkodra, while the city of Gjakova will thus become the most faithful and fanatic guardian of this property, not only of Shkodra but nationwide. Finally it should be mentioned that three facts are indisputable:

1. For more than a century, being constantly sung, Gjakova has preserved hundreds and hundreds of songs from Shkodra, Berati, Korça, Elbasani, Kruja, Durrësi, Përmeti, Vlora, Kavaja, Ulqini, Dibra, etc., most of which have been gjakovarized during the time;

2. All songs, regardless from which city or area came, were sang in citizen monofonic musical dialect, respectively in musical style of Central Albania, including cities such as Tirana, Durrësi, Kavaja, Elbasani, Prizreni and Peja⁷², and

3. Shkodra's "Heng" songs have been sung according to Shkodra's music style, while their variants which have been created in Shkodra, due to the impact of songs of I. Myzyri, M. Budini, M. Gurra, L. Vini, etc.,

⁵⁷ Gjakova's Aheng can be also called the second Shkodra's "Heng" taking into consideration that the origins of its creation come from Shkodra's "Heng" and that many already "gjakovarized" songs are from Shkodra.

⁵⁸ E.g. The creation "Çka kanë djemtë e ri që n'agim t'drits' vijnë tuj k'ndu" ("What's the matter with young boys that are coming to sing at dawn"), etc.

⁵⁹ A song created by (for now) anonymous creator.

⁶⁰ A song created by Qamil Muhaxhiri alias Qamili i Vogël ("Little Qamil").

⁶¹ A song created by Mazllom Mejzini

⁶² A song created by Qamili i Vogël

⁶³ A song created by Beqir Baraku.

⁶⁴ A song created also by Qamili i Vogël.

⁶⁵ A song created by Qamili i Vogël.

⁶⁶ A song created by Qamili i Vogël.

⁶⁷ A song created by anonymous creator.

⁶⁸ A song created by Jahja Xharra.

⁶⁹ A song created by Ymer Riza.

⁷⁰ A song created by anonymous creator.

⁷¹ A song created by Beqir Baraku.

⁷² According to the division made by Spiro J Shetuni - "Traditional Albanian music-Introduction" Outskirts-press-Denver-Colorado, 2012.

have been given coloring style of Central Albania, thus creating a hybrid sub-style called gjakovar singing. That's why Spiro J. Shetuni classifies Gjakova music as of "Central Albania style".

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