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REDŽEP-REČKO MEĐEDOVIĆ AS AN INTERPRETER OF THE VOCAL-INSTRUMENTAL PRACTICE OF PAZAR SONG

Abstract: Redžep-Rečko Međedović is the best known performer of “Pazar song” an element of the traditional musical heritage in Novi Pazar. Starting from the seventies of the 20th century till today, Međedović has been performing Pazar and other songs accompanied by a stringed instrument – the *đumbuš/banjo* at weddings, dance parties and other gatherings, and enjoys huge popularity in the local community. For the purposes of this paper, field research was conducted several times in Novi Pazar, from 2011 till today, when valuable ethnographic data were collected and invaluable musi-

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cal material was recorded. Međedović's interpretations and testimonies helped to define the characteristics of the Pazar song, as a subgenre of urban music in Serbia, that is, to better understand the semantics of its current practice.

Keywords: Pazar song, Redžep-Rečko Međedović, Novi Pazar, *banjo/đumbuš*, biography

One of the topics that has occupied an important place in ethnomusicological narratives since the second half of the 20th century is understanding individuals whose actions in culture are clearly recognized and valued.¹ Among such individuals, the personalities that stand out are those who, through decades of practice, have formed the standards and aesthetics of certain musical genres, such as Redžep-Rečko Međedović, who represents one of the most significant proponents of the urban musical tradition specific for Novi Pazar. His vocal performances, accompanied by a stringed instrument – the *đumbuš*,² are recognized by the local community as a sort of “sound symbol” that best reflects the cultural matrix of Novi Pazar. That is why Međedović has been a central figure in the field research the authors of this paper conducted on several occasions, starting from 2011 till today.³ During the meeting with Rečko, about thirty different urban songs were recorded and biographical data was collected that shed light on the meaning of certain events in his life, as well as the context in which he acquired his musical knowledge.⁴ That way, this subjective ethnography is not exclusively focused on the per-

¹ Jesse D. Ruskin, Timothy Rice, “The Individual in Musical Ethnography”, *Ethnomusicology (Journal of the Society for Ethnomusicology)*, 56 (2), 2012, 299.

Writing about the importance of talented individuals within certain cultural environments, Ruskin and Rice particularly emphasized the contribution of individuals who achieved certain innovations through their actions.

² *Đumbuš* is a Turkish name for the factory-made instrument *banjo*. The term *đumbuš* is common in the local practice of Novi Pazar and it is often used as an instrumental accompaniment to vocal performances. The *banjo* is a six-stringed instrument similar to the guitar, with a leather-covered neck and body.

³ Apart from Međedović, conversations with other interviewees were also recorded during the field interviews, including: Nazim Ademović, members of the Pružljanin family (Etem, his brother Mehmed and sons Rifat and Fuad), Biljana Pavlović, Miomir Beloica, Ramiz Dupljak and Muradija Kahrović Jarebičan.

⁴ Steinar Kvale, Svend Brinkmann, *Interviews. Learning the Craft of Qualitative Research Interviewing*, Los Angeles, London, New York, Sage, 2009, 123.

son who plays music but represents “a form of clarification of the social self and awareness of others”.⁵

In examining the explanations given by Redžep-Rečko Međedović, and the performance of relevant musical examples, this paper will discuss the urban musical practice of Novi Pazar, which are lacking in the ethnomusicological narratives. Therefore, Međedović’s musical renditions and verbal statements will represent the material for reading the individual interpretive characteristics that will enable the understanding of one part of the urban musical heritage of Novi Pazar.

The Pazar song

Međedović’s repertoire is mainly limited to local urban songs by anonymous authors, as well as those he covered or composed himself during his rich career. In terms of the musical and poetic characteristics, the opus of this interpreter can be considered homogeneous, which is indicated by the common melodic sequences, the love theme, and the characteristic individual performance style present in the vocal and instrumental sections. In that sense, the examples that constitute Međedović’s opus in this paper are defined as Pazar songs that represent a subgenre of urban songs in Serbia. The Pazar song is related to the urban, immanent multi-ethnic structured society and formed in the centuries-old time continuum, under the distinct oriental influence. The mentioned syntagm includes cultural creations that are believed to had been brought to the Balkans by the Turks, and which survived in the cultural practices of many peoples even after the Ottoman retreat.⁶ Its use generally indicates the contents of Eastern provenance, while the Byzantine heritage is sometimes neglected, as well as the elements of Arab-Persian

⁵ Мирјана Закић, *Душом и фрулом: Добривоје Тодоровић* [With Soul and Flute: Dobrivoje Todorović], Београд, Факултет музичке уметности, 2015, 9.

⁶ Cf. Radmila Petrović, “Narodna muzika istočne Jugoslavije – proces akulturacije” [National Music of Eastern Yugoslavia – The Process of Acculturation], *Zvuk*, 1974, 155–160; Драгослав Девић, “Оријентална или балканска лествица у народним песмама Србије и Македоније” [Oriental or Balkan scale in the folk songs of Serbia and Macedonia], *Македонски фолклор*, XVI/32, 1983, 121–127; Pekka Risto Pennanen, “Lost in Scales: Balkan Folk Music Research and the Ottoman Legacy”, *Musicology*, 8, 2008, 127–146; Jelena Jovanović, “Identities expressed through the practice of *kaval* playing and building in Serbia in 1990s”, in: Dejan Despić, Jelena Jovanović, Danka Lajić-Mihajlović (Eds), *Musical Practices in the Balkans: Ethnomusicological Perspectives*, Belgrade, Institute of Musicology of SASA, 2012, 183–202.

melody.⁷ It is obvious that “the general names Oriental, Turkish or Eastern”⁸ apostrophize phenomena that are expressed in modern literature with the concept of *a la turka*.⁹ Apart from the Pazar song, other subgenres of urban music, such as the Bosnian and Herzegovinian “sevdalinka”¹⁰ and Vranje song,¹¹ developed under the oriental influence.

Understanding Pazar city songs interpreted by Redžep-Rečko Međedović requires their contextualization within the scope of ethnomusicological research in this area, as well as the basic historical and geopolitical facts related to Novi Pazar. The musical material of a total of 400 folk melodies, which Miodrag A. Vasiljević wrote down in the “cradle of medieval Serbian culture” – Old Ras (so-called Sandžak) provides the starting point for analysing the current city practice.¹² Vasiljević organized the first research trips to this area in 1934 and 1935, but, according to him, the recorded material was burned during the Second World War, and he repeated the entire interviewing process in 1947. Among the tellers were the Muslim and Orthodox population of the time, and it is particularly interesting that his wife, who took part in collecting songs in the patriarchal environment, helped him when contacting Muslim women.¹³ In the Preface of his book, he specifically referred to Novi

⁷ Драгослав Девић, *op. cit.*, 123.

⁸ Сања Ранковић, “Традиционална музика Призренске Горе у сенци Оттоманске империје” [Traditional music of Prizrenka Gora in the shadow of the Ottoman Empire], *Музиколоџија*, 1 (20), 2016, 111.

⁹ Cf. John Morgan O’Connell, “In the Time of Alaturka. Identifying Difference in Musical Discourse”, *Ethnomusicology*, 49/2, 2005, 177–78; Svanibor Pettan, “Alaturka – alafanga continuum in Balkan music and ethnomusicology”, in: *Research of Dance and Music on the Balkans*, Brčko, International Musicological Society & Banja Luka, Musicological Society of R. S.; Sarajevo, Musicological Society FBiH; Association for Fostering of the Serb Cultural-Historical Heritage Baštinari, 2007, 89–98.

¹⁰ Vlado Milošević, *Sevdalinka* [Sevdalinka], Banja Luka, Muzej Bosanske Krajine, Odsjek za narodne pjesme i igru, 1964; Damir Imamović, *Sevdah: muzičko putovanje kroz tri stoljeća* [Sevdah: Musical Journey through Three Centuries], Zenica, Vrijeme, 2016.

¹¹ Сузана Арсић, *Врањска њесма као експресивни жанр* [Vranje Song as an Expressive Genre], мастер рад у рукопису, Београд: Факултет музичке уметности, 2013.

¹² If one takes all variants of songs in Vasiljević’s collection, there are a total of 500 examples. Миодраг Васиљевић, *Народне мелодије из Санџака* [Folk Melodies from Sandžak], Београд, Музиколошки институт САН, 1953.

¹³ During his visit to Sandžak, he met the famous singer Hamdija Šahinspahić from Pljevlja, with whom he recorded 300 songs that were published in Moscow after

Pazar, which he singled out as an environment suitable for the study of musical folklore and “its accentual features that develop under the influence of folk speech”.¹⁴ It is interesting that during the recording of the musical material in Novi Pazar, Vasiljević did not interview the Muslim population as he did in other cities. Thus, his singers were Serbs who performed dozens of “slava” (patron saint’s day), wedding, love, and other songs.¹⁵

Vasiljević’s research was followed by a multi-decade discontinuity in the collection and observation of traditional musical language in Novi Pazar. As already mentioned, in order to reconstruct the diachronic dimension of the traditional urban music heritage of Novi Pazar, the authors of this paper have successively studied the distinctiveness of urban culture in southwestern Serbia since 2011. The results of many years of research so far have been documented in the form of studies in various written publications¹⁶.

Other than the insight into the diachronic flow of musical folklore studies in the area of Novi Pazar, it is extremely important to mention the cultural and historical context in which the Pazar song was created and developed. As previously mentioned, Novi Pazar is classified as one of the cities in which the Turkish domination lasted until the Balkan Wars and the final liberation of Serbia in its entirety from centuries of occupation. During the 19th and the first half of the 20th century, there were numerous migrations and settlements of the population from Montenegro, Herzegovina, Bosnia and the

Vasiljević’s death. Миодраг Василевич, *Югославские народные песни из Санджака* [Yugoslav Folk Songs from Sandžak], Москва, Музыка, 1967.

¹⁴ Ibid., X.

¹⁵ Among Vasiljević’s tellers from Novi Pazar were: Stanimir Savić, Svetomir Savić, Atanasije Veljković, Milovan Radovanović and Đoka Maštaj.

¹⁶ Здравко Ранисављевић, Сања Ранковић, “Традиционална играчка и вокална пракса Новог Пазара” [Traditional dancing and vocal practice of Novi Pazar], in: Здравко Ранисављевић (Ed.), *Семинар традиционалних игара и песама Мачве, Јагра и Рађевине, Појкозарја и Новог Пазара. Приручник*, Београд, Центар за истраживање и очување традиционалних игара Србије, 2014, 65–92; Здравко Ранисављевић, “The Role of Traditional Dances in the Creation of the Bosniak Ethnic Identity in Istanbul”, *Conservatorium*, Volume 10, issue 1, 2023, 40–45.

Marija Dumnić Vilotijević explored the musical tradition of the so-called Sandžak within the framework of comparative research dedicated to urban music in Serbia. She interpreted Vasiljević’s inquiries and remarks this researcher presented regarding the urban musical tradition. Марија Думнић Вилотијевић, *Звуци носталгије: историја староградске музике у Србији* [Sounds of Nostalgia: History of “Starogradska” (Old Town) Music in Serbia], Београд, Чигоја штампа, 2019, 81–84.

interior of Serbia, as well of as a certain number of Circassians.¹⁷ Until the Second World War, Jews also lived in Novi Pazar, but the Germans expelled them and thereby completely erased their contribution to the local city culture.¹⁸ In this period, residents of nearby areas such as: Pešter, Golija, Bihor, Rogozna and the Lim valley came to Novi Pazar. After the Second World War, the tendency of the Muslim population to increase and the decline in the number of the Serbs and other nationalities was particularly evident.¹⁹ Moreover, one of the important events was the official recognition of the Bosniak ethnic modality in 1994, when the population of the Islamic religion in Bosnia and Herzegovina identified with this designation, abandoning the previously used name – Muslims.²⁰ The population census in the Republic of Serbia, which was conducted in 2002, introduced the possibility of people declaring themselves through the ethnic modality of Bosniak/Bosniaks, while retaining the previously used option Muslim/Muslim.²¹

Bearing in mind the ethnic structure of the inhabitants of Novi Pazar, Pazar song in today's practice lives as a part of the cultural heritage of this region, whose genesis implies an immanent multicultural habitus.²² In a similar way, Damir Imamović, the interpreter of the so-called Bosnian "sevda-linka", points to the sharing of this vocal form among Bosniaks, Serbs and Croats.²³

¹⁷ Muradija Kahrović Jarebičanin, *Novi Pazar u vaktu i zemanu* [Novi Pazar in "Vakat" and "Zeman"], Novi Pazar, Narodna biblioteka "Dositej Obradović", 2014, 25.

¹⁸ *Ibid.*, 27.

¹⁹ According to the last official census from 2022, the city of Novi Pazar had a total of 106,720 inhabitants, of whom 85,204 were Bosniaks, 14,142 Serbs, 1,851 Muslims, 255 Gorani, 200 Albanians, 72 Yugoslavs, 9 Hungarians, 5 Macedonians, 6 Bulgarians, 1 Vlach and 1 Bunjevac (Data downloaded from the link <https://publikacije.stat.gov.rs/G2023/Pdf/G20234001.pdf>, last access on March 29, 2024).

²⁰ Владе Симовић, "Религијско обликовање бошњачке нације" [Religious Shaping of Bosniak Nation], *Политикеи*, 8, 2014, 362.

²¹ Светлана Радовановић, Емилија Ђоковић, "Етничка и конфесионална структура" [Ethnic and confessional structure], у: Мила Павловић (ур.), *Сјенички крај – антропо-географска истраживања*, Београд, Географски факултет, 2004, 301.

²² It is important to point out that urban songs in Novi Pazar, apart from the repertoire shared by all the residents of this settlement, can in some cases be related to certain communities. For example, the songs that are sung when the bride's hair is dyed with henna are performed exclusively in Muslim houses, while the "slava" (Patron Saint's Day) songs are sung in Orthodox households, as evidenced by Miodrag Vasiljević's research.

²³ Damir Imamović, *op. cit.*

“The king of the *čaršija* (city centre) – Redžep-Rečko Međedović”

Redžep-Rečko Međedović was born in 1949 in Novi Pazar where he completed the primary and secondary school, and the Textiles College.²⁴ His musical talent came to the fore in elementary school, as evidenced by the fact that he sang in the city choir at the recommendation of music teacher Predrag Peruničić. However, the greatest interest of this musician was aroused by the realization of the sound spectrum of the guitar he bought as a seventeen-year-old with his first salary. This self-taught musician soon mastered the basic elements of playing and started performing in a small ensemble with performers on the *darabuka* and the accordion.

In addition to the solo guitar, over time Međedović learned to play the bass guitar, expanding his sound range during his own public performances at local weddings and dances. He was especially intrigued by the instrument the *đumbuš*, which he saw for the first time in the hands of an extremely respected musician from Pazar – Rifat Rifatović. It is an instrument that, according to Međedović, was not present in Pazar before the Second World War.²⁵ It was brought by the Circassians, members of Rifat's family who moved from Pristina to Novi Pazar after the Second World War, forming one of the most popular orchestras, whose composition included: the violin, the *đumbuš*, the accordion and the *darabuka*.²⁶ Before them, Pazar city songs were accompanied by the accordion and/or the *def* (tambourine),²⁷ as well as

²⁴ He gained his first work experience at the knitwear factory “Raška”, and from 1976 he started working at the high school “Škola učenika u privredi”, until 1995, when he retired.

²⁵ According to Redžep Međedović, instead of *đumbuš* and *uta* (which are also played in Novi Pazar), *tamburas* and *mandolins* were previously used to a greater extent, which is evidenced by the fact that there was also a *tambura* orchestra in this city.

²⁶ Circassians are native people of the Northwest Caucasus. A family of Circassians moved to Pristina, where they played as excellent musicians in the orchestra of Radio Television Pristina. After the Second World War, they came to Pazar and lived in *Rečkova mahala*, and he remembers their inspired playing at weddings and in local pubs.

²⁷ The *def* was played by men in various musical ensembles or by women when the custom of *krna* (painting the bride with henna) was performed before the wedding. In this intimate moment of preparing the bride for the wedding, Pazar families hired a certain *Muratka* who sang while accompanying herself by hitting the *def*. She played all the songs from the local repertoire to the rhythm of the *rumba* and for her performance she received a certain amount of money from those present (tips). Rečko vividly described these gatherings: “Women gather, the bride serves. It's the night before departure. They called that famous *Muratka*. She sang and hit the *def*, a big *def*, like a pan...

ensembles consisting of: the darabuka, the def, the violin and the clarinet. The music-making of the Circassians left an exceptional impression on Međedović, who, inspired by their performance, acquired an American banjo during 1969/1970. However, the acoustic specificities of this instrument intended to represent country music were not suitable for the interpretation of the Pazar songs. That was the reason Međedović bought a đumbuš in Istanbul, which he later reworked, trying to bring it closer to a guitar by placing frets and by “Italian tuning”, which made him stand out from other local players. This particularly influenced the enrichment of the repertoire by performing city songs from Novi Pazar, which, as he says, he “learned from the people”. He heard most of them from merchants and old Pazarians – “merakli”, who until the end of the last century liked to gather in local cafes and sing Pazar songs. According to Rečko’s testimony, hanging out in a pub environment meant the Pazar craftsmens’ enjoyment of the falsetto interpretation of local songs.²⁸

During the 1960s, Rečko introduced great changes in the interpretation of Pazar songs because he was the first in Pazar to buy a sound system and use an amplifier when performing at various celebrations and parties. Moreover, the modernization of the presentation of Pazar songs meant the use of drums instead of the darabuka, which caused great surprise among the audience. Singing to an accordion, drums and a bass guitar, he suppressed the Circassians and became, as he himself defined it, “the king of the *čaršija* (city

She would beat the def and women would dance. The women sang all these songs with the def. Muratka died. Now it is no longer done with the def. Now women and men are together.” (Sanja Ranković and Zdravko Ranisavljević, Transcript of interview with Redžep Međedović, Novi Pazar, July 1, 2012).

²⁸ Particularly popular songs among them were: “This morning my rose bloomed”, “Ginger hair you girl have”, “If I only knew, my God”, “There down the mahala (street)”, “Hadža’s Fata”, “My dear, my darling”, “When I went for a walk”, “There’s an almond tree in my garden”, “I sent dad to buy me a ‘đerdan’ (necklace)”, “Beside Novi Pazar the clear Raška flows”, “Oj, međice, međice”, “Small fish in a stream”, “My dove, my dove”, “Dark night, dark you are”, “I walked up and down the Pazar field”, “My love lies ill”, “Why don’t you come, Fata?”, “Rapka became a young widow”, “My dear, my cuddly girl”, “Three birds started to sing”, “My beautiful Anatolian girl”, “My daughter, shall I give you away to Alija?”, “Yala, chauffeur, yala”, “Allah doctor, I pray to you” and others. All of them are part of Rečko’s repertoire and represent recognizable sound symbols of the urban sound in Novi Pazar. However, at weddings in rural areas, he played a more diverse repertoire, especially some newly composed songs, Radojka’s kolo, the Užice kolo and other melodies.

centre)” and the most sought-after musician in the area. Međedović meticulously illustrated the status of a musician at the time when he was at the peak of his popularity, as well as the basic principles of playing at local celebrations:

I worked for many years on one principle of program music. I was very expensive. Whoever wanted Rečko had to secure my orchestra three months in advance. We play until eleven o'clock, I sing, everyone sings... For an hour, then a rest, one hour [of song], then a rest... The music was appreciated at that time. And then, at half past ten, at eleven, we take a large tray, put a scarf, a towel or a sheet on it, and choose a distinguished man who will collect tips for the music, he goes from guest to guest...and everyone had to have in his pocket for the host and for the music, because there would be a plate [tray, authors' note (A/N): S. R. and Z.R.] for the music.²⁹

According to his words, the current practice of performing at weddings and other celebrations, that is, the interaction between musicians and guests, is completely different. Today, in some cases, it means the individual enjoyment of one of the guests who orders songs at his discretion and rewards the musicians with money.

Međedović was active in his youth as a member of the KUD (“Cultural Artistic Society”) TK (“Textile Factory”) “Raška” where he led the folk orchestra.³⁰ Performing with the KUD, he often sang, accompanying himself playing the đumbuš and, as one of his most significant solo performances, he mentioned his victory at the “Festival of Friendship” where he performed the song “Oj, međice, međice”. It is a Bosnian sevdalinka he heard from Muhamed Mešanović from Sarajevo, but he changed the melodic line and rhythm to some extent. He explained the changes to the song by the need, according to him, to make this “*saz* accompanied song” [“sevdalinka”, A/N: S.R. and Z.R.] adapted to the Pazar way of interpretation by changing the free rhythmic pulsation into a distributive rhythm. Working as an amateur, he gained extensive musical experience, including the creation of a melody for an existing poetic text of the song “Beside Novi Pazar the clear Raška flows”.

In addition to playing music in his own environment, Međedović often travelled to Istanbul to play and sing in the restaurants of expatriates from Novi Pazar. For that occasion, in addition to the Pazar songs, he also learned a few songs in the Turkish language. His occasional trips to Turkey inspired

²⁹ Transcript of interview with Redžep Međedović, op. cit.

³⁰ KUD “Raška” exists today under the name KUD “Sandžak”.

him to write the lyrics for the song “Allah doctor, to you I pray”, which is partly in Serbian and partly in Turkish.

Today, Međedović performs less than before, but his repertoire is still dominantly based on Pazar songs. He also likes to perform *schlager* (hit) and evergreen songs, which he is particularly fond of, as well as songs by Haris Džinović, Haris Bešlić, Miroslav Ilić, Mišo Kovač, Miki Jevremović and others. He occasionally plays in one of the cafes in Pazar and still has his audience, who come from other cities to enjoy his music.

Poetic and musical characteristics of Pazar songs in the interpretational practice of Redžep Međedović

The Pazar songs that Redžep-Rečko Međedović cultivates in his repertoire are examples of the love lyrics characterized by richness and variety of content.³¹ Some of them have their melodic or textual variants in the wider area of the Balkans (such as the song “Look at me, Anatolian girl, if in Muhammad you trust”, Example 2) or in neighboring settlements (“There down the mahala (street)”, Example 1), and those that have to do with Novi Pazar are certainly dominant (see Example 3, 4 and 5).³²

In the thematic sense, the selected poems included in this work refer to a boy’s longing for a girl, a girl’s beauty, or jealousy. The text units are formed as monologic and dialogic statements, and occasionally through a combination of these procedures. From the poetic aspect, they are based on the versification that is manifested within eight syllable verse (Example 1 and 4), nine syllable verse (Example 3), eleven syllable verse (Example 5) and thirteen syllable verse (Example 2). However, the structures of the verses are sometimes extended by the appearance of non-constant (Example 1) and variable and non-constant choruses (Example 2) before the stanzas which arise as a consequence of working with the text.³³ Most often, it is about lex-

³¹ Радмила Пешић, Нада Милошевић Ђорђевић, *Народна књижевност* [Folk Literature], Београд, Требник, 1997, 141.

³² The song “Look at me, Anatolian girl, if in Muhammad you trust” is widely known in the regional urban folklore under the name “Ginger hair you girl have” (Думнић Вилотијевић 2019: 36). In contrast to the previous one, the song “There down the mahala (street)” is an example recorded by Vasiljević in Pljevlje, as well as in the Serbian countryside around Novi Pazar (Васиљевић 1953, see Example No. 151 and 267).

³³ Сања Радиновић, *Облик и реч: закономерности мелодоејској обликовања српских народних песама као основа за методологију формалне анализе* [Form and Word: Regularities of the Melopoetic Shaping of Serbian Folk Songs as a Basis for the Methodology of Formal Analysis], Београд, Факултет музичке уметности, 2011, 223.

emes ay or aman, which Miloje Milojević singled out as one of the typical elements of “poems of the upper layer”, that is, of examples of urban proverbs created under the Eastern influence.³⁴

The musical characteristics of Pazar songs in the interpretation of Redžep Međedović, are specific in their way of macroformal, microformal, metro-rhythmic and melodic shaping, along with recognizable tonal structures and means of expression. The particularity of his performing practice is reflected in the vocal-instrumental interpretation in which both components of the musical flow represent inseparable constructive factors of the individual performing style.

As a rule, the macroform of the Pazar songs is realized as one-part. In Međedović's performance, on the other hand, it includes indispensable instrumental introductions that bring the thematic material of the melostrophe (in whole or in part), mostly without significant melodic variation. Namely, the instrumental introductions are based on the interpretation of almost the entire melostrophe (see Example 1), other thematic material of the sung text (Example 2 and 3) or a melodic part that is not significantly thematically related to the interpretation of the melostrophe (see Example 5). What is particularly characteristic are the cadential segments of the instrumental section, which, in contrapuntal relation to the vocal section based on a flat tone, mark the ends of the macroformal parts of the song (instrumental introduction and stanza).

Figure 1. Type example (examples 1, 2, 3 and 5)



The unique (macro)formal development of the Pazar songs, within the dominant one-part, implies a characteristic latent two-partness which is manifested through the existence of the initial and medial part of the melostrophe. The aforementioned parts are certainly connected by the poetic text, while the latent two-partness is created at the melodic level, by the realization of their melodic sequences in different intonation fields. Namely, as a rule, the initial part is realized within the lower tetrachord of the used tonal sequence, while the medial part brings a tonal extension to the entire used sequence,

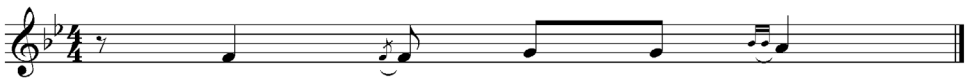
³⁴ Милоје Милојевић, *Народне њесме и ијре Косова и Метохије* [Folk Songs and Dances of Kosovo and Метохија], Београд, Завод за уџбенике и наставна средства, 2004, 18.

while generally starting within the upper tetrachord (often from the top of the used tonal sequence). The melostrophes of all the attached examples at poetical level are based on couplets that coincide with musical sub-units. They are built from two thematic materials (AB) that are realized within the framework of two-beat or four-beat units. By repeating and chaining them, three-part (see Examples 2 and 3), four-part (see Examples 1 and 4), and more rarely five-part structured melostrophes are obtained (see Example 5).

The microformal ways of the musical shaping of Pazar songs are in direct connection with their poetic level. Taking into account the dominance of the syllabic structure, with occasional melismatic sequences that are mostly connected to the endings of half-verses and verses, the microformal segments of Pazar songs are usually realized as two-beat motive units. Particularly distinctive examples are the ones in which the structures of the poetic and musical texts match, and it can be considered one of the characteristics of the Pazar songs interpreted by Redžep Međedović.

The metrorhythmic shaping of Pazar songs on a paradigmatic level implies the dominant use of eighths and quarters, with the frequent appearance of punctuated ratios in which eighths and sixteenths, or quarters and eighths, enter. Also, the occurrence of the so-called inverted punctuated relations in the presented rhythmic values is frequent. In addition, the recognition of instrumental cadential segments in Međedović's performances is reflected in the use of sixteenth-note (four-tone) sequences. In addition to the above-mentioned methods of metrorhythmic design, Redžep Međedović's special performing manner can be considered the occasional use of eighth-note pauses at the beginnings of the structural units of the melostrophe (both at the beginning and in the course of it), which generally enters into an inverse punctuated relationship with the quarter unit below.

Figure 2. Type example (examples 1, 2 and 4)



In terms of metrorhythmic shaping, it is also necessary to point out the occasional realization of rhythmic counterpoint, which is reflected in the rhythming of eighth-note and quarter-note units at the end of half-verses, with the rare occurrence of melodic counterpoint (in the same places) (see Figure 3).

Figure 3. Segments from the song “This morning my rose bloomed”

The image shows a musical score for two parts: 'Глас' (Vocal) and 'Бенцо' (Piano). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a wavy line above a note, indicating a melisma on the syllable 'ла'. The piano accompaniment consists of a series of eighth notes in the right hand and a bass line in the left hand.

The melody of the Pazar songs performed by Međedović most often implies a rich tonal material that moves within the octave (Examples 1 and 4), none (Example 3) or duodecime (Example 2), while narrower ambituses are rarely encountered (like Example 5). The contents of the tonal spectrum are mostly based on diatonics (see Examples 1, 2, 3 and 4), and in exceptional cases hyperfinalis and tone h^1 in its basic and diminished form (Example 5) appear within the same example. Thus, in certain parts of the melodic flow, there is an interval of an excessive second between pitches as^1 and h^1 , which is interpreted in the literature as one of the main orientalizing performances.³⁵ One of the interesting songs in the field of tonal structure is the song “Look at me, Anatolian girl, if in Muhammad you trust” (Example 2), which represents a musical variant of the transnationally characterized song “Ginger hair you girl have”. It is attributed to its Ottoman origin and its presence in the urban folklore practices of the Balkans thanks to the music of the Roma and Jews who passed it on.³⁶ Although it often appears with an excessive second in the melody, in Redžep Međedović’s performance we can talk about the presence of the “Nahawend” maqām, which represents a “melodic type of oriental origin without an excessive second”.³⁷ A special feature of this singer is that during the interpretation of the indicated song, it contains a musical segment in which the melody gradually descends a quint lower than the finalis (Example 2).

Međedović’s individual performing style is crucially profiled through means of expression, such as: tempo, articulation, dynamics and, especially, ornamentation. The tempo of Pazar songs in his interpretations is homogeneous

³⁵ Милоје Милојевић, op. cit., 18; Pekka Risto Pennanen, op. cit.

³⁶ Donna Buchanan, “Oh, Tose Turks! Music, Politics, and Interculturality in the Balkans and beyond”, in: Donna Buchanan (Ed.), *Balkan Popular Culture and the Ottoman Ecumene: Music, Image, and Regional Political Discourse*, Lanham – Toronto – Plymouth, The Scarecrow Press Inc, 2007, 3–56; Марија Думнић Вилотијевић, op. cit., 36–37.

³⁷ Милоје Милојевић, op. cit., 36.

at the level of the entire genre, realized as *moderato*. It seems that this aspect of temporality is completely subordinated to the poetic component of the presented poems, taking into account their distinctive content, as one of their basic, previously mentioned, paradigmatic characteristics. The dominant *legato* articulation, equally represented in Međedović's vocal and instrumental interpretations, contributes to the impression of the incomprehensibility of the melody and the connectedness of the immanently long, poetic text. By using reduced articulation, without distinct accents, and in combination with a characteristic *moderato*, a kind of spiritual ambience is achieved. The uniform *mezzo forte* dynamic, balanced between the vocal and instrumental parts in concrete realizations, certainly contributes to this ambience. The ornamentation used by Redžep Međedović is common to his vocal and instrumental media, such as: single pre-beats and post-beats, pral-thriller, thriller and glissando. A certain difference between the ornamentation of the vocal and instrumental parts is reflected in the dominance of the glissando in the vocal part, as opposed to the dominance of the diatonic pral-thriller and single diatonic post-beat in the instrumental realization.

A special style feature, which points to exceptional performing skill and style refinement, is the micro-modelling that Međedović achieves at the level of ornamentation. Combining different ornaments around tones of the so-called melodic skeleton, which are repeated at a distance as a kind of ornamental formula, implies the interpreter's high awareness of his own performing style. Thus, the glissando, as a dominant ornament in Međedović's vocal interpretations, in addition to connecting the tones of the melodic skeleton, often leads to a post-beat, creating a recognizable combination of ornaments, while the pral-thriller in the instrumental section is characteristically combined with a single post-beat, mostly occurring in descending melodic sequences. The mentioned models, along with the delicate use of individual ornaments in the melodic flow, directly contribute to referring Međedović's performances to Turkish popular music. This kind of evocation (of the imaginary) is additionally enhanced by the insufficient pronunciation of the vocals. Namely, when singing, the words are pronounced with an incomplete opening of the mouth, so that in combination with the mentioned articulation, a special timbre is obtained during interpretation. This feature can be considered Međedović's individual vocal style of performing Pazar songs, which was not recorded with other interviewees.

Comparing the examples performed by Redžep Međedović with those recorded by Miodrag Vasiljević in Novi Pazar in the middle of the last cen-

ture, no parallels can be established when it comes to the repertoire. The exception is the song “There down the mahala (street)” whose melodic and textual version he recorded in Prijepolje.³⁸ The difference between the repertoire recorded as a result of Vasiljević’s work and the one that is the subject of this study can be interpreted in several ways. First of all, there is a long time gap between Vasiljević’s research and the field research of this study in the given area, and in both cases the research did not include a large sample of respondents. Moreover, Vasiljević interviewed the Serb population, while Redžep Međedović represents a member of the Bosniak nationality. We should not ignore the fact that Međedović sings with a đumbuš/banjo, which in a specific way contributes to the creation of a unique sound image. However, the correlation between Vasiljević’s recordings and the recordings of the authors of this study from Novi Pazar can be established in terms of tonal sequences, since diatonic structures in the range from third to ninth are dominant in his examples as well. The occasional presence of the augmented second, as well as chromatic sequences, and the appearance of an eighth-note pause in the first quarter of the measure are also classified as common characteristics of material from the middle of the last century and the current interpretations by Redžep Međedović.³⁹

Conclusion

Bearing in mind that in recent decades, the contemporary ethnomusicology most often implies complex approaches that unite society, culture, and man, by comprehending the musical portrait of Redžep-Rečko Međedović the elements of the etic and emic vision are combined, and they bring some information about both the biography of the individual and the biography of the collective. Through his musical biography, the musical culture in Novi Pazar and the changes that occurred in the second half of the last century can be sensed diachronically. The role of Međedović as an interpreter of the local urban tradition is reflected in the establishment of the continuity of city music in Novi Pazar, while his performance aesthetics was shaped over time in a way that clearly refers to Turkish popular music. This phenomenon can be understood in relation to the theoretical starting point of Martin Stokes,

³⁸ See: Миодраг Васиљевић, *op. cit.*, 129, Example No. 151a.

³⁹ In Vasiljević’s recordings from Novi Pazar, in several examples the pause appears in the first quarter of the measure (Васиљевић 1953: Examples No. 85, 125, 211b and 295b).

according to whom “music happens in society”, implying that “society also happens in music”.⁴⁰ Namely, the social circumstances in which Međedović created his music, the context and consituations, shaped the way of his musical thinking.

The established poetic and musical characteristics of the Pazar song, based on the material used for the purposes of this paper, as well as the ethnographic data obtained in the interviews with Redžep Međedović, indicate the intriguing musical tradition of Novi Pazar as a city settlement. The initial results obtained from the study of Međedović’s interpretations represent the starting point for further research of the vocal-instrumental tradition. In this sense, it is necessary to understand the Pazar song in the future through comparative research, taking into consideration the musical tradition in the wider area of the Raška region. This way, a comprehensive overview and understanding of the identity transformation in relation to confessional-ethnicity and vice versa will be enabled, which, among other things, were (re) shaped through the musical tradition, at the same time shaping it as well.

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⁴⁰ Martin Stokes, *Ethnicity, Identity and Music, Ethnicity, Identity and Music. The Musical Construction of Place*, Berg, Oxford, 1994, 2.

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Summary

The Pazar song is linked to the urban, immanently multi-ethnic structured society, so that this element of musical heritage of Novi Pazar in current practice functions primarily as an identity marker of the local urban environment. Redžep Rečko-Međedović is one of the few performers who, singing with the instrument "đumbuš"/banjo, still cultivates the repertoire specific for this settlement. Based on his interpretations, the basic characteristics of the Pazar songs were identified, such as: lyrical poetic texts on love themes and a one-part form with recognizable methods of metro-rhythmic and melodic shaping. Međedović's personal performing style is identified at the level of expressive means, with specially developed uniform ways of ornamentation. Through expressive means, the interpretations of this vocal-instrumental soloist directly refer to the genre of popular Turkish music, thus confirming the viewpoint of constructivist theories in the humanities that the social context shapes music as much as music shapes society.

Appendix

Example 1. “Tamo dole niz mahalu” (There down the mahala)

$\text{♩} = 110$

Глас

Бенц.

6

Гл.

Бенц.

11

Гл.

Бенц.

16

Гл.

Бенц.

20

Гл.

Бенц.

24

Гл.

Бенц.

27

Гл.

Бенц.

Латински текст: *Ај та-мо до-ле — низ ма-ха-лу, та-мо до-ле*
 Кирилица: *Ај та-мо до-ле — низ ма-ха-лу, та-мо до-ле*

Латински текст: *низ ма-ха-лу о-ми-ле ми-ком-ша*
 Кирилица: *низ ма-ха-лу о-ми-ле ми-ком-ша*

Латински текст: *мо ја о-ми-ле ми*
 Кирилица: *мо ја о-ми-ле ми*

Латински текст: *ком-ша мо ја*
 Кирилица: *ком-ша мо ја*

Aj, tamo dole niz mahalu,
tamo dole niz mahalu,
omile mi komša moja,
omile mi komša moja.

Nizašta mi ne omile,
nizašta mi ne omile,
već što mi se često javlja,
već što mi se često javlja.

Komšo moja, sandži boja,
komšo moja, sandži boja,
aj, da mi te je premamiti,
aj, da mi te je premamiti.

Premamiti, prevariti,
premamiti, prevariti,
u svom dvoru obljubiti
u svom dvoru obljubiti.

Premami je, prevari je,
premami je, prevari je,
u svom dvoru obljubi je,
u svom dvoru obljubi je.

Remark: Due to the appearance of non-independent choruses during the performance of the song, the entire sung text was written down.

Example 2. "Pogledaj me Anadolko" (Look at me, Anatolian girl)

$\text{♩} = 118$

Глас

Бенцо

5

Гл.

Бен.

9

Гл.

Бен.

По-гле - дај ме, А-на дол-ко, Му-ха - ме - да ти.

13

Гл.

Бен.

по-гле-дај ме А-на - дол-ко, а-ој, ди - на ти,

17

Гл.

Бен.

ја ћу те - би сев - да - лин - ке пје - сме пје - ва ти

21

Гл.

Бен.

ја ћу те би сев - да - лин - ке пјес-ме пје - ва - ти.

The musical score is written in 2/4 time with a tempo of 118 beats per minute. It features a vocal line (Глас) and a piano accompaniment (Бенцо). The key signature has two flats (B-flat and E-flat). The score is divided into systems, with measures 5, 9, 13, 17, and 21 marked at the beginning of each system. The vocal line includes lyrics in Cyrillic script. The piano accompaniment includes various musical notations such as trills (tr), triplets (3), and slurs (sliss.).

*Pogledaj me, Anadolko, Muhameda ti,
pogledaj me, Anadolko, aoj, dina ti,
ja ću tebi sevdalinke pjesme pjevati,
ja ću tebi sevdalinke pjesme pjevati.*

*Hraniću te bademima da mi mirišeš,
aj, hraniću te bademima da mi mirišeš,
pojiću te poljupcima da ne izdišeš,
pojiću te poljupcima da ne izdišeš.*

*Kupiću ti tamburicu sitnu sedefli,
аман, kupiću ti tamburicu sitnu sedefli,
pjevaću ti one pjesme naše ljubavi,
pjevaću ti one pjesme naše ljubavi.*

*Vodiću te dvoru svome bićeš mi ljuba,
aj, vodiću te dvoru svome bićeš mi ljuba,
živjećemo, dušo moja, k'o dva goluba,
živjećemo, dušo moja, k'o dva goluba.*

Remark: Due to the appearance of non-independent choruses during the performance of the song, the entire sung text was written down.

Example 3. “Jutros mi je ruža procvala” (This morning my rose bloomed)

$\text{♩} = 100$

Глас

Бенџо

4

Voice

Бен.

7

Voice

Бен.

10

Voice

Бен.

13

Voice

Бен.

16

Voice

Бен.

Јут-рос ми је ру - жа про - цва - ла,

јут-рос ми је ру - жа про - цва - ла

са-мо јед - на та - зе ос - та - ла,

са-мо јед - на та - зе ос - та - ла.

The musical score is written for voice and banjo. It consists of six systems, each with a voice line and a banjo line. The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The tempo is marked as quarter note = 100. The score includes various musical notations such as trills (tr), triplets (3), and fermatas. The lyrics are in Cyrillic and Latin script, describing a rose blooming in the morning.

*Jutros mi je ruža procvala,
jutros mi je ruža procvala,
samo jedna taze ostala,
samo jedna taze ostala.*

Jutros mi je ruža procvala,
samo jedna taze ostala.

Samo jedna taze ostala
i ona mi dragog čekala.

Tudijer mi dari prohodi
i bijela đoga provodi.

Sveži, dragi, đoga za grane,
Pa ti hajd', ovamo, jarane.

Example 4. "Da mi je znati, Bože moj" (If I only knew, my God)

$\text{♩} = 116$

Глас

Бенцо

5

Гл.

Бен.

9

Гл.

Бен.

13

Гл.

Бен.

15

Гл.

Бен.

...

Да ми је зна - ти, Бо - же мој, ђе се на - ла - зи дра - ги мој,

да ми је зна - ти, Бо - же мој, ђе се на - ла - зи дра - ги мој.

ђе се на - ла - зи дра - ги мој.

*Da mi je znati, Bože moj,
 đe se nalazi dragi moj.
Da mi je znati, Bože moj,
 đe se nalazi dragi moj.*

Da mi je znati, Bože moj,
 đe se nalazi dragi moj.

Da mi je znati da pije,
 ponjela bu mu rakije.

Ponjela bi mu mezeta,
 Sa svoga srca lezeta.

Neka ga, neka, nek' pije
Samo sa drugom da nije.

Example 5. "U baštu mi badem drvo visoko" (There's an almond tree in my garden)

$\text{♩} = 94$

Глас

Бенцо

3

Гл.

Бен.

5

Гл.

Бен.

У ба-шт-у ми, у ба-шт-у ми.

8

Гл.

Бен.

ба - дeм др - во ви - со -

11

Гл.

Бен.

ко, ви - со - ко.

The image shows a musical score for a piece titled "U baštu mi badem drvo visoko" (There's an almond tree in my garden). The score is written for voice (Глас) and piano (Бенцо). It consists of five systems of music. The first system shows the beginning of the piece with a tempo marking of quarter note = 94. The second system continues the melody. The third system includes the lyrics "У ба-шт-у ми, у ба-шт-у ми." and features a key signature change to 3/4 time. The fourth system continues with the lyrics "ба - дeм др - во ви - со -". The fifth system concludes the piece with the lyrics "ко, ви - со - ко." and includes a final key signature change to 3/4 time. The piano accompaniment features intricate rhythmic patterns, including triplets and sixteenth-note runs.

*U baštu mi, u baštu mi,
Badem drvo visoko, visoko.*

U baštu mi badem drvo visoko,
tu se leže dilber ptica siv soko.

“Imam krila poljetet ću visoko,
imam oko pogledat ću daleko.

Pa ću vidjet' đe moj dragi danuje,
koju dragu mjesto mene miluje.

Al'neka ga i on će se kajati,
pa će doći pod moj pendžer plakati.”