



## Research Article

# Investigation of Sufi music tradition in Kosovo in the 21<sup>st</sup> century with intercultural approach<sup>1</sup>

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### Abstract

The influence of this cultural development and transmission has taken place from East to West, from the Islamic world to the territory of today's Kosovo, where Albanians live densely, through war and religion. Such an interaction took place through intercultural interaction. Interculturality is the exchange and equal communication relationships between cultural groups that differ according to criteria such as ethnicity, religion, language or nationality. Interculturality can be characterized as cultural fluidity and the dynamics of cultural change. In this context, the study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon. We believe that the topic is important and useful because it aims to fill the gap in this field, which has not been sufficiently emphasised, by addressing the problem in a holistic manner, taking into account the contributions made so far by Albanian and other scholars. Our study will cover the whole range of Sufi rituals and traditions in a specific place like Kosovo. Special attention has been paid to musical transcriptions, which have an important place in the study. In this study, the songs with religious motives performed in Kosovo lodges, which are more preferred by the public, will be found and transcribed. In this direction, in the context of field research observation and literature review method were used. The religious music samples compiled in the study were transcribed. In this application, generally used religious genres and their variants were preferred. This collected material was categorised in the context of the related makams. In this context, the influences of different cultures and transfers from these cultures were observed. It can be said that the created Oriental literature influenced the folk art of that country, and as a result, it had an impact on a large number of Albanian individuals who had been in the Orient for different reasons such as labour, migration and education. When these individuals returned to their homeland, they brought conceptual, textual and musical influences with them and added to the existing folk art. When this transfer was accepted by the practitioner community, it was able to settle in the region. Numerous influences on literary texts, melody and musical instruments can be explained in this way. We believe that a comparative study of folklore, ethnographic and ethnomusicological studies in the field of Sufi music in Kosovo will reveal new perspectives on this subject.

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## Introduction

Lodges, madrasahs and even mosques were the places where famous Albanian authors and scholars came into contact with Oriental literature. Later, inspired by this literature, they wrote their own works and translated Persian literature to make this creativity known to Albanians in different periods. The influence of Sufism and sect can also be seen in the

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representatives of the Albanian Alamiyado literature, whose poetry clearly shows the influence of Islamic Sufi elements. We also see the influence of Sufism in music. In the Kosovo tradition, the main musical works are poems expressing deep feelings, in which there is an organic connection between the *güfte* and the compositions written in accordance with these *güftes*. At this point, hymns are works of special importance in lodges. They were transformed into mystic oratorios with dervish dances. For this reason, many researchers have recognised lodges as the only places of poetry and music, as the source from which the knowledge flows. The development of lodges and other Islamic institutions in the Balkans led to the influence of Sufi music in Kosovo as a sociocultural phenomenon.

Throughout history, there has been direct or indirect cultural interaction between societies due to migration, war, trade, etc. This interaction is analyzed with the 'intercultural' approach. 'Interculturality' is "the exchange and equal communication relationships between cultural groups that differ according to criteria such as ethnicity, religion, language or nationality." Jeff Lewis characterizes interculturality as "cultural fluidity and the dynamics of cultural change" (Lewis, 2008, p. 136). 'interculturality' "recognizes the intertwining of difference and sameness" and allows cultural "groups to adapt and adopt new discourses, values, ideas and knowledge systems" (Çukurova, 2023, p. 210). According to Çukurova (2023), in interculturality, "each era has had a different significance and value, and different transfers have taken place in each different period. Commercial and social activities have a great share in this..." (p. 210).

### Importance of the Research

This study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon in 21st century. We believe that the topic is important and useful because it aims to fill the gap in this field, which has not been sufficiently emphasised, by addressing the problem in a holistic manner, taking into account the contributions made so far by Albanian and other scholars. It has been observed that studies on Sufi music creativity in Kosovo are few in number and have deficiencies. This is the reason for our endeavour, which lasted for several years, to carry out a study on our cultural heritage. This topic has the structure of shedding light on the issues related to the creativity of this musical genre and its deeper analyses. This can be seen in the parts that have survived over time as traditional heritage.

### Aim of Study

The aim of the study is to deal with the theoretical and applied concepts of the meaning of the ideal feeling of love manifested through the art of music. Our study will cover the whole range of Sufi rituals and traditions in a specific place as Kosovo. Special attention is paid to musical transcriptions, which have an important place in this study. Our problem is to find and transcribe the songs with religious motifs performed in Kosovo lodges, which are more preferred by the public. However, not all of the examples included in this study are transcriptions. In the selection of popular genres with religious motives, different variants and publications were selected.

### Method

Qualitative research method was used in this study. Literature review was conducted and interview method was used in field research. The study is derived from the doctoral dissertation titled 'Sufi Music Tradition in Kosovo' (2021). In the literature review, monographs, articles, national/international symposium proceedings and lodges archives were examined. A wide range of observations were made in the field research based on interviews with people of different age groups and professions and *zikir* observations during the research. Research and publication ethics were followed in the study. The study is a research article.

### The Effect of Educational Institutions on Sufi Music in History

One of the most important and decisive factors in the development of Albanian culture during the Ottoman rule in Albanian lands was undoubtedly education and training programmes. In the early periods, educational activities took place in mosques or in places close to mosques. For this very reason, the history of this activity is associated with the construction of the first mosques.

The education system organised education at three levels. Lower level education was provided in schools, while middle and upper level education was provided in madrasahs. In addition to these schools, a special school called Enderun was also providing education in the Ottoman *pay-ı tabtında*. In this school, in addition to the children of the

*Sultan*, the staff of the Ottoman administration and those who would take part in other fields of state activity were trained. From this school, the most prestigious Ottoman university, many high-level state cadres belonging to the Albanian nation emerged (Krasniqi, 2017:228).

The main objective of education in the schools was to teach how to read the Qur'an in accordance with the method, to memorise some suras of the Qur'an, to provide basic religious knowledge and to provide education in accordance with Islamic ethics. In the 18th century, calligraphy was also started to be taught in the schools (Aksoy, 1968:14). In 1781, Arabic and Persian were added to the curriculum (Aksoy, 1968:15).

As mentioned above, the second level of education was madrasah education. Based on the *Vakıfname* and other sources published until today, it can be concluded that one of the first madrasah established in Kosovo was the madrasah built by Gazi Ali Bey in Vuçitrin in 1444-1455 (Kaleshi, 1973:66). Ipek Madrasa-i Atik was also built by Mehmet Bey before 1516 (Rexhepagic, 204:137). In the city of Prizren, Yahya Pashazade Mehmet Pasha built the madrasah, which became famous under his name, in 1537 (Kaleshi, 1973: 67). In Pristina, the madrasah founded by Beşaret Bey was active as early as 1566 (Mehmeti, 2008: 72).

In the 18th century new madrasahs were established in Albanian cities. The most famous of the madrasah established in the first decade of the 18th century is the Atik Madrasah of Yakova. According to the information we have, this madrasah was founded in 1707 by the Kurtpaşazade-Kryezi family of Yakova (Becirbegovic, 72-73:90). The Great Madrasah of Yakova was famous for the high level of scholars. Among its first *muderris* were Ali Efendi and Üveys Efendi. The following *muderris* also taught at this madrasah: Yahya Efendi, İsmail Efendi, Hacı Hüseyinzade Hasan Efendi, İlyas Efendi, İslam Efendi and İlyaszade Fahri Efendi. Most of the *muderris* of this madrasah left different works or commentaries. It should be noted that students from outside the county of Yakova also studied at this madrasah (Krasniqi, 2017:236).

At the beginning of the 19th century, around 1807, the Small Madrasah of Yakova, known in Ottoman sources as the *Madrasah-i Cedid*, was established (about one hundred and fifty years after the Great Madrasah). The first *muderris* of this madrasah was Tahir Efendi Bosnianzade, who was born in 1774 and died around 1870 (Krasniqi, 2017:234). Tahir Efendi was a writer, poet, *muderris* and one of our intellectuals who wrote and was active in the field of education in the first half of the 19th century. The opening of madrasahs in all cities from the second decade of the 15th century to the first half of the 19th century is an indication that the Muslim Albanian community was massed at an enviable level in terms of education according to the conditions of the time. This massification developed especially in the 18th century thanks to the establishment of educational and cultural institutions by the Albanian nobility. Based on the curriculum of the local madrasahs of this period and the professional and intellectual level of the *muderris* in charge of these madrasahs as reflected in their manuscripts, it is possible to say that these madrasahs constituted the religious and academic intelligentsia of the period. In these madrasahs, a large number of literary works were copied and annotated in different scientific fields and disciplines, including Albanian Aljamiado literature.

Among the madrasahs built between the 18th century and the middle of the 19th century and which have survived to the present day, we can mention Yakova Great Madrasah (1708), Yakova Small Madrasah (1808), *Ipek Atik* Madrasah, *Ipek Cedid* Madrasah, Emin Pasha Madrasah established in Prizren in 1931, etc. Mosques can also be mentioned among the institutions that play an important role in terms of education and training. Historically, mosques have had a much wider role than the role of a sanctuary (place of prayer). Since the beginning of Islam, mosques have been the main Islamic institutions with which religious, educational, cultural, political and social life have been closely related. The mosque also played such a role for us during the Ottoman reign.



**Figure 1.** Yakova Hadum Mosque<sup>3</sup>

During the Ottoman period, the education of Muslim Albanians took place in institutions such as mosques, lodge, schools, madrasahs; in special places such as *Enderun-ı Hümayun*, which was attached to the sultan's palace; and in famous educational institutions located in different centres of the Ottoman state, especially in Istanbul (Krasniqi, 2017: 258). Mosques played an irreplaceable role in the education and training of adults. This activity was mostly carried out by preachers and, in their absence, by *imams*. The impact of preaches on the jamaat was indeed great and multifaceted. Through preaches the members of the community learnt about different religious and social issues. The religious stories told by the preachers in the mosques penetrated the masses and became widespread among the Albanian people, regardless of their religious affiliation. Some of these stories inspired poets in later periods and became the subject of written works (Krasniqi, 2017:259).

In terms of architectural typology, the mosques built in Albanian territory are of two traditional types: Mosques with a single dome and a single unit and mosques with wooden roofs covered with tiles (Meksi, 2007:147). In terms of style, the mosques of the 15th century are generally in the Ottoman Bursa architectural style, while the mosques of the 16th century are in the style of the early Istanbul architectural school (Gj. Frashëri- S.Dashi, 1976:57). One of the most important mosques that have been preserved to date in terms of architectural value is the Pristina Bazaar Mosque, the foundation of which was laid by Sultan Yıldırım Bayezid following the Battle of Kosovo (1389). The construction of the mosque was completed during the reign of Sultan Murad II (1424-1451) (Kosova dikur e sot, 1973:468). Vulçitrin Gazi Ali Bey Mosque was built in 1455, Pristina Fatih Mosque in 1461, and *Ipek Bayraklı* (Çarşı) Mosque in the second half of the 15th century (Meksi, 2007:50). Prizren Gazi Mehmed Pasha Mosque (Bayraklı Mosque) and Yakova Hadım Mosque were built in 1594 (Drançolli, 1984:97).

Buildings of Islamic culture in Kosovo continued to increase between the beginning of the 18th century and the first half of the 19th century. During this period, these buildings were characteristic elements of the architectural and urbanisation face of each settlement. The most common type of Albanian mosques is the wooden-roofed type with a single dome in front of the mihrab, an elegant minaret and a multi-columned arched last congregation (Fjalori Encyclopedic Shqiptar, 2009:39). From the eighteenth century until the Tanzimat period, the architecture of mosques and other buildings of Islamic culture was characterised by a style that was more or less different from other parts of the Ottoman Empire. In these and other similar buildings, local builders applied an architecture with a national flavour, which continued to develop as an indigenous art despite the influences to which it had been subjected for centuries (Meksi, 2007:155). Those who commissioned the construction of buildings of Islamic culture on Albanian territory during this period were mostly from the local aristocracy and tradespeople.

As before, lodges played an important role in the education of the Muslim Albanian population in the 18th century. The word lodge (*lodge*) is derived from the Arabic *tekye*, which means a place where members of an sect take shelter,

<sup>3</sup>It is one of Kosovo's rare works of classical Ottoman taste (Source: Shkelzen Rexha's personal photo archive).

worship and perform ceremonies (Turkish Dictionary, 2005:1937). Lodges are places where Islamic Sufi thought is processed, analysed, lived and then presented to the public. As Sufi institutions and the building blocks of Islamic civilisation, lodges are the dwelling and residence of the followers of the sect (*murids*, *muhifs*) in order to improve their morals under the material and spiritual supervision of a shaikh in accordance with the principles of Islamic Sufism (Kara, 1990: 50).



**Figure 2.** Lodge of Şeyh Osman Effendi<sup>4</sup>

One of the characteristics of education in lodges is the teaching and interpretation of the art of Sufi literature. Lodges have become important circles of literary criticism over time. Albanian *Divan* Literature and Albanian Aljamiado Literature were born in these circles. The performance of verses such as hymns, *nefes*, *naat* was an integral part of the life of the dervish and the *muhifs*. This led to the development of a large number of poets from different sects. Another special education adults received in lodges was musical culture. The constant singing of hymns refined the taste of the *muhifs* in the music. Hymn were accompanied by instruments such as *kudüm*, cymbal and tambourine. Sects identified in Kosovo are as follows: Halvetî, Kadiri, Sadi, Rufai, Bektashi, Melami, Sinani, Naqshbandî, Shazeli (Virmića, 2010:33). In general, lodges consist of the following 10 elements:

*Semahane*: It is the name given to the places where rituals are performed in lodges. Their shapes vary according to sects. *Semahanes* are also masjids and have *mihirabs*.

*Tomb (Türbe)*: It is the name given to the building built on the grave where the deceased person is buried. It is the place where one or a few people, who are generally one of the elders of the sect and are thought to be wise men, are buried in the lodges. Tombs are usually built adjacent to *semahanes* or lodges.

*Çilehane*: It is the name given to the cells where the members of the sect undergo a period of suffering. The dervish sits there until he completes the period appointed by the Murshid, but he can go out for the fulfilment of his needs. Bektashis do not have these ordeals.

*Cell*: Cell means a chamber. The cells reserved for the dervishes in lodges are small rooms for one, two or even a few people. Cells are usually built in the courtyard of the lodge.

*Selamlık*: It is the name given to the apartment reserved for men. The term *selamlık* originated from the fact that the owner of the mansion or the shaikh would receive those who came here for respect and honours. In other words, it is the shaikh's apartment. Guests are received and food is eaten there. In Bektashis, this is called the square (*meydan*).

*Harem*: It is the place where no one other than his family is allowed to enter. It is the residence where the shaikh lives with his family. It is usually a big house with many rooms. The door of this residence is outside the lodge.

<sup>4</sup> Prizren Halvetî Lodgesi (Source: Krenar Doli's personal photo archive).

**Kitchen and Pantry:** In a suitable part of the courtyard, there is a kitchen and pantry section for cooking the dervishes' meals and storing the provisions. The cooks who cook meal in kitchen are dervishes.

**Coffee House:** It is the place where coffee is cooked and the guests coming to the lodge are served. This place is also a place for dervishes to sit and guests to drink coffee. Guests coming to the dervish lodge are first taken here. Here, the dervish in charge of the coffee house serves coffee. If the guest is going to see the shaikh, the dervish informs the shaikh and takes the guest to the shaikh.

**Folding Screen:** In some large *semahanes*, there are also special, elevated seats for women. Women watch the *zikir* from behind a folding screen. This place is entered from the *harem* part of the lodge.

**Mutrib:** It is the name given to the place where *neyzen* (ney blower), *kudümzen* (kudüm player) and *ayinban* (ritual chanter) are located (Gölpınarlı, 1977:55).

In addition to mosques, lodges, schools and madrasahs, libraries also played a role in the development of culture. The heritage of manuscripts in Arabic script created, brought, used and collected in our lands during the Ottoman period is a priceless cultural-historical treasure.

Albanian nobles, intellectuals and therefore Muslim Albanian scholars, who played a special and primary role in the general development of Albanian culture under the influence of Oriental Islam and libraries, which are an integral part of this culture, during the Ottoman period, constituted the ruling class of the country. The role of this class and Albanian nobles was irreplaceable in the economic development of the country, maintenance and financing of cultural, educational and religious institutions, libraries, as well as in the establishment of foundations for the establishment (Krasniqi, 2006:67). During the Ottoman period, the following types of libraries were established in Kosovo: Private libraries, mosque libraries, lodge libraries, madrasah libraries, and public libraries.

### Private Libraries

Private libraries are known as the oldest libraries of the Ottoman period, as evidenced by the appropriation records of Arabic-letter manuscripts collected in various libraries and archives. These libraries were the private or family libraries of the ruling class of the country, such as pashas, *muderrris* and *imam*. The preserved collections of manuscripts in Arabic script, the catalogues of these works, and works such as poet biographies provide information about the existence of more than 400 Albanian poets who produced hundreds of works in Albanian in which is with Arabic script since the second half of the 17th century, in addition to Ottoman, Persian and Arabic that are the three languages of Ottoman culture. Therefore, there were many private libraries in Kosovo during the Ottoman period, but here we will focus on the ones that have preserved library documents until today.

Among the richest private libraries still preserved in Kosovo today, the following are mentionable: Kryeziu family library in Yakova, also known as Adem Pashazade Murat Bey Library in Yakova, which contains documents dating back to the the third decade of the 18th century; Rrotulla family library in Prizren, also known as Rüstem pasha Library, which contains material evidence dating back to the end of the 18th century; Cinoğlu family library in Prishtina, which contains 59 volumes of manuscripts dating back to the second decade of the 19th century and is currently kept in the Central Library of the Islamic Union of Prishtina (Krasniqi, 2017:242).

### Mosque Libraries

In every mosque, there were cupboards containing books that could be read and understood by the *imams* and orators as well as the congregation of the mosque. One of such libraries, whose contents have been preserved until today, is the one in the Pristina Mosque, the foundations of which were laid by Sultan Yıldırım Bayezid in 1389 and the construction of which was completed during the reign of Sultan Murad II (Kosova dikur e sot, 1973:468). The manuscript “*Şerh-i rahatu'l-kulub*”, written by Pir Muhammed in 1559 and endowed by the author to this mosque in 1561, is an important document that reveals that there was a library in Pristina at least since 1561 (Mehmeti, 2018: 123-130).

### **Lodge Libraries**

During the Ottoman period in Kosovo, important libraries were established within the lodges. These libraries became important places where works of Sufi literature were put forward and annotated over time. The most important lodge libraries that have been preserved with their resources until today are as follows: Prizren Halveti Lodge Library, Rahofça Great Lodge Library, Yakova Great Lodge Library and Kadiri Lodge Library built by Hasan Baba in Prizren in 1646. This last library is considered the first Kadiri Lodge Library in the Balkans (Rexhepagiq, 2003:183). The lodges of different sects in various towns in Kosovo undoubtedly had their own libraries. They were richer than the libraries of the lodge affiliated to them.

### **Madrasah Libraries**

Every madrasah built in Albanian lands during the Ottoman period had its own library. In the city of Prizren, Mehmed Pashazade Yahya Pasha built the madrasah known as Gazi Mehmed Pasha Madrasah in 1537 (Kaleshi, 1976:30). This madrasah had the richest library in Albanian territory. Today, there are 400 volumes of manuscripts in this library. Among these works is a volume donated by Koca Sinan Pasha of Luma Toppyalı (Mujezinovic, 1963:199). On the other hand, in Pristina, Beşaret *Bey* built a library named after himself in 1566. That library has been active since 1566 (Kaleshi, 1976:32).

### **Public Libraries**

We can argue that the first public library in Prizren was built by Tahir Pashazade Rotula Said Pasha, the Mutasarrıf of Prizren, in 1805 and registered in 1807 with a foundation certificate in Prizren Kadi (Kaleshi & Mehmedovski, 1958:40). The library known as Bulzade Library in Ipek was built in 1805/1806 by the Mutasarrıf of Dukagin, Beyoğlu Kahraman Pashazade Numan Pasha (Krasniqi, 2017:253).

Albanian cultural heritage, which was compiled in Ottoman libraries during the Ottoman period, is in Ottoman language. As a result of the mass Islamisation of Albanians and the acceleration of developments in economic and cultural life in the country, Albanian cultural life has achieved a dynamic development in terms of quality and quantity with the gradual spread of Albanian in the field of religious literature. We can conclude that books left religious institutions and met with the masses of the people for the first time. The typology of libraries of this period, including the scientific discipline and field typology of the documents stored in them, has made a noticeable improvement compared to earlier periods. This is the period when library culture as cultural-educational institutions began to take root in Kosovo.

### **Albanian Divan Literature and Sufi Music**

Albanian Divan Literature was born in the period when the spread of Islamic religion and culture was at its peak in the cities, while it was visibly intensifying in the countryside. Albanian Divan Literature is considered to be the literature created during the Ottoman period under the influence of Arabic, Persian and Turkish literature by Albanians who were intellectually trained under the direct influence of Islamic culture and civilisation, and continued until the Albanian Rebirth Literature period. Albanian Divan Literature was born and developed within the Ottoman Divan Literature, which was the common product of the peoples that made up the Ottoman Empire. In terms of form, literary genre and spirituality, Divan Literature can be characterised as the specific literature of the Islamic world. It was born among the Arabs in the pre-Islamic period, became widespread wherever Islam spread and reached the peak of its development in Persia (Mengi, 2003:10). This literature was named after the name of divan given to the work in which poets collected their poems within the framework of certain rules. Divans include poems dedicated to *Allah*, the Prophet Muhammad, the ruler, and the poet's fellow countrymen.

The Albanian Divan Literature in Arabic script, known in our ancient sources as "Literature of the *Beyitçis*", emerged in the middle of the second half of the 18th century and consolidated as a literary movement in the 18th century, when the country had more favourable conditions of economic, political, social and cultural development (Historia e Letërsisë Shqiptare, 1989:60). The birth and development of this literature is linked to the formation of the Albanian noble class as a sustainable social class and the local intellectual class. Both classes constituted the country's upper class, which was

faced with the task of creating a new Albanian cultural and political identity. Albanian writing, and especially artistic writing, was arguably one of the main elements in the construction of this identity.

Divan literature is the literature of the elite class. For this reason, it was expressed with its qualities and values in the neighbourhoods where the intellectuals of Ottoman society lived and operated. It is known that the centre of intellectual life and activities of this society was the Ottoman Palace. In the Ottoman Palace, the most precious pearls of Divan Literature came to light (Krasniqi, 2017:283). The acquaintance of our people with the world of Oriental Islamic literature and, within this framework, with literary theories, verse and poetry writing techniques, enabled them to produce literary works in Albanian in the late seventeenth and early eighteenth centuries, initially in Eastern languages.

The main characteristic of Albanian Divan Literature, as of Divan Literature in general, is the use of a large number of Arabic and Persian words and phrases, as well as metaphors and similes, which are incomprehensible without a good knowledge of Islamic Sufi philosophy and Persian literary tradition (Hadziosmanovic & Trako, 1985:11). Albanian Divan Literature is characterised by the Sufi climate, which is characterised by its specific symbols. The main symbols of this literature are love, wine and beauty. Divan literature generally does not deal with the ordinary and material love between the two sexes; spiritual and divine love, therefore love for Allah, the Prophet and the Ahl al-Bayt is expressed (Levend, 1984:639). Sufi love poets belonged to a random sect. Therefore, they expressed their poems within the sect, usually in lodges (Krasniqi, 2017:287). This literature was composed in couplets and is known in international scientific circles as Aljamiado (aljamia < *el-acemiyye*: non-Arab, foreign language) and is used in the sense of literature created in Arabic script in languages such as Bosnian, Albanian, Greek, Ukrainian (Fjalori Enciklopedik i Kosovës, 2018:218).

In terms of its characteristics and qualities, this literature can be divided into two types: Secular and sufi. The secular one is more evident during its emergence and development (Historia e Letërsisë Shqiptare, 1989:62). Ibrahim Nezimi and Suleiman Naibi can be mentioned among the most famous representatives who paved the way for secular literature. The second phase of this literature is characterised by the predominance of religious themes. The Sufi trend is more pronounced and richer and is based on Sufi elements. Most of the authors, whose literary creativity appealed to the principles of the knowledge of *Allah*, belonged to different sects. The texts found and published so far have revealed that Albanian poetry is very diverse in terms of form and genre typology. This characteristic brought to Albanian poetry new forms and genres such as *divan*, *ghazal*, *eulogium*, hymn, *nefes*, *mawlid*.

Interest in the Albanian Aljamiado Literature emerged in the second half of the 19th century. At first, foreign Albanologists were interested in this literature. The German Albanologist J. G. von Hahn in his work *Albanesische Studien* (Jena, 1854:142-146) was the first of the foreign Albanologists who tried to shed light on the Aljamiado literature. The path started by Hahn was continued by Auguste Dozon with his *Manuel de la langue Skripe on Albanaise* (Dozon, 1878:8), Louise Banloew with her *Analyse de la langue Albanaise* (Banloew, 1879:241) and Ettore Rossi with his *Notizia su an Manoscritto del Kanzoniere di Nerim* (Rossi, 1946:219-246).

Among Albanian researchers, Idriz Ajeti has written valuable studies in the research of this literature. He published the work of Tahir Efendi of Yakova named *Vehbiye* and analysed the language of the work. Prof. Idriz Ajeti also made a linguistic study on the Divan of Shaikh Malik (Ajeti, 1985:217-248). On the other hand, Hasan Kaleşi made a summary study on Albanian Aljamiado Literature in his work titled *Albanska aljamiado knjizevnost* (Kaleshi, 1970:49-74). Among those who have made valuable contributions to the study and verification of Albanian Aljamiado Literature, we can mention Abdullah Hamiti's *Nezim Frakulla dhe Divani i tij në shqip* (Hamiti, Logos: 2008) and Jashar Salihu's *Poezia e Bejtexhinjeve* (Salihu, Rilindja: 1987).

Albanian Aljamiado literature is of special importance for Albanian culture. This literature was born as a sharpening of the consciousness of Muslim Albanian intellectuals about their ethnic, linguistic and cultural identity, as well as a development, deepening, broadening and consolidation of this consciousness. For this reason, Albanian Aljamiado Literature has a special place not only because it took it out of the narrow framework of being didactic-religious, but also because it enriched thematically and expressive power in Albanian literature (Historia e Letërsisë Shqiptare, 1983:58).

Albanian Aljamiado poetry is in a relationship of mutual stimulation and influence with folk poetry (Qosja, 1984: 99). This relationship was so deep that often the two poems merged into each other, forming an amalgam that is difficult to separate. Many poems of the Albanian Aljamiado poets, especially those of Nezimi and Naibi, are still sung today and have become folk songs.

The development of Albanian literature and scientific thought has been most influenced by the Albanian Bektashi lodges. As mentioned above, a significant number of writers and musicians were trained in these lodges. They wrote many poems and stories, and translated into Albanian, in Arabic script, a large number of scientific sources in different fields. The Bektashi Lodge never restricted its activities to religion, and in addition to religious activity, it encouraged Albanian writing and gave impetus to the development of Albanian literature, known in scientific terminology as Aljamiado.

As places of high thought and ideas, dervish lodges were places where many scholars, thinkers, artists and poets visited and flourished. Sufis also attached special importance to music. The shaikhs and dervishes of these regions wrote classical poems expressing the needs and pains of the people and divine love, as well as texts on the rules of the sect, creating a lodge literature of high artistic merit. Since the rituals of the sect were accompanied by poetry and music, these musical poetry forms developed in lodges. This has led many scholars to justifiably recognize lodges as the only place for poetry and music and the only source of knowledge. For this reason, Sufism has benefited from these forms of poetry and music for a long period of time and contributed to them reaching their highest artistic level.

These poems, often accompanied by instruments such as *kudüm*, cymbal and tambourine, express deep feelings of love for *Allah*, Prophet Muhammad, Prophet Ali and other prophets (Rexhepagiq, 2003:260). When these musical forms are analyzed, even superficially, it can be seen that there is an organic connection between the verses and their compositions. In our tradition, these verses were learned and performed in lodges in the presence of a particular shaikh. So much so that the relationship between Sufism and poetic thought permeated education and training as well. For this reason, Şeyhülislam Esat Effendi considered that lodges are the only place for poetry and music. (Çuhadar, 2001:43). A contemporary researcher described that lodges are the music academies of Islamic temples (Revnakoğlu, 1966: 53). In the second half of the eighteenth century, the Albanian Aljamiado poems of Nezim Beratî, Süleyman Naibî and others transcended the boundaries of the lodge, the source of these poems. These poems were composed and sung as folk songs.

In the rituals of all sects, the human voice, body movements and musical instruments are effective tools that lead believers to ecstasy and the integration of soul and body with *Allah* in religious ceremonies. In this context, it can be concluded that music as a ritual form of expression is, inter alia, the adornment of the soul that helps Sufis to experience the thrill of attaining ultimate union with the *Allah*. In addition, it should be noted that music is fully realized in *zikir* and sema. Both the traditional *zikir* ritual in which *Allah* is invoked and listening to music are combined on the same occasion. Dance or sema with body movements is an integral part of music in the practices of Albanian lodges.

In religious rituals, poetry and music were used as the main platforms. Circular rotation as a mirror of cosmic circles has the philosophical dimension of Sufi dance. At this point, hymns, which were transformed into mystical oratorios through the dervishes' dances, played an important role in the lodges. Sufi poetry is not dead and dull or passive; on the contrary, it is full of life like the beating of the heart and has the power of movement.

Sufi literature and the music created in lodges actually express the longing and striving of the soul of the Sufi to reach ultimate union with the *Allah* and the desires expressed in this journey towards Him. All this is the story that ends with the encounter with *Allah*. In this story, the secrets of the journey towards *Allah* and the worries of the soul as it is split in the *Allah* are expressed. For a long time Sufism used these forms of poetry and music to elevate them to the highest level of artistic value.

### **Practices, Places, Rites, and Ceremonies of Sufi Music**

As in Turkey, religious music has been shaped in two main groups in Kosovo. One of these is mosque music, which is all the vocal performances performed before, during and after prayers in mosques; the second is lodge music.

Mosque Music: “The vocal music performed in the mosque, both during worship and before and after worship, often improvised, i.e. the laying of certain phrases on melody patterns in the memory, is called Mosque Music.” (Özcan, 1982: 10-11).

Câmi Mûsikîsi’de metinler genellikle Arapçadır. Bu metinler dini müzik kurallarında göre bestelenmişlerdir (Özcan, 2000:566). Câmi Mûsikîsi’nde sözlerin züht, takva, ubûdiyet ve dua özellikleri taşıması, icrada etkilidir (Kaplan, 1991:53). Cami müziği enstrüma ile değil sözlü olarak icra edilir. Bu tür eserler genellikle serbest metrik yapıda, bir kişi tarafından icra edilir. “Ancak bu eserlerden besteli olanları müezzinler tarafından bazen koro halinde okunmuş, bu toplu icraya da “Cumhûr Müezzinliği” adı verilmiştir” (Ergun, 1942:11).

The texts in Mosque Music are usually in Arabic. These texts are composed according to religious music rules (Özcan, 2000:566). The fact that the verses in mosque music have the characteristics of asceticism, piety, devotion and prayer is effective in performance (Kaplan, 1991:53). Mosque music is performed verbally, not with instruments. Such works are usually performed by one person in a free metric structure. “However, the compositions of these works were sometimes sung by *muezzins* in chorus, and this collective performance was called *Cumhûr Muezzinliği*” (Ergun, 1942:11).

### Genres of Mosque Music Performed in Kosovo

**Mawlid:** Mawlid, which literally means “birth”, is a work of Arabic and Turkish literature that praises the birth of the Prophet Muhammad (PBUH), as well as his life, miracles, battles, ethics, death and physical feature (Pala, 1989:339). “Süleyman Çelebi’s *Vesîletü’n-Necât* was very popular among the Turkish, Bosnian, Albanian, Pomak and similar peoples in the Balkans. It was read in the Turkish language written by Süleyman Çelebi. As in Anatolia, the work in question was recognized as Mawlid-i Nebi, Mawlid-i Şerif and Mawlid rather than its original name.” (Aruçi, 2006:29). *Vesîletü’n-Necât* mawlid, which was performed in Kosovo for many years, was translated into local languages over time and began to be replaced by similar genres (Kaleşi, 1970:66). In the geography of Rumelia, the tradition of reading mawlid in the month of *Rebûlevvel* according to the Hijri calendar has become a part of social life. Until the second half of the 19th century, the mawlid, which was read in Turkish in the regions where Albanians and Bosnians lived, was translated into Bosnian by Salih Gaşeviç from Nikşiç and into Albanian by Hafız Ali Riza Ulqinaku. Hafız Ali Riza Ulqinaku’s Mawlid was published in Istanbul in 1878 under the title *Tercüme-i Mevlûd alâ lisâni Arnavud*. This Mawlid is still recited in Northern Albania today. His Mawlid was later translated into Albanian by Tahir Popova of Vuçiterneli under the title *Manzûmetu’l-Mawlûd fî efdali’l-Mawjûd bi lisâni’l-Arnavud*. In addition, “famous Albanian scholars such as Hâfız Ali Korça Abdullah Simlaku and Hâfız İbrahim Dalliu wrote mawlids about the life of the Prophet” (Ahmadi, 198:127).

In the Balkans, mawlid ceremonies “have become a custom and tradition and have been performed on holy days and nights, on occasions such as circumcision and birth. Sometimes almost all of the mawlid or certain parts of it, depending on the nature of the day, are performed by reciting the Qur’an, hymns and eulogium in different *makams*. The fact that the tradition of mawlid is very widespread even today can be explained by the high value society places on the Prophet and the great love for him.” (Yahya, 2016:44). Some of the mawlids written in Albanian in the Balkans are as follows: Hasan Zyko Kamberi’s (b. 1738) Mawlid, İsmail Floqi’s Mawlid, Hâfız Ali Ulkinjaku’s (b. 1853) Mawlid, Tahir Efendi Popova’s Mawlid, Şevki Hocay’s Mawlid, Hâfız Ali Korça’s (1874-1956) Mawlid, Hâfız Abdullah Semblaku’s (b. 1892) Mawlid, Shaikh Ahmed Shkodra’s (b. 1875) Mawlid, Zeynula Jashari’s Mawlid, Hâfız İbrahim Dalliu’s Mawlid, Idriz Lamaj’s (b. 1948) Mawlid, Fahrudin Osmani’s Mawlid, Ilmi Veliun’s (b. 1952) Mawlid, Şevket Kraja’s Mawlid, Yunus Metani’s (1908-1942) Mawlid, Ferid Vokopolo’s Mawlid, Cemali Şehu’s Mawlid, Mawlid of *Çam*, Hâfız İslam Çelebi’s (1882-1929) Mawlid, Mehmet Efendi Salihu’s Mawlid (Mevludi tek Shqiptarët, 2010:26). In addition to these mawlids, a composed mawlid is sung in Prizren, Kosovo. This mawlid was performed by the ensemble led by composer and kanun player Hacı Başkim Çabrat. Recorded in 2006, this mawlid was notated by Hakan Alvan in March 2007. “All parts of the mawlid were written taking into account the musical rules, provided that the recitation of the performing ensemble is the basis. This mawlid bears the colors of Balkan and Turkish music” (Yahya, 2016:53). Yahya and Ergün provide the following information about the work:

“This composed mawlid is performed in solo and choral sections. The solo sections are performed improvisation and freely, while the chorus, or republic sections, are performed outside the known *usûl* patterns but with their own unique recitation patterns. The solo sections may vary according to the reader's musical knowledge and taste, depending on the *makam*; however, the republic sections are basically as given in the notation. The notation of these sections is based on syllable division. The meter values given to the republic sections do not express any *usûl* pattern as in Turkish music.” (Yahya, 2016:54).

“In this work, except for the *Nûr Babri*, which is sung chorus, the first part of the *Velâdet Babri* in *Uşşâk makam* and the *Mi'râc Babri* in *Hüseynî* and *Beyâtî makam*, the other parts are sung solo and chorus. When the work was notated, the couplets were written as the chorus sang them, but they were notated in the sect they appear in the mawlid” (Ergün, 2007:72-82).

It is seen that this composed mawlid was composed outside the traditional *makams*. The *Tevhid Babri* was composed in *Rast* instead of *Sabâ*, the *Nur Babri* in *Uşşâk* instead of *İsfahan*, the *Velâdet Babri* in *Uşşâk-Hicaz* instead of *Rast*, the *Miraj Babri* in *Bayâtî* instead of *Hicaz*, and the *Münacât Babri* in *Hicaz* instead of *Hüzzam*. Süleyman Çelebi's mawlids, which are translated into Albanian, are usually sung in the *makam* of *Uşşâk-Hicaz* and *Rast*. *Segâh* and *Hüzzam makam* are not used much by Albanians.

*Salâ* (*salât*), which means “prayer” in Arabic, is the general name given in religious music to various lyrics that are recited with a certain composition, and which invoke mercy and *salâm* from *Allah*. *Salâs* have been recited in different forms in almost all Islamic societies from the time of the Prophet to the present day (Koca-Turabi, 2017:81). *Salâs*, whose words are in Arabic and in prose, can be given together with the call to prayer at four times except the evening call to prayer (Özcan, 2002:15). Traditionally, *salâs* were recited after the adhan, except for the morning adhan, but today they are recited before the adhan. The *makam* of the *salâms* should be the same as the adhan (Can, 1974:6). There are different types of *salâ*: *Sabâ salât*, Friday and religious holiday *salât*, funeral *salât*, *salât-i ummiyya* and *salât-ü salâm*. (Table 1). Friday and religious holiday *salâs* are usually recited inside the mosque with the participation of muezzins. The funeral *salaah* is recited continuously from the time the coffin is taken from the cemetery until it is placed in the grave (Yahya, 2016:67). The Balkans region, like Macedonia, in Kosovo “the funeral *salâ* is recited differently than in Turkey. The beginning is similar to the *salâs* recited in Anatolia: ‘*Accilû bissalâlâti kablel fevt ve accilû bittevbeti kablel mevt*’ in *Hüseynî makam*. The *salâ* then goes beyond the usual rituals and continues with verses. These verses are *vebeşşirissabirîne ellezîne izâ esâbethüm musîbetün kâlû innâ lillâhi ve innâ ileyhi râciûn*” and “*küllü nefsin zâikatül mevt*” and the words of *Allah* are said after the verses. Then it ends with the words “*velhamdülillahi Rabbil âlemîn*”. Finally, the name of the deceased is said.” (Yahya, 2012, p. 89). *Salât al-ummiyya* is recited in almost all kinds of public ceremonies (Figure 3).

**Table 1.** List of *Salâ*'s Type

Type	Makam	Composer
<i>Salâ</i> of Morning	<i>Dilkeşhâverân</i>	Buhûrizâde Mustafa İtrî
Friday and Religious Holiday <i>Salâs</i>	<i>Bayâtî</i>	Hatip Zâkirî Hasan Efendi
<i>Salâ</i> of Funeral	-	Hatip Zâkirî Hasan Efendi
<i>Salât-ı ümmiyye</i>	-	İtrî or Hatip Zâkirî Hasan Efendi

*Aksaksemâî Evferi, Aksaksemâî* Composer: Buhurizade İtrî

Al lâ hüm me sal li â lâ      sey yi di nâ      Mu ham me din in biy yil

üm mü yi ve lâ â li      hi      ve sah bi      hi ve sel lim

**Figure 3.** Segâh Salât-ı Ümmiyye

*Salât-i Ummiye*, which is repeated three times consecutively in mosque music, is performed as follows on its third repetition.

**Tekbîr:** The meaning of *tekbîr* is to praise and glorify Allah. It is recited with the participation of the congregation after the obligatory prayers on religious holiday sermons, and between the suras during to recite the Qur'an. Composed by Buhûrîzâde Mustafa İtrî Efendi, the *Segâh tekbîr* is considered by many experts in the field as the greatest work (masterpiece) of Religious Music. Today, it is an undeniable fact that the effect of the *tekbîr*, which is recited collectively at all kinds of social events such as soldiers' farewell, birth, weddings, circumcision ceremonies, etc., on the community is undeniable. "The *tekbîr* recited in unison and in composition during the slaughter of the sacrifice, during the religious holiday prayers and days, during the mawlid, or in the excitement of a collective religious ceremony are words that declare the greatness and might of *Allah*." (Koca-Turabi, 2017:89-90). The verses of the piece are as follows: "*Allah'ü Akbar, Allah'ü Akbar, lâ ilâhe ill'allah'ü v'allah'ü Akbar, Allah'ü Akbar ve li'l-lâhi'l hamb*" The verses mean as follows: "*Allah* is the greatest, *Allah* is the greatest, there is no lord but *Allah*, I swear that *Allah* is the greatest, *Allah* is the greatest, *Allah* is the greatest, the thank is for *Allah*."

**Temcîd:** 'Temcîd, which means "to admire and praise" in the dictionary, is used "separately from the adhan in minarets for prayers, supplications and ascetics to *Allah*. It was recited by *muezzins* with the participation of the public starting with the first night of Rajab month during the three months until the first night of Ramadan month, and after *sahur* in Ramadan. Reciting *temcîd* in mosques and lodges is one of the important duties of *muezzins* and *zâkirs*." (Sezikli, vol.40:410). The *temcîd* recited in the cities of Prizren and Yakova in Kosovo "is also used among the people instead of the *salâ* recited when someone dies" (Yahya, 2012, p. 93).

*Serbest* (Free metric structure)

Composer: Buhurizade İtrî



Figure 4. *Segâh Tekbîr*

*Serbest* (Free metric structure)

Transcript: Krenar Doli



Figure 5. *Çargâh Temcîd*

**Adhan:** The adhan was recited in accordance with the Ottoman tradition in the past. In addition, as in the case of Turkey, this tradition has been preserved more in the capital Pristina. Other cities, on the other hand, have moved away from this tradition. However, this tradition is still practiced in cities such as Prizren, Gjilan and Mamusha, where Turks live in large numbers. The performance style of the adhan and the *makams* practiced in Kosovo are as follows: Morning Adhan is sung in the *Sabâ makam*, Noon Adhan in the *Uşşak makam*, Afternoon Adhan in the *Hijaz makam*, Evening Adhan in the *Segâh makam*, and Isha Adhan in the *Rast makam*.

Al la hü ek ber Al la hü ek ber

Es he dü en lâ i lâ he il lâ lah Es he dü en lâ i lâ he il lâ lah

Es he en ne Mu mu ham me den ra sü lul lah Es he dü en

ne Mu ham me den ra su lul lah

Hay ya les sâ lâh hay ya les sa  
Hay ya lel fe lâh hay ya lel fe

lâl lâl

Al la hü ek ber Al la hü ek ber

Lâ li lâ he il lâ lah

Figure 6. *Hicaz Ezân*. Transcription: Alaadin Yavaşca.

### Lodge Music

According to Özalp, Lodge Music is the music composed of the whole of the works composed both for sacred dance ritual and for the purpose of reaching certain knowledge and forgetting the world. It has slow and rapid metric stusture. It performs different forms like sitting or standing in many sects and Islamic rituals (Özalp, 2000:111).

Characteristics of Lodge Music:

- The music performed in Lodge Music is not a goal, but a tool. It is intended to win the battle with the nafs, which is described as the “great war” in the language of our Prophet (Inançer, 2000:553).
- Lodge Music provides love, which is a very important factor in living religious teachings; it is a known fact that music increases love and purifies souls (Inançer, 2000:553).
- Lodge Music is dominated by a mystical lyricism in accordance with the verses used, that is, a divine sense of joy and rhythm (Ergun, 1942:13).
- The majority of the works of Lodge Music are sung as solo. However - depending on the place and time - some works were also sung as a choir (Özalp, 2000:111). These works, which were composed especially for the monophonic choir to perform, were given names such as “*Cumbûr İlâhî*, *Cumbûr Durak*” (Öztuna, 1990:187).

### Genres Performed as Lodge Music in Kosovo

**Durak:** This is the name of the slow composition that is recited during *zikir* in lodges, when there is a break in the *zikir*. It is usually recited by one person. However, it is also seen to be recited by a choir, which is called “*Cumbur Durak*”. In fact, it is called “*Durak*” because it is recited when there is a break in *zikir* in lodges (Ateş, 2017:181). “In the verses, the greatness, power, divine attributes and actions of *Allah* are emphasized in a Sufi manner. *Duraks* were performed from every *makam* and measured only in the *Durak Evferi* method.” (Ezgi, 1953:60). “In the expression of *duraks*, there is a relaxing feature that relieves mental and physical fatigue.” (Ateş, 2017:182). In Kosovo, *duraks* were composed both

from poems written in *arûz* meter and poems written in syllabic meter. The verses of *duraks* are generally preferred from the poems of Yunus Emre, Niyâzî-i Mîsrî, Fuzûlî and Sümbül Sinan.

Verse: Yunus Emre

Composer: Akbaba Imâmı



Figure 7. Ben Bende Buldum Hakkı

**Elegy:** Elegy comes from the verb root “*rasá*”, which means crying and lamenting after the dead in Arabic. Elegy are usually read during funeral ceremonies and on the anniversary of the death person. The verses of the elegies are in the form or type of Hymn or *Kasîde* (Çakır, 2017:109). The elegies were usually recited in lodges during the month of Muharram. In some sect, especially during the ceremonies performed on the tenth day of Muharram, cooking *aşûre*, eating food have become a part of this ceremony.

**Nefes:** “*Nefes* is one of the most common genres and one of the most important elements of Bektâşî music. It is the general name of hymns whose lyrics are mostly written by poets belonging to the Bektashi sect” (Uzun, TDVIA:22). “*Nefes* are melodic works composed in small methods and influenced by folk music. *Nefes* sung in slow metric structure are called *oturak*, and those sung in rapid metric structure are called *şahlama*. *Şahlama* are also known as ‘*semah nefes*’.” (Özkan, TDVIA: 371). There are some differences between *nefes* and hymn. Can and Demirtaş summarize these differences as follows: “In the Bektashi sect, verses recited with musical accompaniment are called *nefes*; in non-Bektashi sects, verses recited with musical accompaniment are called hymn...As much as hymns are composed with Sufi melodies, *nefes* are composed with melodies that do not pay much attention to tradition.” (Can, 2003:471). All of *nefes*, “mostly the praise of Hz. Ali; in hymn, the praise of Hz. Muhammed...The style of music performed in *nefes* is simpler than in hymn and is closer to folk music.” (Demirtaş, 2009:224). In Kosovo, the *nefes* were mostly composed in *Nîm Sofyân*, *Sofyân*, *Aksak*, *Raks Aksağı*, and *Ağır Düyek usûl*. Some examples of the notes of the *nefes* sung in Kosovo are as follows (Figure 8):

Nim Sofyan

Verse: Ibrahim Hasnaj

Composer: Ibrahim Hasnaj



## Albanian

II

Nga Ezeli në Edeb,  
domethenë Eternitet.  
Fjala jonë pa një pa dy,  
Është për ty, o Zot për ty.

III

Sado jemi gjithë fakir,  
Kamja jonë s'ka kufi.  
Muhammed Aliu, Zoti,  
Na ushqen me pika loti.

IV

Pra ju çoj një salavat,  
Do i çoj dhe një lëvdatë.  
Pirit tonë, të madhit Pir,  
Të stolisur me tekbir.

## English

II

From Ezel to Edeb,  
meaning Eternity.  
Our word without one without two,  
It is for you, oh God for you.

III

Although we are all fakirs,  
Our dagger has no limit.  
Muhammad Ali, God,  
It feeds us with tears.

IV

So I bring you a salawat,  
I will also give them a praise.  
Our Pir, the great one Pir,  
Adorned with takbeer.

Figure 8. Uşşak Bektaşî Nefesi

**Neve:** “*Neve*, which means queue, watch, is the name of the percussions in special ceremonies held in dervish lodges with the participation of percussions and chanter. In Kâdirî, Rifâî and Sâdî dervish lodges, it is performed by playing *halîle*, *kudûm* and *mazhar* and reciting Arabic *şuğûls*.” (Çakır, 2017:124). This arrangement, called *neve*, is performed twice during Ramadan and is performed in three chapters. The artistic value of these works, which start with heavy methods and are composed with progressively lighter methods, is quite high.

**Savt:** A very simple type of hymn. It is a form consisting of small melodic phrases. It is said to have been used especially in the 19th century. It is formed by repeating the same words with the same rhythm but different melodies in different *makams*. It is seen that a limited number of *makams* are used in this form (Çakır, 2017:122). This form, which is also used in Bektashî lodges, is called “*güllbank* of bektashi”. An example of the words of this form: *Durman yanalım âteş-i aşka, Şûle verelim âteş-i aşka*.

**Salât-i Kemâliye:** “This *salât*, which is recited before the *evrâda* in the seated part of the *zikir* in sect rituals such as Kâdirî, Rifâî and Halvetî, where vocal *zikir* is performed, takes its name from the phrase ‘*adede kemâ lillâhi wa kemâ yelîku bi-kemâlihi*’ in the text.” (Çakır, 2017:122). *Salât al-Kamâliya* is recited seven times collectively after the Isha prayer among communities of Kâdirî and Rifâî under the presidency of the shaikh. This is called the “Isha method”. In this way, the Prophet is invoked to pray to *Allah* with the belief that increase of sustenance and been eliminated both sorrow and concernms. The text is as follows:

*Allâhümme salli ve sellim ve bârik ‘alâ seyyidinâ Muhammedin ve ‘alâ âlihî ‘adede in’âmillâhî’l-kerîmî ve ifdâlihî*  
*Allâhümme salli ve sellim ve bârik ‘alâ seyyidinâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku bi*  
*kemâlihî*

*Allâhümme salli ve sellim ve bârik ‘alâ mürşidinâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku bi*  
*kemâlihî*

*Allâhümme salli ve sellim ve bârik ‘alâ şemsi’-d-dubâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku*  
*bi kemâlihî*

*Allâhümme salli ve sellim ve bârik ‘alâ bedri’-d-’dücâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku*  
*bi kemâlihî*

*Allâhümme salli ve sellim ve bârik ‘alâ nûrî’-l-’Hüdâ Muhammedin ve ‘alâ âlihî ‘adede kemâ lillâhî ve kemâ yelîku*  
*bi kemâlihî*

Al lâ hüm me sal li ve sel lim ve bâ rik a lâ sey yi di nâ mür si di nâ

Mu ham me din ve a lâ â li hi a de de

in â mıl lâ hil ke rîm ve if da li hi

Al lâ hüm me sal li ve sel lim ve bâ rik a lâ

sen sid du hâ Muha me din ve a lâ â li hi a de de

ke mâ lil lâ hi ve ke mâ ye li ku bi ke mâ li hi

Figure 9. *Uşşak Salât-ı Kemâliye* in free metric structure

Although it is sung by all sects, this piece, which is mostly performed by Halvetis, is sung rhythmically.

**Gülbank:** *Gülbank*, which means 'the sound of the rose, the singing of the nightingale' in Persian, means "a prayer recited with a certain manner or *makam* in sect meetings, some religious and official ceremonies. *Gülbank* is a dervish prayer recited aloud. The shaikh recites the lodge *gülbank*, which is also referred to as the prayer and recitation of *gülbank* at the exit of the mosque after the morning prayers on Fridays or religious holiday." (Çakır, 2017:125). Before the religious holiday prayers, the following *gülbank* is recited:

*"Bârekallâhu fikum tayyeballâhu enfâsekum ve ahsenallâhu ileykum ve radiyallâhu Teâlâ ankum ve an kâffeti'l-müslimîne ecmeim bi rahmetike yâ erhame'r- Râhimîn. Ey Kemâli kudrete bi-rûh-i zühdi müntebâ. Pâyem kadri celâlet keşidened tâcu çâr u düçar u arşu ferşi çâr u sazu beru berer Cümle leyl u nebâr u hâlik u erdi semâ. Lâ yezâl lem yezel dâim sifâtu zati tû. Evvelet bi ibtidâi âhîret bi intihâi sûre-i şerhi efâtet "Kul huvallâhu ehad" âyeti*

*mansûr-i hikmet yefâlullâhu mâ yeşâ Hazreti Resuli Ekrem ve nebiyyil muhterem salallâhu aleyli ve efdalu's-salavât ve ekmelu't-tahîyyât. Ve dürriidi binnisâ an âl i evlâd ı an cihâr-i yâr-i güzîn-i pâk-i cevher çerâğ u mescid u mihrâb u minber Ebu Bekir Ömer Osman Hayder ridvânullâhi Teâlâ aleyhim ecmeîn an dâr-i ezel ve hem dâr-i ebed halledellâhu hilâfeteihû ve eyyede bi'l-adli sultânetehû ilâ intihâiz-zemân ve ilâ nihayeti devran Âmin yâ Müsteân. İlâhi görkam göri ki rahmeti girda şarkan ve garba, bu'den ve kurba ve an ahkem-i ehl-i îmân râ ve cemâat-i hâzırân râ mübârek vakt-ı şerîf râ rızâen lillâhi'l-fâtîha. İlâhi vektü bi's selâmeti ve's-sihhati ve'l-âfiyeti aleynâ ve ale'l hüccâci ve'l guzzâtı ve'l musâfirîn ve'l mükîmîn fî berrike min ümmet-i Muhamedin ecmeîn ve selâmun ale'l-müslimîn. Vel hamdulillâhi rabbi'l-âlemîn el Fâtîha".*

### Common Forms Used in Mosque and Lodge Music

Hymn, *kaside*, *na't* and *şuğul* are common in mosque and lodge music in Rumelia. Among these forms hymn, *na't* and *şuğul* are performed more frequently.

**İlahi (Hymn):** *İlahi* which literally means 'belonging to *Allah*', is the name given to poetic examples in Turkish literature that deal with religious and mystical themes, especially the love of *Allah* and the Prophet. All kinds of poems with religious content were called hymn before the types of verse became distinct in Turkish literature. Then, *ilahi* are composed with the *makam* and *usûls*. Their verses deal with Sufi themes. They recited at religious gatherings in Turkish Religious music (Turabi-Koca, 2017:129). According to today's findings, the word *ilahi*, in the sense of "composed religious mystical poetry", first appears in Evliya Çelebi's *Seyâtnâme* (Uzun, 2000:64). "*İlahîs* are very similar in form to the song form in non-religious Turkish music, but they differ from songs in terms of verses and melody structure." (Öztuna, 1990:385).

*İlahîs* are divided into two categories: mosque and lodge *ilahîs*. Mosque *ilahîs* are "works that are sung between worship services in mosques or in religious gatherings, and they are performed in a heavier style. Although there are exceptions, lodge *ilahîs* are generally more artistic, lively and lively works" (Turabi-Koca, 2017:129). *İlahîs* also differ according to sects. Sects have *ilahîs* that praise their own elders and are specific to that sect. However, *ilahîs* "have found a place for themselves in all kinds of events and environments that a Muslim experiences from birth to death. *İlahîs* are performed at birth, death, circumcision, wedding, military send-off, commemoration, etc." (Turabi-Koca, 2017:129).

The *ilahîs* sung in Kosovo parallel those sung in Macedonia. Yahya states the following about the *ilahîs* sung in these two countries:

"...there are verse *ilahîs* sung in Turkish and Albanian, composed in a unique manner with various methods from every *makam*. The *ilahîs* are sung by one or a few people in mosques, lodges, etc. during mawlid in worship assemblies. *İlahîs* have their own style; this point should be taken into consideration in order to distinguish them from song styles. Although *ilahîs* were composed in every *makam*, *uşşak*, *rast*, *nihavend* and *hicaz* were predominantly used. Although the *ilahîs* were composed in various styles, small styles were generally preferred. It is customary in lodges to choose the *ilahîs* that are recited during *zikir* from those that are appropriate to the *zikir* strokes." (Yahya, 2012:98).

One of the *ilahîs* sung in Kosovo is this:

*Sofyan*

Transcription: Abas Yahya

Je mi ar dhun n'ket dun ja Per me dit se ka Al lah

6

Atij me ju lu tun na Lâ i la he il lal lah

II	III	IV
Hem Allahun kush e don, dhe Allahu at e don. Me melek n'xhennet e çon, Lâ ilâhe illah.	Jam merzitur du me dal, me shku n'qabe kemi mall. N'dhikër dojmë me kanë, Lâ ilâhe illah.	Ibn shemsi e ka shkru, Zoti n'xhennet me na çu, msoja ilmin fmive tu, Lâ ilâhe illah.
II	III	IV
Praise be to Allah, who loves it and Allah loves him. He takes him to heaven with an angel, Lâ ilâhe illah.	I'm bored, I'm going out, I went to the Qaba we have a longing. In the wheat, we want to have them. Lâ ilâhe illah.	Ibn Shamsi wrote, God took me to heaven, I taught knowledge to your children, Lâ ilâhe illah.

Figure 10. Uşşak Îlâhî

**Şuğul:** It means “work”, “endeavor” in Arabic. Although the words are in Arabic, they are easy to understand and memorize. They have a fluent rhythm and style. Since they are recited during *zikir* in lodges, they are composed in *nim sofyan*, *sofyan*, *düyek usûl* to suit the rhythm and flow of the *zikir*. The performance of *şuğul* is usually found in sects that perform *zikir* on foot (Ateş, 2017:184). The verses of the majority of the *şuğul* sung in Kosovo are mostly related to the Prophet Muhammad. Here is an example of *şuğuls* sung in Kosovo:

Sofyan Transcription: Abas Yahya

Es sub hu be da min tal a ti hi

4 es sub hu be da min tal a ti hi

7 vel ley li de ca min vef ra ti hi

9 vel ley li de ca min vef ra ti hi

Figure 11. Essebbu bedâ

**Na't:** These are religious works written in Turkish, Arabic and Persian poems with the intention of praising the Prophet Muhammad (p.b.u.h), glorifying his beautiful qualities, mentioning his characteristics and wishing for his intercession, and composed in various *makams* (Ergun, 1942:54). In mosques, *na't* was usually recited after the Qur'an before Friday and religious holiday prayers. In dervish lodges, it is recited by a *zâkir* at break of *zikir*.

## Results

The influence of Sufism and Sufi sects can also be seen in the representatives of Albanian Alamiyado literature: Mouli Zade, Nezim Frakula, Ali of Uluglu, Muhamed Cham Kucuk, Mullah Hussein Dobrachi, Tahir Yakova, Dalip Frasheri. These names constitute the community of Albanian authors who wrote texts in Arabic script. In their poetry, the influence of Islamic Sufism is clearly visible. Naim Frasheri, a famous writer of Albanian literature, also grew up in these circles. Naim Frasheri addresses the thoughts, attitudes and understandings of different historical social events in accordance with his unique philosophy of Islamic Sufism.

The creativity with religious content, in which we find a whole set of religious-philosophical motives and which is influenced by the Orient, has been a model for the Albanian tradition and culture. This can be observed in the poets and artists who used Eastern elements, concepts, symbolism and content of Eastern origin. Each of the lodges was a center of art. Shaikhs, music masters, composers, calligraphers, illuminators and jewelers were trained in these lodges. While they were creating works of art, they were also fulfilling their duty of raising people on the path of Sufism. This is why their works were precious and reflected their spirit.

Composers have created an organic bond between musical works and lyrics in Sufi music. In this field, hymns are of great importance. In this direction, lodges are the unifying places of poetry and music. The number one figures of our fine arts, especially poetry and music, are always dervishes or people who feed from the dervish waterfall. Like our greatest poets, our greatest musicians, our greatest calligraphers were raised in the atmosphere of these roofs, and they presented their masterpieces to humanity in these places full of inspiration and inspiration. The verses of the hymns we listen to today, which are sung in different lodges throughout Kosovo, usually belong either to Yunus, Eşrefoğlu, Niyazî Mısrî or Nizamoğlu, İsmail Hakkı. All of them are lodge poets. It should be added that one of the most powerful tools for a civilization to be recognized and loved by other societies is the fine arts.

The hymns we analyzed from an ethnomusicological point of view mostly belong to Derviş Salih, Şeyh Yunus, Şeyh Ahmet, Şeyh Ahmet, Şeyh Mâlâ, Şeyh Uka, Derviş İdris and others. In the transcribed works, high tonalities on which the melody rests were observed. This phenomenon is characteristic of these works. In addition, within the rhythm structure of the musical works, significant changes in meters are noticed. These changes are due to the fact that not all musicians and performers are musically trained. As such, the creation of these musical works was mostly based on amateur foundations.

## Conclusion

This study focuses on the research of Sufi music in Kosovo as a musical and socio-cultural phenomenon. In the field research and compilation study, Sufi music samples performed in lodges in Kosovo were transcribed and tried to be included in the literature. Due to the constant mobility of people in those places in the journey through time, I observed the effects of different cultures and the transfers made from these cultures. I can say that the Oriental literature created has an impact on the folk art of that country, and as a result, it has an impact on many Albanian individuals who have been in the Orient for different reasons such as study, migration, education. When they returned to their homeland, they brought the conceptual, textual and musical influences with them and added to the existing folk art and were able to settle down as soon as they were accepted by the practicing community. This is how one can explain the many influences on text, melody, musical instrument.

In this study also deals with the unit composition aspect of Sufi music. In this way, the specific aspects of the artistic appearance of this kind of creativity, which expresses poetic and musical characteristics according to the experiences of the signifying subjects and then, due to its generalizing scope, becomes the object of collective performance, are revealed. In the course of the research, the changes that the song underwent between the variants were also taken into account. This phenomenon, the existence of multiple variants, has been identified in previous studies and was also observed during our fieldwork. The following can be mentioned as the reason for this: Cultural transitions, human movements and even variant transitions can be observed even when crossing geopolitical borders that have been established very recently.

No single study, including this one, is sufficient to cover the entire problem emphasized in this study. There is no doubt that over time, new perspectives on this subject will be put forward in a way that will develop original interpretations in the nature of our folklore, ethnographic and ethnomusicological studies. It should be the duty of specialized institutions to produce

anthological studies on cultural heritage that are more comprehensive than those that have been produced so far. The development of periodical publishing in the field of Sufi music is a work process that requires experts to do this work. The experience I gained while preparing this work has inspired me to do this work in the future, not only by publishing the musical material but also by utilizing the possibilities of modern technology with the addition of a sound recording CD. I see this as a project for the future, aiming to include units that have passed the test of public acceptance in later periods.

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## Appendix 1. Definitions and Concepts

Religious holiday and Friday Salâ: 1) "Since the Religious holiday salâ is also recited on Fridays, it is also called 'Religious holiday and Friday salâ'. Suphi Ezgi recorded that it was composed by Hatip Zâkirî Hasan Efendi and published its score in his book *Temcit-Na't-Salât-Durak*. The work consists of five sections: *Yâ Mevlâ Allah*, *Leyse'l-îydü limen lebise'l-cedid*, *İnneme'l-îydü limen hâfe mine'l-va'id*, *Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*, *Ve'l-hamdü lillâhi rabbi'l-'alemîn*" (Ezgi, 1945:3). 2) "The salâ was recited in mosques as follows: "*Yâ Mevlâ Allah*" would be said by the muezzins in unison, then a muezzin would recite the sentence beginning with "*Leyse'l*", followed by "*Yâ Mevlâ!...*" in unison. "*Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*" would be chanted and this would be followed by the muezzins saying '*Ve'l-hamdü lillâhi rabbi'l-'alemîn*" (Özcan, 1992:269). "Friday salâs were interrupted on Thursday nights in Kosovo, just like in Turkey. On the other hand, in Kosovo, Buhûrîzâde Mustafa İtrî's salâs in the *Dilkeşhâveran makam* was effective on Friday salâs. However, even though its influence is felt, today these salâs are generally sung in the *makam* of *Uşşak*, *Sabâ* and *Hüseynî*." (Yahya, 2012, p. 88).

Funeral Salâ: 1) "Funeral Salâ is of two types: *salât ü salâm*, which is recited from minarets to announce the news of death, and *salâ*, which is recited after the funeral procession and burial, which is organised during the funeral procession and burial of the corpse." (Koca-Turabi, 2017:87). 2) Funeral *salâ* "is based on the same text as the Friday *salâ*. It is also known that some verses about death were added at the end of the funeral *salâ* and this is how it was distinguished from the Friday *salâ*. Some records indicate that the *salâ* was recited from minarets to announce the time of the funeral prayer, which had no fixed time, and that this custom first began in Egypt during the reign of the Fatimids." (Yahya, 2016:69). 3) "The *salâ*, which is recited during the funeral procession after the funeral prayer, is a kind of dhikr and is performed with the participation of the congregation. It consists of six parts: *Lâ ilâhe illallâh*, *Vahdehü lâ şerike lehü velâ nazîra leh*, *Muhammedün emînüllâhi hakkan ve sîdhan*, *Allâhümme sallî alâ seyyidînâ Muhammedin ve 'alâ âli Muhammed*, *Ve sallî ve sellim alâ es'adi ve eşrafi nûri cemî'il-enbiyâ ve'l-mürselîn*, *Ve'l-hamdü lillâhi rabbi'l-'alemîn*. After the coffin is taken from the *musallâ*, this *salâ* is recited loudly by a singer with a beautiful voice walking in front of the congregation on the way until the coffin is taken to the grave. In the graveyard, until the deceased is buried in the grave, it continues to be recited with the participation of the congregation, again led by the reciter. After the body is placed in the grave, when the process of closing and covering the grave begins, the *salâ* is stopped and the Qur'ân was recited. After the recitation of the Qur'ân, prayer and subsequent indoctrination, this *salâ* is recited again with the participation of the reader and the congregation and the cemetery is left." (Ezgi, 1945:4).

*Salât-ı Ümmiyye*: "It is widely accepted that this piece, which some attribute to İtrî and others to the *Hatip Zâkirî* Hasan Efendi, was composed by İtrî. Although there are disagreements about its *makam* as *Irak* or *Segâh*, the common version is the one in the *Segâh makam*. This *salâ* written in the *semâ' usûl* by Ezgi." (Ezgi, 1933:102). "*Salât-ı ümmiyye* is recited with great enthusiasm in Kosovo, as it is recited all over the world, especially during tarawih and religious holiday prayers. In addition, it is recited at various mawlid ceremonies on special days and nights; especially newly opened mosques are put into operation with *tekbir* and *salât-ı ümmiyye*." (Yahya, 2016:72).

## Appendix 2. Transcription of Sufi Music Genre in Kosovo

## TEVHÎD BAHRÎ-RAST

Mefhar-i mevcûdât Hazret-i fahr-i âlem Muhammed Mustafârâ salavât  
Allahümme salli alâ seyyidinâ Muhammed

Süleyman Çelebi  
Bursa (1346-1422)  
Hacı Başkim Çabrat'dan  
Prizren

## Solo-Serbest



## Cumhur



## Solo-Serbest



## Cumhur



## Solo-Serbest



## Cumhur



## Solo-Serbest



## Cumhur



-2-

## Solo-Serbest



## Cumhur



## Solo-Serbest



## Cumhur



## Solo-Serbest



## Cumhur



## Solo-Serbest



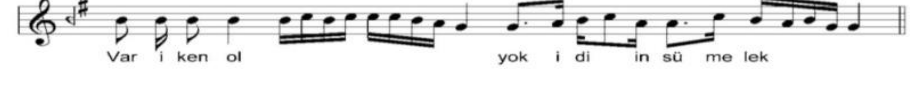
## Cumhur



## Solo-Serbest



## Cumhur



## Solo-Serbest

Figure 12. Example of the notes of mawlid, which is recited in composed form, and hymn notes recited Funeral *salâ*

-3-

**Cumhur**

Ar şu fer şû ay gû neş hem nûh fe lek

**Solo-Serbest**

Sun i le bun la ri ol var ey le di

**Cumhur**

Bir li ği ne cûm le ik râr ey le di

**Solo-Serbest**

Bâ ri ne hâ cet kı la vuz sô zû çok

**Cumhur**

Bir dir Al lah an dan ar tık Tan rı yok

**Solo-Serbest**

Ger di ler siz bu la siz od dan ne cât

**Cumhur**

Aşk i le derd i le e din es sa lâ

**Solo-Serbest**

Es sa lâ tû ves se lâ mû a ley ke

Yâ Re sû lal lah

Es sa lâ tû ves se lâ mû a ke Yâ Ha bi bal lah

Es sa lâ tû ves se lâ mû a ley ke Yâ nû ri ar şil lah

-4-

**Cumhur**

Ey a ziz ler iş te baş la rız sô ze

**Solo-Serbest**

Bir va sıy yet ki la rız il lâ si ze

**Cumhur**

Ol va sıy yet kim di rem her kim tu ta

**Solo-Serbest**

Misk gi bi ko ku su can lar da tû te

**Cumhur**

Hak te â la rah met ey le ye a na

**Solo-Serbest**

Kim be ni ol bir du â i le a na

**Cumhur**

Her kim di ler bu du â da bu lu na

**Solo-Serbest**

Fa ti ha ih sân e de ben ku lu na

### NÛR BAHRİ-UŞŞÂK

**Cumhur**

Hak te â lâ cûn ya rat tı Â de mi

Şît doğ du a na nak let ti bu nûr

Kıl di Â dem le mü zey yen â le mi

A nın al nın da te cel il kıl di nûr

Figure 12. (Continuation)

-5-

Â de me kıl dı fe riş teh ler sũ cũd  
 Er di lb rã hi me ls mã i le hem  
 Hem a na çok kıl dı ol lût fis sı cũd  
 Sõz u za nır ger ka la nın der i sem  
 Mus ta fã nũ ru nu al nın da ko du  
 İş bu res mi le mũ sel sel mut ta sıl  
 Bil Ha bĩ bım nũ ru dur bu nũr de di  
 Tã o lun ca Mus ta fã ya mũn te kıl  
 Kıl dı ol nũr a nın al nın da ka rãr  
 Gel di çũn ol Rah me ten lĩl â le mĩn  
 Kal dı a nın i le ni ce ber gũ zãr  
 Var di nũr an da ka rãr et ti he min  
 Son ra Hav vã al nı na nak let ti bil  
 Ger di ler siz bu la siz od dan ne cãt  
 Dur du an da da hi ni ce ay ũ yıl  
 Aşk i le der di le e din es sa lãt

-6-

## VELÂDET BAHİRİ-UŞŞÂK

Cumhur

USÛL: NİM SOFYAN

Â mi ne hã tũn Mu  
 Ol re bĩ ul ev vel  
 Bũ se nin oğ lun gi  
 ham med â ne si  
 â yĩ nĩ ce si  
 bi kad ri ce mĩl  
 Ol sa def ten doğ du  
 On i kin ci gi ce  
 Bir â na ya ver me  
 ol dũr dâ ne si  
 is neyn gĩ ol Ce si  
 miş tir ol ilĩ  
 Çũn ki Ab dũl lah dan  
 De di gör dũm ol di Ha  
 ũ lu dev let bul dun  
 ol du hã mi le  
 bĩ bin â ne si  
 ey dil dâ re sen

Figure 12. (Continuation)

-7-

Vak te riş di hef te  
Bir a cep nûr kim gû  
Do ği ser dir sen den  
vû ey yâm i le  
neş per hul vâ ne si  
ol hul ki ha sen  
Hem Mu ham med gel me si ol  
İN di ler der gök ten me lek ler  
Bû ge len il mi le dün sul  
du ya kîn  
sa fu saf  
tâ nı dir  
Çok a lâ met ler be  
Kâ be gi bi kıl dı  
Bû ge len tev hî di  
lûr di gel me di  
lar e vim ta vaf  
ir fân kâ nı dir

-8-  
VELÂDET BAHİRİ-HİCAZ

**Solo-Serbest**

Â mi ne i der çû vakt ol du te mam  
Kim vû cû de ge le ol hay  
rul e nam  
Su sa dim ga yet ha râ ret ten ka ti  
Sun du lar bir câm do lu su  
şer be ti  
lç ti mâ nı ol du cis mim nû ra gark  
l de mez dim ken di mi nûr  
run dan fark  
Gel di bir ak kuş ka na dıy le re vân

Figure 12. (Continuation)

**Cumhur** -9-

Ar ka mi sî va di kuv vet

**Solo-Serbest** le he mân

**Cumhur** Doğ du ol sa at de ol sul tâ ni dîl

Nû ra gark ol du se mâ vâ

**Solo-Serbest** tû ze mîn

**Hızlı okunur**

Sal lû a ley hî ve sel li mû tes li mâ

**Cumhur** Hat tâ te nâ lû cen ne ten ve na î mâ

Al la hûm me sal li a lâ sey yi di nâ Mu ham me di nin Ne biy yi

ûm mi yi ve a lâ â li hî ve sah bi hî ve sel lim

Al la hûm me sal li a lâ sey yi di nâ Mu ham me di nin Ne biy yi

ûm mi yi ve a lâ â li hî ve sah bi hî ve sel lim

Bir aşr-ı şerîf okunup şerbet dağıtıldıktan  
sonra Merhaba Bahri irticâlen okunur ve  
ardından Mi'râc Bahrine girilir

### Mİ'RÂC BAHRİ-HÜSEYNİ

**Cumhur**

Söy le şûr ken Ceb râ il i le ke lâm

Gel Ha bî bim sa na â şık ol mu şam

Gel di Ref ref ö nû ne ver di se lâm

Cûm le hal kı sa na ben de kıl mı şam

Al dı ol şâ hî ci hâ nî ol za mân

Ne mu râ dîn var i se kı lam re vâ

Sid re ye git ti ve gö tûr dû he mân

Ey le yem bir der de bin tûr lû de vâ

Hep gök eh li cûm le kar şu gel di ler

Ge ce gün düz dur ma yıp is te di ğin

Mus ta fâ ya iz zet ik râm kıl dı lar

No la kim gör sem ce mâ lîn de di ğin

Mer ha ben bik yâ Mu ham med de di ler

De di kim mat lû bu mak sû dun be nem

Ey şe fâ at kâ ni Ah med de di ler

Sev di ğin can i le mah bû bun be nem

Figure 12. (Continuation)

-11-

**Mİ'RÂC BAHRİ-BEYÂTİ**

Cumhur

USÛL: DEVR-I HINDİ

Yâ l lâ hi haz re tin den hâ ce tim  
Av det e dip da vet et kul la rı mı  
Bu dü rür kim o la mak bül üm me tim  
Tâ ge lü ben gö re ler dî dâ rı mı  
Hak te â lâ dan e riş ti bir ni dâ  
Sen ki mi rac ey le yüp et tin ni yaz  
Yâ Mu ham med ben sa na kıl dım a tâ  
Üm me tin mi ra cı nı kıl dım na maz  
Üm me ti ni sa na ver dım ey Ha bib  
De di ler ey kıb le yi lş lâ mı dın  
Cen ne ti mi an la ra kıl dım na sip  
Kut lu ol sun sa na mi ra cı gû zin  
Yâ Ha bî bim ne dir ol kim di le dın  
Üm me tin ol du ğu muz dev let ye ter  
Bir a vuç top ra ğa min net mey le dın  
Hiz me tin kıl dı ğı mız iz zet ye ter

-12-

**MÜNACAT-HİCAZ**

Solo-Serbest

Cumhur

Yâ l lâ hi ol Mu ham med hak kı çün  
Ol şe fâ at kâ nı Ah met  
hak kı çün  
Gö zü ya şı hak kı çün â şık la rın  
Bağ rı ba şı hak kı çün sâ  
dık la rın  
Yâ l lâ hi kıl ma bi zi  
dâl lin  
Bu dü a ya cüm le niz de  
yin â min  
Üm me tin den râ zı ol sun ol Mu in Rah me tul la hi a ley him ec ma in

Figure 12. (Continuation)

