

Songs About The Đurumlje in Music Education

Naka NIKŠIĆ¹ 



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¹Assistant Professor, University of Belgrade,
Faculty of Education, Belgrade, Serbia

ORCID: Y.K. 0000-0002-5437-1822

Corresponding author:

Naka NIKŠIĆ,
University of Belgrade, Faculty of Education,
Belgrade, Serbia

E-mail: niksicnaka@gmail.com

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ABSTRACT

From 1915 to 1918, the Bosniaks of the Sanjak of Novi Pazar left in an organized fashion to multiple fronts to defend the Ottoman Empire. They were between the ages of 18 and 50 and were known as volunteer fighters or *đurumlje*, and that very event today is known as 'going to join the *đurumlje*' or *odlazak u đurumlje*. Although more than one century has passed since then, in the folk songs of the Bosniaks from the Sanjak of Novi Pazar the memory of this historical event still remains. This paper aims to preserve the folk songs about the *đurumlje* and point out the need and possibility of their being passed on and nurtured as part of music education in those areas of Serbia inhabited by a Bosniak majority. A theoretical analysis was selected as the method for defining the research topic, while, *the Finnish method* was used to transcribe the songs. When adapting the recorded songs to the requirements of music education classes, transposing and simplifying the melisma were used. The paper outlines and thematically organizes the ethnomusicological recordings of 12 songs about the *đurumlje* and indicates their methodological applicability in music education as part of music appreciation and performance. It is our hope that this paper will help keep these songs safe from oblivion and that their implementation in music education will strengthen the cultural identity of the Bosniaks of Sanjak.

Keywords: *Đurumlje*, folk songs, music education

Introduction

The Sanjak of Novi Pazar, also known as just Sanjak, was one of more than fifty sanjaks that were a part of the Ottoman Empire. Its territory, in various organizational forms, remained the same from the mid-15th century, all the way to the First Balkan War (1912). After that, it was divided between Serbia and Montenegro, and in 1914 became a part of the Kingdom of Serbs, Croats and Slovenes, and later of Yugoslavia (first the Federal People's Republic of Yugoslavia, then the Socialist Federal Republic of Yugoslavia), then the State Union of Serbia and Montenegro. Since 2006, after Montenegro declared its independence, it was once again divided between Serbia and Montenegro. The city of Novi Pazar, and the municipalities of Nova Varoš, Priboj, Prijepolje, Sjenica and Tutin are all in the territory of Serbia, while the municipalities of Berane, Bijelo Polje, Gusinje, Petnjica, Plav, Pljevlja and Rožaje are in the territory of Montenegro. In this cross-border region, there are approximately 300,000 resident Bosniaks, who irrespective of state lines share the same culture¹, and thus sing the same songs.

During the First World War, the Kingdom of Serbia and of Montenegro was member of the Entente along with Russia, France, Great Britain, Italy, Japan, Greece, Romania, and the USA, and fought the Central Powers which were founded by Germany, the Austro-Hungarian Empire, and Italy², and later joined by the Ottoman Empire in October of 1914, and Bulgaria in 1915. At the beginning of the First World War, the Bosniaks were mobilized into units of the Serbian and Montenegrin armies to fight the Austro-Hungarians. The entry of Austro-Hungarian troops into the Sanjak of Novi Pazar and the establishment of their government led to new mobilizations. Young men, 'quite often fathers with one or more sons', who could still feel the flames of nostalgia for the Ottoman Empire and the hope that it would be 'victorious in the war and grow strong after it', voluntarily responded to the call to 'go to distant fronts and help Ottoman soldiers'³. It

1 Based on cultural heritage we can see that culture is not often limited to the national state or part of that state, and thus that cultural and national identity do not have to coincide (Pavlović, M., 2005).

2 Italy remained part of this block until April 26, 1915, when it was awarded Dalmatia, Istria, Gorizia, the Kvarner Gulf and the Dodecanese Islands by the Treaty of London. It was then that it joined the ranks of the Entente.

3 During the mobilization of 1917, a small number of Bosniaks volunteered, since the citizens of the Sanjak of Novi Pazar saw that on the Galician front they were only "fodder for the Austro-Hungarian army" (Crnovršanin & Sadiković, 2003, p. 111). According to effendi Omer Koničanin, the head of the secret police "took the registry books from the municipality and, in the presence of the municipality president and several council members, from them compiled a list of volunteers and recruited them in the hall of the Medressa. These volunteers headed directly for Istanbul, where they were assigned to various units" (Radović, 1998, p. 113, author's translation).

was, as Avdić points out, “the final attempt of the Bosniaks to defend an empire they were tied to by faith, their tradition, their dignity, but also a consequence of the belief that they would be facing ‘a life-threatening situation if it should *fail*’” (Avdić, 2017, p. 234, author’s translation). These volunteer fighters were known as *đurumlje*⁴, and in some parts of the Sanjak of Novi Pazar, *đurunlije*⁵ and *đulijani*⁶ (Image 1.).

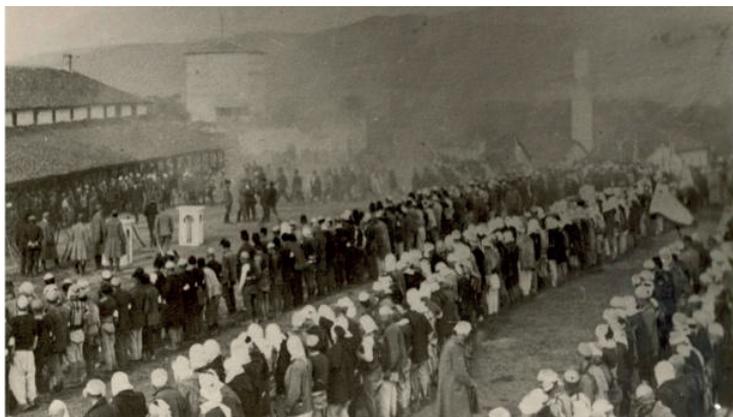


Image 1. *Assembly of the đurumlje in the fort in Novi Pazar* (Taken from <https://sandzakpress.net/lista-upamcenih-imena-djurumljia-dobrovoljaca-iz-sandzaka-u-prvom-svjetskom-ratu-1914-1918/>)

The departure of the Bosniaks from the Sanjak of Novi Pazar to join the *đurumlje* is a topic which is “virtually untouched” in science, and so the names of the *đurumlje* and their fates “are stored in the archives waiting for researchers” (Avdić, 2017, p. 234, author’s translation). The precise numbers of the *đurumlje* from Sanjak is still not known,

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- 4 There is no exact explanation of this word, but there are some attempts. Today it is widely believed that the term *đurumlje* originates from the Turkish word *gönüllü* which actually means volunteer (Škrijelj 2018, p. 87). However, there is the possibility that this name could originate from the Turkish word - *kurum*. Some of the meanings of this word include “an arrogant and proud nature” (tur. *övünçlü ve gururlu tavır*), as well as “soldiers who have joined the army” (*ordugah*) (Parlatır 2009, p. 938). By adding the suffix -lu this word in the Turkish language has acquired the form *kurumlu* which means “braggart and proud” or “members of a camp, soldiers”. Seeing how in the Bosnian language the sounds /k/ or /g/ in Turkish words are often morphed into the sounds /đ/ or /ć/ (for example tur. *gül* – bos. *đul*, tur. *kömür* – bos. *ćumur*, or tur. *şeker* – bos. *šećer*), the Turkish word *kurumlu* first became *đurmlu*, and over time *đurumlja*.
- 5 In certain parts of the Sanjak of Novi Pazar, *đurumlje* were also referred to as *đurunlije*. In a letter, which Raif Honić, an attorney (born in 1929 in the village Medare near Sjenica) sent to Avdija Avdić on April 19, 2000, says: “You say ‘đurumlje’...However, from my father and from everyone else from my home town I only heard the term ‘đurunlije’, you are the only one I heard use the word ‘đurumlje’” (Avdić, A. 2011, p. 20, author’s translation).
- 6 In the Priboj area, *đurumlje* are also referred to as “*đulijani*” (Avdić 2017, p. 238).

while the public speculates that they were approximately 15,000 strong. In the book *Duga Poljana i okolina* written by Fikret Sebečevac we find recorded the memories of Ramiz Ljajić from Duga Poljana⁷: “I was only a boy then, and I remember when people from Duga Poljana went to join the *đurumlje*. People congregated on the meadows (the current location of the community cooperative headquarters and a production plant). In the morning hours, the volunteers gathered from the surrounding villages into groups there. I remember there was music playing: the zurna (*zurle*), the tapan (*goč*), and the bagpipes (*gajde*). The men going to the front seemed to be cheerful. On the other hand, there were mothers crying, fathers, sisters and brothers, all crying as if they could tell that many of them would not be returning home. When they started saying their good-byes and kissing each other farewell, loud sobs could be heard. Loaded up into vans they headed down the road (*džada*), some of them looking out onto the hills of Duga Poljana for the last time” (Sebečevac, 1993, pp. 68-69, author’s translation). In the same book, Sebečevac cites the story of the *đurumlja* Bešić Hazba from the village of Zabrđa (Duga Poljana): “In Duga Poljana the municipal administration told us to go to Istanbul. As illiterate and unworldly young men we did know where we were going, but it was our dream to visit Istanbul. For many of us, it was a journey of no return. It was only when we arrived at the station in Novi Sad that we found out that we had been tricked, that instead of Istanbul we were being transported to Poland, to the Galician front. When we arrived in Poland we were immediately accepted by the Turkish officers. The military command and everything else was in Turkish, of which we couldn’t speak a single word. We had military training for a while and learned a few words of Turkish. Later we stood guard together, and it turned out that the Bosniaks were much sturdier and more disciplined than the Turks. For a long time, we didn’t even catch a glimpse of bread, and we mostly ate potatoes and some ‘aleman’ soup (German soup). On the battlefields of Galicia, the *đurumlje* from Duga Poljana showed great courage, but many of them died because the Russians were better trained and better equipped. I am just one of a few who stayed alive (I was wounded in the shoulder and neck by a Russian grenade) and returned to their homeland” (Sebečevac, 1993, p. 69, author’s translation).

During the First World War, the *đurumlje* were sent to the various fronts of the Ottoman Empire, and upon its conclusion, they fought in the Greco-Turkish War (1919-1922)⁸.

7 Duga Poljana belongs to the municipality of Sjenica.

8 *Đurumlje* were most frequently relocated from one front to another. Škrijelj cites the examples of Abdualah

Those who were injured were sent back to the Sanjak of Novi Pazar⁹. There they encountered poverty, various diseases¹⁰, an unenlightened population, blood feuds, corruption, thievery, banditry, quackery, and superstition. They were interrogated in the police stations of the Kingdom of Serbs, Croats and Slovenes¹¹. In a document dated December 29, 1919, it says that: “The men who had served in the Turkish army should be allowed to return, but that upon their return the decision would be made whether they are to be held accountable for serving an enemy army as our subjects, without having been forced to do so” (According to: Avdić, 1985, p. 156, author’s translation). The agrarian reform in the Kingdom of Serbs, Croats and Slovenes appropriated land from the wealthier *đurumlje*¹², and it was often the case that it was their neighbors who appropriated it¹³.

The departure of the *đurumlje* is a historic even which left a significant impact on the creativity of the Bosniaks in Sanjak. When it comes to artistic creation, by analyzing the available sources we found the novel *Đurumlje*, authored by Meka Melajac, which was inspired precisely by this event (Melajac, 2010). It was also reflected in folk narratives, both in the emergence of epic, and lyrical folk songs. However, many of them were not recorded ethnomusicologically¹⁴ and are in danger of disappearing for good.

Dulj Muratović from the village of Rašković on Pešter who was relocated from Poland (Galicia) to Syria (Halep) and of Sadrija Sinanović and Murat Kurpejović who were also relocated from Poland (Galicia) to Egypt (Cairo) (Škrijelj 2018, p. 115).

- 9 Avdić states that only one-third of the men who joined the orders of the *đurumlje* actually returned home (Avdić, 2011), while Mušović states that in Novi Pazar and its environs in 1918 it was quite rare to “see a healthy and able-bodied man” (Mušović, E. 2006, p. 18, author’s translation).
- 10 Avdić cites that during the First World War in the territory of the Sanjak of Novi Pazar, there was quite a famine and that in the end there was an outbreak of the Spanish flu, which he knew as “španjolka” which quickly killed off the people who were exhausted from hunger.
- 11 In December 1918, the Kingdom of Serbs, Croats and Slovenes was founded, which covered the territory of what is today Bosnia and Herzegovina, Montenegro, Macedonia, Serbia, and most of Croatia and Slovenia.
- 12 The agrarian reforms in the Kingdom of Serbs, Croats, and Slovenes began in 1919, and they, among other things, ended the feudal and *čifčijski* relations, or dependent peasantry, which means that land was taken from the owners (*aga* and *beg*), and given to the people using it (*kmet* and *čifčija*), who were now named the new owners of the land they were tilling.
- 13 To support that claim Avdić cites the saying “Triput’ Stefo, triput’ Šefto” which was coined after an event related to the acquisition of land belonging to a *đurumlja*. “One morning, Šefto saw his neighbor Stefo plowing the fields of his brother who had at that time not returned from the *đurumlje*. He warned him not to plow the land, but Stefo just kept on going. After he had plowed the entire field, Šefto got his oxen and plowed the fields again. Then Stefo plowed them again. And so, both of them plowed the same fields three times each. Then Šefto warned Stefo that he would kill him if he continued plowing and would then join the band of the outlaw Jusuf Mehonjić. After the neighbors intervened, Stefo stopped his plowing.” (Avdić 2017, p. 236, author’s translation).
- 14 In ethnomusicological literature, we come across variants of the song *Mutna teče Raška od Pazara* (Example 7.). In the variants, the names of the protagonists have been changed (Vasiljević, M. 1953, pp. 89, 166-167), and so Miodrag Vasiljević places them in other historical contexts.

Education is one of the most important factors in perpetuating the culture of a nation and of preserving its national identity (Ivanović, 2003). Folk songs about the *đurumlije* are one of the most important elements of non-material culture for the preservation of the national identity of the Bosniaks from Sanjak. As a result, it is necessary, in the form of class content, to study them in elementary schools, in areas predominantly inhabited by Bosniaks, and where classes are taught in the Bosnian language. However, they have so far not been evaluated from the point of view of methodological applicability, which is one of the reasons why they are not a part of the curriculum.

The aim of this paper is to protect them from oblivion and analyze the possibility and necessity of passing them on and nurturing them not only through music education, but also the Bosnian language and history.

Songs about the *đurumlije*

In the Sanjak of Novi Pazar there were very talented folk singers who performed epic songs several thousand verses long to the accompaniment of the *gusle*¹⁵, as well as those who had committed to memory, and knew how to sing, several hundred different lyrical songs¹⁶. One of the folk singers is Avdija Avdić, born in 1945 in the village of Mojstir, near Bistrica, in the municipality of Bijelo Polje¹⁷. Well-educated, with a master's thesis in history, and now an affirmed Bosniak poet and writer living and working in Holland¹⁸ with an

15 From 1932 to 1934, the American scientist Milman Parry and his associate Albert Lord carried out field studies of oral epic songs in what was then the Kingdom of Yugoslavia, and as a part of those field studies recorded the folk songs of Sanjak. They worked together, and following Parry's death, Lord continued on his own (1935, 1937, 1950 and 1951). Later, the same endeavor was continued by Bynum (1960, 1965). The recorded material is kept in the Parry collection in the Widener Library at Harvard University (Buturović, 1995: 70). It contains recordings of the *guslar* Ćor Hus Husović, Avdo Međedović, Murat Kurtagić and Sulejman Fijuljanin. They were published in Parry, M., Lord, A. (1953). *Srpskohrvatske junačke pjesme. Knjiga druga*. Novi Pazar. Beograd – Kembriđž: SANU i Harvard University Press.

16 Miodrag Vasiljvić recorded as many as 300 folk lyrical songs from Hamdija Šahinpašić from Pljevlja. He published them in Васиљевић, М. А. (1967). *Югославские народные песни из Санджака*. Москва: Советский композитор (Музыка).

17 Bistrica is the name of a local community center in the municipality of Bijelo Polje (Montenegro) which includes the villages in the valley of the river of the same name. Avdić's native village of Mojstir is located on the right bank of the upper course of the river Bistrica.

18 Avdić completed his elementary school education in his native Mojstir, and two years of high school in Bijelo Polje. His family moved to Vitomirica (near Peć) in 1962, so he finished his third and fourth year of high school in Peć. In 1974 he completed his undergraduate studies, and in 1979 his master's studies at the History Department (Faculty of Philosophy) at the University of Priština. From 1971 to 1978 he worked in Dragaš and Peć, while from 1978 to 1992 in Prijedor (BiH). During the war in Bosnia and Herzegovina he and his family fled to Holland, where he lives to this day. He is the author of 16 articles (15 from the field of history and one from the field of literature) and ten collections of poems and stories.

exceptionally beautiful voice marked by a pronounced interpretative expressivity, he sang several songs to me which he had learned as a boy in his hometown. At the very beginning of our collaboration, with his good knowledge of history, he drew my attention to the importance and beauty of the songs about the *đurumlije* and expressed his deep desire for these songs to be recorded ethnomusicologically in order to be ‘preserved from oblivion’. In conversation with the singer, but also from his collection of folk songs¹⁹, I was able to learn where and from whom he had learned these songs. It turned out that he had learned the song *Rodna Bosna daleko odosmo* from his father Iljaz²⁰ (1905-1974), and that he had learned all the other songs from the people in his home town, whose numerous family members had gone off to join the *đurumlije*, never to return²¹ (Avdić 2011, pp. 17-21).

The recording sessions took place on two occasions. At the beginning of August 2016, four songs about the *đurumlije* were recorded (Example 2., 3., 5., 12.) which were presented at the *Symposium on Balkan History and Culture* in Čanakkale in 2016, and which were then published in the conference proceedings (Nikšić, 2017b). The second recording took place in August 2017. On that occasion, an additional eight songs about the *đurumlije* were recorded, and they are being presented for the first time in this paper (Example 1., 4., 6., 7., 8., 9., 10., 11.). The recordings of all 12 songs can be found in the music archive of the author of this paper (Nikšić, 2016, 2017a).

19 It is in the collection Avdić, A. (2011). *Otkidoh stručak do zemlje/devedeset lirskih narodnih pjesama iz Sandžaka*. Kraljevo: Riža that he recorded the texts of the folk songs (among other things, the lyrics of the songs presented in this paper).

20 Avdić states that his father liked to sing very much and that he sang “when he was in a joyous mood (at home, on the threshing floor, while resting in the shade of a fruit tree (*mivka*), hoeing corn)”, and that the song *Rodna Bosna daleko odosmo* was one of his favorites (Avdić, A. 2011, p. 17, author’s translation).

21 Avdić stated that his cousin Pašo Avdić (1925) from the village of Mojstir (municipality of Bijelo Polje) spoke of the *đurumlije*, that his cousins went to join their orders. “Đule Avdić from Mojstir, Pašo’s son, never returned, and that before the *Đule*, the eldest son of Selman Avdić, Smail, was also a solider (*asker*) who died in Yemen. They received the sad news by letter (a ‘*progorjelo pismo*’)” (Avdić, A. 2011, p. 19, author’s translation). Of Elmaz Abazović’s family from Mojstir, the order of the *đurumlije* was joined by Jakup Barudžija (Tahir’s father) and Hamid Coković (Jonuz’s father), from Šolj “some Omer”, and from Radojeva Glava “Selman Brčvak”. (Avdić, A., 2011: 19, author’s translation). From Hakija Batilović (1926–2002) from the village Crniša he found out that of the 11 *đurumlije* from the village of Crniša (municipality of Bijelo Polje) four returned (Avdić, A. 2011, p. 20). From Pašo Bošnjak from the village Hazan he found out that the *đurumlije* were joined by “his brother Jusuf, who stayed in Istanbul, Bahto Luković from Okrugla Bara (he did not return), Hajdarpašić Agan from Vršev, one of the Zverotić family from Vršev, Rešo Durević from Goduša (he returned), Spaho Rebronja from Goduša (he did not return), Mulić Numan from Goduša (he did not return), Mulić Šečo from Goduša (he returned) and Mulić Hako from Goduša (he returned).” (Avdić, A. 2011, p. 19, author’s translation). Šaban Fetahović (born 1928) in the village of Kahva near Bijelo Polje told him that from his village the *đurumlije* was joined by Mahmut-beg Hasanbegović and that he died. He also taught Avdiću the verses which the *đurumlije* sang before they left: “Rumunijo, ne marimo za te/dobrovoljci spremaju se na te” (Avdić, A. 2011, pp. 20-21).

In the remainder of the paper, we will first present the ethnomusicological recordings of all 12 songs. They were recorded using the Finnish method²² and are thematically divided into 3 groups. The first consists of songs that were sung when the *đurumlije* were setting off: *Niz polje se zelen bajrak vije* (Example 1.), *Raslo drvo šimširovo* (Example 2.) and *Đurumlije, jedna majko* (Example 3.). The second group consists of songs that were sung while the *đurumlije* were on the frontlines: *U Akovu gradu* (Example 4.), *Rodna Bosno* (Example 5.) and *Majko moja, željan li sam doma* (Example 6.). The third group is made up of songs that were sung by the mothers, sisters, wives, and girlfriends who grieved for the *đurumlije* and awaited their return: *Mutna teče Raška od Pazara* (Example 7.), *Nije meni sitan vezu* (Example 8.), *Oj, nevene, moj nevene* (Example 9.), *Idu dani, idu noći* (Example 10.), *Kolika mi do Stambola džada* (Example 11.) and *Bis-trice, bistra vodo* (Example 12.).

22 The principles for noting down and classifying folk melodies were set by the Finnish ethnomusicologist and composer Krohn. One of the principles of this method is that the melographs immediately transpose the song to the final tone g1, whereby all the songs and their recorded tone sequences are reduced to a single shared tone which precludes a great number of signs from being used, and considerably facilitates their comparison and study (Dević, 1981).

$\text{♩} = 50$

Niz po- lje se ze-len baj-rak vi - je, hej, Dža-no sun-ce sjaj- no,
ze-len baj-rak vi - je, hej, Dža-no sun-ce sjaj- no, ze-len baj-rak vi - je.

Niz polje se zelen bajrak vije,
hej, Džano, sunce sjajno,
zelen bajrak vije.

Suzama ih majke ispratile,
hej, Dažano, sunce sjajno,
majke ispratile.

To prolaze mlade đurumlije,
hej, Dažano, sunce sjajno,
mlade đurumlije.

Vjerne ljube i sestrice mile,
hej, Dažano, sunce sjajno,
i sestrice mile.

Na svakom je čohana dolama,
hej, Dažano, sunce sjajno,
čohana dolama.

Ti si meni vezen jagluk dala,
hej, Dažano, sunce sjajno,
vezen jagluk dala.

Crven fesić i bijela čalma,
hej, Dažano, sunce sjajno,
i bijela čalma.

I četiri godine čekala,
hej, Dažano, sunce sjajno,
godine čekala.

Example 1. *Niz polje se zelen bajrak vije*²³

23 A translation of the lyrics into English follows:

Along the field a green banner flies,
look Dažano, my golden ray of sun,
a green banner flies.

Their mothers wept as they bade them farewell,
look, Dažano, my golden ray of sun,
their mothers bade them farewell.

It is the young đurumlije coming down the hill,
look, Dažano, my golden ray of sun,
the young đurumlije.

Their faithful wives, and darling sisters,
look, Dažano, my golden ray of sun,
even their darling sisters.

Each one wearing a baize dolman,
look, Dažano, my golden ray of sun,
a baize dolman.

You gifted me an embroidered handkerchief,
oh, Dažano, my golden ray of sun,
an embroidered handkerchief you gifted me.

A red fez and white turban,
look, Dažano, my golden ray of sun,
and a white turban.

And waited for four years,
oh, Dažano, my golden ray of sun,
waited for years.

♩ = 66

Ra-slo dr - vo šim - ši - ro - vo u av - li - ji
mo - je Aj - ne, ras - lo dr - vo šim - ši - ro - vo.

Raslo drvo šimširovo
u avliji moje Ajne,
raslo drvo šimširovo.

Čekaju me đurumlje,
sve jarani i komšije.
sve jarani i komšije.

Moja Ajno, sunce sjajno,
nemoj zamnom tugovati,
nemoj zamnom tugovati.

Ako ti se ja ne vratim,
Nemoj zamnom tugovati,
Nemoj zamnom tugovati.

Moja Ajno, tavana noći,
sjutra ćut i na put poći,
sjutra ću ti na put poći.

Biti tuguj, nit me žali,
u avliji šimšir zalij,
u avliji šimšir zalij.

Example 2. Raslo drvo šimširovo²⁴

24 A translation of the lyrics into English follows:

A boxwood tree grows
in my Ajna's yard,
a boxwood tree grows.

The đurumlje are waiting for me,
all my friends and neighbors,
all my friends and neighbors.

My Ajna, my golden sun,
do not grieve for me,
do not grieve for me.

If I should not return to you,
do not grieve for me,
do not grieve for me.

My Ajna, my darkest night,
tomorrow I must away,
tomorrow I must away.

Neither grieve, nor be forlorn,
just water the boxwood tree,
just water the boxwood tree.

$\text{♩} = 58$

Đu-rum-li - je, mi-la maj - ko, iz Plje-va - lja kre - ću,

Đurumlje, mila majko,
iz Pljevalja kreću.
Đurumlje, haj, žalosna,
iz Pljevalja kreću.

Svaka svoga, jedna majko,
cvijetom zakitila.
Svaka svoga, haj, žalosna,
cvijetom zakitila.

Bože mili, jedna majko,
dobrih momaka.
Bože mili, haj, žalosna,
dobrih momaka.

A ja moga, jedna majko,
vezenom dolamom.
A ja moga, haj, žalosna,
vezenom dolamom.

Example 3. *Đurumlje, mila majko*²⁵

$\text{♩} = 65$

U Akovu gradu na bistrime Limu
susreo sam jednog dana lijepu Halimu.

U Akovu gradu stiže duga zima
Đurumlje otiđoše i ja odoh s njima.

Ljubio je strasno i Halima mene
cjelu jesen brao sam joj jabuke rumene.

A Akovu gradu, u sevdahu svome,
Moja draga čekala me, oženih se njome.

25 A translation of the lyrics into English follows:

Đurumlje, oh beloved mother,
are heading out from Pljevalja.
Đurumlje, oh sorrowful,
are heading out from Pljevalja.

Each her own, poor mother,
son gifted with a flower.
Each her own, oh sorrowful,
son gifted with a flower.

Good lord, my poor mother,
they are good boys.
Good lord, oh sorrowful,
Good lord, oh sorrowful.

But I gifted mine, oh mother,
with an embroidered dolam.
But I gifted mine, oh sorrowful,
with an embroidered dolam.

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Example 4. U Akovu gradu²⁶

♩ = 40

Haj, rod-na Bo - sno, da - le - ko o - do-smo.

Haj, naše majke ne nadajte nam se. Haj, nas će care tamo oženiti.

Hej, mile seje, ne kun'te se s' nama. Haj, sa mazerom i zlatnim ćemerom.

Hej, vjerne ljube vi se preudajte. Haj, crnom zemljom i zelenom travom.

Example 5. Rodna Bosno²⁷

♩ = 55

Maj - ko mo - ja, maj - ko mo - ja, že - ljan li sam do - - ma, že - ljan li sam do - - ma.

Majko moja, željan li sam doma. Bosno moja, i planine tvoje,
Doma željan, bistre vode žedan. Nide sunca k'o u tebe što je!
U tuđini rahatluca nema, Niti sunca niti mjeseciine
U jabani teške pomračine!

Example 6. Majko moja, željan li sam doma²⁸

26 A translation of the lyrics into English follows:

In Akov town on the clear blue Lim
one day I met the beautiful Halima.

The long winter came to the town of Akov
the Đurumlije left and I went with them.

I loved her dearly, and Halima loved me back
and all the fall I days I brought her bright red apples.

In the town of Akov, all forlorn,
my darling waited for me, and I wed her.

27 A translation of the lyrics into English follows:

Woe, native Bosnia, we are far away.
Woe is me, mothers, don't expect us back.
Woe, dear sisters, don't swear by us.
Woe, faithful wives, find yourselves other husbands.

Woe, the emperor will wed us there.
Woe, with his mauser and golden belt.
Woe, to the dark earth and the green grass on it.

28 A translation of the lyrics into English follows:

Mother dear, I am full of longing for home.
Longing for home, thirsting for clear waters.
There is no carefree pleasure here in foreign lands,
The yearning for my homeland is unending.

Bosnia, my beloved homeland, and lovely your mountains,
Nowhere does the sun shine as brightly as on your fields!
Neither the sun nor the moon,
The nights are dark in these foreign lands!

$\text{♩} = 45$

Haj, mut - na te - će, haj, mut - na te - će, Raš - ka
od Pa - za - - ra, haj, jad - na ja - do,
Raš - ka od Pa - za - - ra.

Haj, mutna teče, haj, mutna teče,
Raška od Pazara,
haj, jadna jado, Raška od Pazara.

Haj, komandire, haj, komandire,
umrla ti majka,
haj, jadna jado, umrla ti majka.

Haj, sve od suza, haj, sve od suza,
pazariskijeh cura,
haj, jadna jado, pazariskijeh cura.

Haj, što nam uze, haj, što nam uze,
u vojsku vojnike,
haj, jadna jado, u vojsku vojnike.

Haj, vezak vezle, haj, vezak vezle
Pazarke đevojke,
haj, jadna jado, Pazarke đevojke.

Haj, te ostaše, haj, te ostaše,
cure ne ljubljene,
haj, jadna jado, cure ne ljubljene.

Haj, vezak vezle, haj, vezak vezle,
komandira klele,
haj, jadna jado, komandira klele.

Haj, ne ljubljene, haj, ne ljubljene,
i ne milovane,
haj, jadna jado, i ne milovane.

Example 7. *Mutna teče Raška od Pazara*²⁹

29 A translation of the lyrics into English follows:

Oh, murky flows, oh, murky flows,
Raška down from Pazar,
Raška down from Pazar.

Oh commander, oh, commander,
a curse on your mother, oh you wretch,
oh you wretch, a curse on your mother.

Oh, murky from the tears, oh, from all the tears,
shed by the maids of Pazar,
oh, the poor darlings, by the maids of Pazar.

Oh, for taking, oh for taking,
away our soldiers into the army,
oh, you wretch, our soldiers into the army.

Oh, they were embroidering stitches, oh embroidering
the girls of Pazar,
the girls of Pazar.

Oh, so they remained, oh, so they remained,
girls unknissed,
oh poor darlings, the girls remained unknissed.

Oh, embroidering stitches, oh embroidering,
cursing the commander,
oh, my poor darlings, cursing the commander.

Oh, unknissed, oh unknissed,
and untouched,
oh, poor darlings, and untouched.

$\text{♩} = 75$

Ni - je me - ni, si - tan ve - zu, do zen - đĩ - la sta - lo,
 ni - je me - ni si - tan ve - zu do zen - đĩ - la sta - lo.

Nije meni, sitan vezu,
 do zendiła stalo.

Ako Bog da, sitan vezu,
 te se dragi vrati.

Već da mi je, sitan vezu,
 sjajno ogledalo.

Novo ću mu, sitan vezu,
 čevre darivati.

Pa da gledam, sitan vezu,
 kud mi dragi hoda.

Na čevretu, sitan vezu,
 dva cvijeta bjela.

Galicijom, sitan vezu,
 il' po Anadolu?

I još ću mu darivati
 dva poljubca vrela.

Example 8. *Nije meni sitan vezu*³⁰

30 A translation of the lyrics into English follows:

I care not, my tiny thread,
 about a wealthy groom.

God willing, oh tiny thread,
 that my darling should return.

But I do care, my tiny thread,
 about a clear mirror.

I will gift him, oh tiny thread,
 a new hat for his head

So that I can see, oh tiny thread,
 where my darling steps.

And on the hat, my tiny thread,
 two white flowers.

In Galicia, oh tiny thread,
 or Anatolia?

And also will I gift him
 two passionate kisses.

$\text{♩} = 55$



Oj, ne-ve - ne, oj, ne - ve - ne, ti si - mo - je
gor - ko sje - me, ti si mo - je gor - ko sje - me.

Oj, Omere, moj Omere,
što mi ode u askere?

Oj, Omere, moj Omere,
Cvjetaj meni do jeseni.

Ostah mlada da čamujem,
s nevenom da bolujem.

Oj, Omere, moj Omere,
dođi meni do jeseni.

Example 9. *Oj, nevene, moj nevene*³¹

$\text{♩} = 50$



I-du da - ni, i - du no - ći mo - ga dra - gog ne - ma.
I-du da - ni, i - du no - ći, mo - ga dra - gog ne - ma.

Idu dani, idu noći,
moga dragog nema.

U vrtu mi zumbul cveta,
ubрати ga neću.

I godinu za godinom,
moga dragog nema.

Sitan biser prosula sam,
kupiti ga neću.

Example 10. *Idu dani, idu noći*³²

31 A translation of the lyrics into English follows:

Oh, marigold, my marigold,
you are my bitter seed

Oh Omer, my Omer,
bloom until the fall for me.

Oh Omer, my Omer,
why did you join the army?

Oh Omer, my Omer,
come to me in the fall.

I am left young and forlorn,
with my marigolds to wither.

32 A translation of the lyrics into English follows:

The days go by, the nights go by,

In my garden the hyacinth blooms,

♩ = 40

Ko - li - ka mi, haj, ko - li - ka - mi, do Stam-bo - la
 dža - da, do Stam - bo - la dža - da.

Svu sam džadu,
 haj, svu sam džadu,
 pregazila sama.

Osima jedne,
 haj, osim jedne,
 visoke jasike.

Al` ne nadoh,
 haj, al` ne nadoh,
 traga srcu draga.

Na jasiki,
 haj, na jasiki,
 srce urezano.

Nit` habera,
 haj, nit` habera,
 od moga dilbera.

I njegovo,
 haj, i njegovo,
 ime napisano.

Example 11. *Kolika mi do Stambola džada*³³

my darling is nowhere to be found.

but pick it I shall not.

The years go by, one after the other,
 my darling is nowhere to be found.

Tiny beads of pearl have I spilled,
 collect them I shall not.

33

A translation of the lyrics into English follows:

How long is,
 woe is me, how long is,
 the street to Istanbul.

Except for one,
 woe is me, except for one,
 tall poplar tree.

Up and down the entire street,
 woe is me, the entire street,
 I have crossed on my own.

And on that poplar,
 woe is me, on that poplar,
 a carved heart.

But I did not find,
 woe is me, nowhere did I find,
 a trace of my beloved.

And his,
 oh woe is me,
 and his name written in it.

Not a message,
 woe is me, not even a message,
 from my strapping young man.

♩ = 58

Bi - stri - ce, bis - tra vo - do, Bi - stri - ce, ro - so s' go - ra

od - ne - si mo - je su - ze do mo - ra.

Sinoć mi haber stiže,	Proklete askerije,
da dragog nemam više,	proklete đurumlije,
da mu se, jadna, mlada, ne nadam.	kad više pokraj mene on nije.

Example 12. *Bistrice, bistra vodo*³⁴

The possibility and importance of including songs about the *đurumlije* as educational material

The Bosniaks in Serbia and Montenegro, in accordance with the laws on minority rights and freedoms, have the right to express, preserve, nurture, develop, and pass down their ethnic, cultural, religious, and linguistic idiosyncrasies and traditions. The folk songs of the Bosniaks were inspired by historical events which took place in the territory of the Sanjak of Novi Pazar from the middle of the 18th, all the way to the 1940s. They represent an important part of their non-material culture, and so their protection, preservation, nurturing, and passing down, irrespective of the fact that the Bosniaks of Sanjak today live in two countries (Serbia and Montenegro), is of considerable importance for strengthening their ethnic (Bosniak) and regional (the Sanjak) identity.

While the Bosniaks of the Sanjak in Montenegro do not have an education system set up in their own language, the ones living in Serbia have been realizing this right in institutions at the preschool, elementary, and high school level since 2013. Classes held in Bosnian in the 2020/21 school year in Novi Pazar, Sjenica and Tutin were attended by a

³⁴ A translation of the lyrics into English follows:

Bistrice, clear water,
Bistrice, dew from the mountains
take my tears to the sea.

Damn the soldiers,
damn the đurumlije,
for he is no longer by my side.

Late last night a message reached me,
that I no longer had a loved one,
and that, young and poor, I need not hope of him returning.

total of 16,627 students (Obrazovanje na bosanskom jeziku u Sandžaku, 2013-2020). *The Law on the protection of rights and freedoms of national minorities* (Zakon o zaštiti prava i sloboda nacionalnih manjina) states that the curriculum realized in the language of a national minority on all levels of education should also contain topics which refer to the history, art, and culture of that minority (Zakon o zaštiti prava i sloboda nacionalnih manjina). In addition, in the instructions for the didactic-methodological implementation of the curriculum in all languages, the teachers are given the opportunity to, in addition to the recommended class material, include up to 30% of the content from the area where the classes are being taught, which is suited to the abilities of the students as well as to the course objectives and outcomes (Pravilnik o programu nastave i učenja 10/2017; 15/2018; 16/2018; 5/2019; 11/2019).

At a younger elementary school age (grades 1 – 4), music education includes topics such as performing music (performing counting songs, singing songs – either by ear or by reading sheet music, dancing, playing instruments suitable for children), music appreciation, and also music creativity. At an older elementary school age (grades 5 - 8) music education includes topics such as man and music, musical instruments, music appreciation, performing music (singing songs and playing by ear or by reading sheet music) and music creativity (Pravilnik o programu nastave i učenja 10/2017; 15/2018; 16/2018; 5/2019; 11/2019). One of the criteria for the selection of music content for singing by ear at a younger elementary school age is the structure of the music components. In accordance with the methodological requirements, songs at this age should have “a melody that is easy to sing to, in which the tones are even, ranging up to the octave (c^1 – c^2 , possibly d^2), of a short form (sentence, period, a two-part or three-part song) with frequent repetition of music phrases in a key which is suited to a child’s voice”³⁵ (Stojanović, 1996: 28, author’s translation). To sing/play by reading sheet music, songs are selected up to the level of a ninth (h – c^2), with a time signature of 2/4, 3/4 and 4/4³⁶. By analyzing the music structures in the songs about the *đurumlje* we can conclude that they were most often of more complex rhythmic structures and tonality, and should be adapted to a

35 In the curricula for the first and second grade, the ambitus of most songs does not exceed the range c^1 – a^1 , and in the second grade c^1 – c^2 , even though for both grades songs whose lowest and highest tones of the ambitus exceed the aforementioned range are included in the curriculum (Pravilnici o programu nastave i učenja, 10/2017; 16/2018).

36 When analyzing the curriculum for the fourth grade, it was noted that the objectives include singing/playing by reading sheet music of songs in the range from h to c^2 with a time signature of 2/4, 3/4 and 4/4 (Pravilnik o programu nastave i učenja, 11/2019).

child's voice (they should be of a register that is most suitable to a child's voice). However, it is evident that even after the adaptation of these songs by means of simplifying the melisma and transposing it³⁷, a great many of them are still not methodologically applicable for singing by ear or by reading from sheet music. Still, there are those that are. To sing by ear and to sing/play by reading from sheet music, for younger school age children, after adaptation, we selected the song *Đurumlije, mila majko* (Example 13), and for singing by ear at a younger elementary school age and singing by reading sheet music in the fifth grade we selected the song *Niz polje se zelen bajrak vije* (Example 14.).

♩ = 58



Đu rum - li - je, mi - la maj - ko, iz Plje - va - lja kre - ću,
du rum - li - je, haj - za - lo - sna, iz Plje - va - lja kre - ću.

Example 13. *Đurumlije, mila majko*³⁸



Niz po - lje se ze - len baj - rak vi - je, hej, Dža - no sun - ce sjaj no,
ze - len baj - rak vi - je, hej, Dža - no sun - ce sjaj - no, ze - len baj - rak vi - je.

Example 14. *Niz polje se zelen bajrak vije*³⁹

The remaining songs about the *đurumlije*, as a result of their structure, could be used as teaching material only for music appreciation for older elementary school ages. An analysis of the history course books revealed that in the book, *Kratke crtice iz prošlosti*

37 Miodrag Vasiljević in his work relies on the procedure of eliminating melisma. It is based on extracting the basis of the melody, that is, "the tones which bear the syllables of the words" (Vasiljević, Z. 1988, p. 190, author's translation). This eliminates any ornaments, passing and crossover tones, the duration aspects of tones are altered, the meter simplified, and the chorus is omitted (Nikšić 2022, pp. 146-160). In an ethnomusicological recording, similarly to the principles of the *Finnish method*, songs have the finalis g^1 . Every scale structure can begin "with any initial tone, if starting from this tone, a suitable, characteristic organization of the tones or semitones among the sets is established" (Despić 1997, p. 117, author's translation). This makes the transposition of any folklore melody possible if all the tones of the melody are transposed an interval lower than the determined one.

38 See the poetic text of the song shown in Example 3.

39 See the poetic text of the song shown in Example 1.

Bošnjaka, which is used from grades 5 to 8 in classes taught in the Bosnian language, there is a unit on the Sanjak of Novi Pazar in the First World War, and within there is reference to the *đurumlje* and their departure to various fronts of the Ottoman Empire (Šabotić, Čehajić 2021, pp. 149-151). In material taught in the Bosnian language for grades 5–8, we can see that the lyrical folk songs take central stage. Bearing all this in mind, the songs about the *đurumlje* can be included in the teaching material for music appreciation for older elementary school children, and that via these classes it is possible to achieve integrative learning and inter-subject correlation (music education–history–the Bosnian language) which is, at the same time, an imperative of contemporary teaching and learning.

Conclusion

The historical event of the departure of men aged 18 to 50 from Sanjak to become *đurumlje* from 1915 to 1918 is strongly reflected in the folk lyrical songs of the Bosniaks from Sanjak, and today they represent a significant element of their non-material culture. In the introductory section of this paper, we pointed out that education is one of the most important factors of perpetuating the culture of a nation, and the preservation of its national identity. As a result, folk songs about the *đurumlje* in areas which are predominantly inhabited by a Bosniak population are of exceptional importance for perpetuating their culture and preserving their national identity. In this paper, we have also indicated that the legal basis for using class content, which refers to the culture of the Bosniaks from Sanjak, does exist (*The Law on the Protection of Rights and Freedoms of National Minorities, Teaching and learning curricula*), but that it is not often viewed from the aspect of methodological applicability, and thus is not included in the curriculum.

In order for the songs about the *đurumlje* to be seen from the aspect of their methodological applicability, but also to preserve them from oblivion, we first used *the Finnish method* to transcribe the audio recordings of 12 songs. We then divided them into three groups (songs sung when the *đurumlje* were setting off, songs sung by the *đurumlje* on the frontlines, and the songs sung by the mothers, sisters, wives, and girlfriends who lamented their departure and awaited their return). The songs were then adapted to the children's vocal abilities (through transposing and simplifying the melisma), and were analyzed as class content. We reached the conclusion that due to their exceptional musical and poetic value, as well as their topic, they are suitable content for inter-subject

correlation and an integrative approach to acquiring the material included in music education classes (during music appreciation activities and singing songs), history classes, and the Bosnian language classes aimed at older elementary school children.

Even though an entire century has passed since then, the exact number of those who went to join the *đurumlje* is still not known, nor is the number of those who died, those who returned to the Sanjak of Novi Pazar, or even those who stayed behind and continued to live in Turkey. Over the past few years, the Republic of Turkey has, through various programs, attempted to honor those who, motivated by the safeguarding of the Ottoman Empire, left their homes and their loved ones, fought shoulder to shoulder with the Turks, and died in Gallipoli. However, I believe that the phenomenon of the *đurumlje*, which is important both for the history and the culture of the Bosniaks, and therefore for the history and culture of modern Turkey, unjustifiably remains insufficiently studied. My hope is that this paper on the ethnomusicological recordings of these songs and the indication of their methodological applicability, not only in music education classes, but also history classes and Bosnian language classes, will contribute to the preservation of the music tradition, and in general, the culture of the Bosniaks living in the Sanjak of Novi Pazar. I also hope that it will encourage historians to study this issue more intensely. At this point, I would like to extend my gratitude to Avdija Avdić who preserved in his memory the songs about the *đurumlje* for all these years, and entrusted me with their safekeeping by allowing me to make ethnomusicological recordings of them and thus protect them from oblivion and completely fading away.

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