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Nurija Šahinpašić – narodni pjevač iz Pljevalja

Kolekcija muzičkih i plesnih zapisa folklornog arhiva Zemaljskog muzeja BiH sadrži i 265 pjesama koje su akademik Cvjetko Rihtman i Mustafa A. Mulalić, u okviru aktivnosti Instituta za proučavanje folkloru pri Zemaljskom muzeju, zabilježili prema pjevanju sandžackog pjevača Nurije Šahinpašića iz Pljevalja. Pored toga, Mustafa A. Mulalić zabilježio je i biografiju ovog pjevača te je sačuvao u arhivu narodnih predaja Zemaljskog muzeja. Nurija je bio stariji brat daleko poznatijeg pjevača i sakupljača narodnih pjesama Hamdije Šahinpašića, ali njegova samozatajnost jedan je od razloga što je ostao skoro pa potpuno nepoznat današnjim istraživačima. Repertoar mu je veoma bogat i vrijedan iz razloga što sadrži kako one poznate pjesme koje se i danas često pjevaju, tako i one koje se rijetko mogu čuti. Dodatna vrijednost ove zbirke jeste što se skoro pa u pravilu radi o rijetko pjevanim varijantama tih pjesama. Poseban nedostatak predstavlja nepostojanje zvučnih snimaka, što onemogućuje stvaranje slike o muzičko-stilskim osobenostima Šahinpašićeve interpretacije.

Ključne riječi: Nurija Šahinpašić, Narodne pjesme, Zemaljski muzej BiH

Nurija Šahinpašić – folk singer from Pljevlja

The collection of musical and dance recordings from the Folk Archive of the National Museum of Bosnia and Herzegovina includes 265 songs recorded by academician Cvjetko Rihtman and Mustafa A. Mulalić. These recordings were made as part of the Institute for the Study of Folklore's activities at the National Museum, based on the singing of the Sandžak singer Nurija Šahinpašić from Pljevlja. Additionally, Mustafa A. Mulalić recorded Nurija Šahinpašić's biography and preserved it in the archive of folk traditions at the National Museum. Nurija was the older brother of the much more famous singer and collector of folk songs, Hamdija Šahinpašić. However, due to his modest nature he has remained largely unknown to contemporary researchers. His repertoire is both rich and valuable, as it includes not only well-known songs that are still commonly sung today but also those that are rarely heard. The collection's added value lies in the fact that it primarily features rare versions of these songs. However, a significant limitation is the lack of audio recordings, which prevents a full understanding of the musical and stylistic qualities of Šahinpašić's interpretation.

Keywords: Nurija Šahinpašić, Folk Songs, National Museum of Bosnia and Herzegovina

Izvori istraživanja

Folklorni arhiv Zemaljskog muzeja Bosne i Hercegovine¹ sadrži više od 7.500 notnih zapisa narodnih pjesama. Za sakupljanje ove vrijedne građe posebno je značajan Institut za proučavanje folkloru u Sarajevu koji je nakon II svjetskog rata postojao pri Zemaljskom muzeju.² Pored terenskih istraživanja, Institut je pojedine kazivače dovodio i snimao u prostorijama samog Instituta. Jedan od njih bio je i do danas zaboravljeni pjevač Nurija Šahinpašić, od kojeg je zabilježeno 265 pjesama. Zapisivači su bili akademik Cvjetko Rihtman³ i Mustafa A. Mulalić.⁴

Research Sources

The Folk Archive of the National Museum of Bosnia and Herzegovina¹ contains over 7,500 musical notations of folk songs. A particularly significant contributor to the collection of this valuable material was the Institute for the Study of Folklore in Sarajevo, which existed within the National Museum after World War II.² In addition to field research, the Institute also brought some singers to its premises for recordings. One such singer was the largely forgotten Nurija Šahinpašić, from whom 265 songs were documented. The recordings were made by academician Cvjetko Rihtman³ and Mustafa A.

¹ Folklorni arhiv Zemaljskog muzeja BiH (u daljem tekstu FAZM) dio je građe koju čuva Odjeljenje za etnologiju Zemaljskog muzeja Bosne i Hercegovine. U okviru odjeljenja djeluju Odsjek za materijalnu i Odsjek za duhovnu kulturu. Sa svojih oko 400 hiljada predmeta, Odjeljenje za etnologiju predstavlja jedan od najvažnijih izvora za sve vrste etnoloških istraživanja u Bosni i Hercegovini. (Filipović i Fekeža, 2008: 61)

² Institut za proučavanje folkloru u Sarajevu osnovan je 11. oktobra 1946. godine kao posebno odjeljenje pri Zemaljskom muzeju. Godine 1947. Institut se kao samostalna radna organizacija izdvaja iz Zemaljskog muzeja, a njegov rukovodilac bio je Cvjetko Rihtman (1902–1989). Osnovni zadaci ovog Instituta bili su prikupljanje, sređivanje i obrada folklorne građe za njeno dalje proučavanje, a poseban akcent bio je na organizaciji terenskih istraživanja. (Buturović i Kajmaković, 1988: 158)

³ Akademik Cvjetko Rihtman (Rijeka, 4. maj 1902 – Sarajevo, 1. juli 1989) bio je etnomuzikolog i kompozitor, te osnivač mnogih važnih kulturnih institucija u Sarajevu kao što su Opera i Balet Narodnog pozorišta, Muzička akademija u Sarajevu, Institut za proučavanje folkloru. Objavio je više etnomuzikoloških studija, a svoj kompozitorski rad prvenstveno je zasnivao na elementima tradicionalne narodne muzike.

⁴ Mustafa A. Mulalić (1898–1983) bio je etnograf, književnik i novinar. U Drugom svjetskom ratu

¹ The Folk Archive of the National Museum of Bosnia and Herzegovina (hereinafter referred to as FAZM) is part of the collection preserved by the BiH National Museum Ethnology Department. The Department consists of the Material Culture Section and Intangible Heritage Section. With approximately 400,000 items, the Ethnology Department is one of the most important sources for all types of ethnological research in Bosnia and Herzegovina. (Filipović and Fekeža, 2008: 61)

² The Institute for the Study of Folklore in Sarajevo was founded on October 11, 1946, as a separate department within the National Museum. In 1947, the Institute became an independent organisation, separating from the National Museum, with Cvjetko Rihtman (1902–1989) as its director. The main tasks of the Institute were to collect, organise, and process folklore materials for further study, with a particular focus on organising field research. (Buturović and Kajmaković, 1988: 158)

³ Academician Cvjetko Rihtman (Rijeka, May 4, 1902 – Sarajevo, July 1, 1989) was an ethnomusicologist and composer, as well as the founder of several key cultural institutions in Sarajevo, including the Opera and Ballet of the National Theatre, the Music Academy in Sarajevo, and the Institute for the Study of Folklore. He published several ethnomusicological studies, and his compositional work was primarily based on elements of traditional folk music.

Riječ je o zapisima stihova i melodija koji su načinjeni metodologijom koju je uspostavio Institut za proučavanje folklor. Svaki zapis je zabilježen na posebnom papiru koji je prethodno štampan s unaprijed organiziranim sistemom unošenja informacija. U te predviđene prostore zapisivač je svojeručno unosio: broj fascikle, redni broj zapisa, mjesto i vrijeme zapisa, ime i prezime zapisivača, ime i prezime kazivača s godinom i mjestom rođenja. Ispod tih podataka nalazio se linijski sistem u koji je zapisivač vlastitim rukopisom unosio transkripciju melodije s potpisanim tekstom prve melostrofe. Na drugom praznom papiru istih dimenzija unošen je ostali tekst pjesme s pojašnjenim manje poznatim riječima. Budući da su vršena intenzivna terenska istraživanja s velikim brojem kazivača, pjesme Nurije Šahinpašića nisu unesene na jednom mjestu, nego se nalaze u više fascikli: XXX (17 zapisa), XXXI (36 zapisa), XXXII (26 zapisa), XXXIII (22 zapisa), XXXIV (30 zapisa), XXXV (33 zapisa), XXXVI (21 zapis), XXXVII (8 zapisa), XXXVIII (52 zapisa), XXXIX (7 zapisa), XL (8 zapisa) i XLIII (5 zapisa).

Pored ove impozantne zbirke, Mustafa A. Mulalić je u muzejskom arhivu narodnih predaja, u periodu od 23. do 27. augusta 1950. godine, ostavio i dragocjeno

Mulalić.⁴ These include both lyrics and melodies, recorded using the methodology developed by the Institute for the Study of Folklore. Each record was written on special paper, and pre-printed with a system designed to organise the input of information. In the designated spaces, the recorder manually entered the following details: folder number, record number, place and time of the recording, the name of the recorder, and the name of the song narrator, along with their year and place of birth. Below this, there was a linear system where the recorder transcribed manually the melody, along with the signed lyrics of the first verse. On a second sheet of the same size, the remaining lyrics of the song were recorded, with explanations for less familiar words. Due to the extensive field research involving numerous narrators, Nuriya Šahinpašić's songs were not recorded in a single location but are spread across several folders: XXX (17 records), XXXI (36 records), XXXII (26 records), XXXIII (22 records), XXXIV (30 records), XXXV (33 records), XXXVI (21 records), XXXVII (8 records), XXXVIII (52 records), XXXIX (7 records), XL (8 records), and XLIII (5 records).

In addition to this impressive collection, Mustafa A. Mulalić left a valuable account of the life of this singer in the Museum's

djelovao je kao član Kraljeve vojske u otadžbini Draže Mihajlovića (Gašić, 2017), zbog čega su mu do kraja života bila uskraćena pojedina prava nakon 1945. godine, među ostalima i pravo na objavljivanje. Iz tog razloga je svoje radove u rukopisu pohranjivao u Arhiv Grada Sarajeva (današnji Historijski arhiv Sarajeva), gdje se danas čuva Fond Mustafe Mulalića. Od jedanaest tomova, u ovom tekstu će se spominjati onaj prvi, posvećen historijatu sevdalinskog pjevanja (u tekstu će se na njega referirati kao "Mulalić, 1960"). Akademik Cvjetko Rihtman Mulalića je angažovao na različitim istraživačkim projektima u okviru Instituta za proučavanje folklor.

⁴ Mustafa A. Mulalić (1898–1983) was an ethnographer, writer, and journalist. During World War II, he served in the Royal Army of Draža Mihailović (Gašić, 2017), which led to him being deprived of certain rights after 1945, including the right to publish, for the remainder of his life. For this reason, he stored his manuscript works in the Archives of the City of Sarajevo (now the Historical Archive of Sarajevo), where the Mustafa Mulalić Collection is kept. Of the eleven volumes, this text will focus on the first one, dedicated to the history of *sevdalinka* singing (referred to in the text as "Mulalić, 1960"). Academician Cvjetko Rihtman involved Mulalić in various research projects within the Institute for the Study of Folklore.

svjedočanstvo o životu ovog pjevača.⁵ Zapis je sačuvan na namjenski kreiranom formularu koji je sačinjen namjenski za bilježenje narodnih predaja.⁶ Međutim, od tih osnovnih informacija, Mulalić je tom prilikom unio samo podatke o kazivaču, te mjestu i vremenu zapisivanja. Pored toga što pruža dosta biografskih podataka, veći dio zapisa predstavlja Nurijsko kazivanje o njegovom pretku Hajdarbegu i pojedinostima iz njegovog života. Iako se iz tog dijela kazivanja ne može direktno saznati više o Nurijskom pjevanju, ono ipak ukazuje na činjenicu da je Nurijsko imao emotivni odnos prema toj priči, te da je ona imala važnu ulogu u procesu formiranja njegove psihološke konstitucije, što svakako ima odraza i na odnos prema pjesmi. To je posebno jasno iz činjenice da je i sam Hajdarbeg bio sazlija i pjevao narodne pjesme. (Mulalić, 1950) Pored informativnosti, Mulalićeve zapis po svom stilu ima i elementa literarnog rada.

Prema biografskim podacima koje taj dokument pruža, dalo se naslutiti da je Nurijsko zapravo bio stariji brat daleko poznatijeg sandžačkog pjevača i sakupljača narodnih pjesama iz Pljevalja Hamdije Šahinpašića (1914–2003), iako

Folk Traditions Archive between August 23 and 27, 1950.⁵ The record was preserved in a specially designed form created for documenting folk traditions.⁶ However, beyond the basic information, Mulalić only recorded details about the narrator, along with the place and time of the recording. While the record includes some biographical information, the majority consists of Nurijsko's account of his ancestor Hajdarbeg and various details about his life. Although this part of the narrative doesn't provide direct details about Nurijsko's singing, it suggests that he had an emotional connection to the story, which likely played a significant role in shaping his psychological makeup and, in turn, influenced his approach to singing. This is especially evident from the fact that Hajdarbeg, his ancestor, was also a *saz* player and a singer of folk songs (Mulalić, 1950). In addition to its informative value, Mulalić's record also contains elements of literary style.

The biographical information in the document suggests that Nurijsko was the older brother of the much more famous Sandžak singer and folk song collector from Pljevlja, Hamdija Šahinpašić

⁵ "Šahinpašić Nurijsko (Biografija)", Zapisao: Mustafa A. Mulalić, Mjesto: Sarajevo (Institut), 23/27. 8. 1950, Neobjavljeni rukopis. FAZM. Fsc. I – G, Inv. br. 1128. U daljem tekstu citiran kao "Mulalić, 1950".

⁶ Formular za unošenje narodnih predaja pružao je mogućnost unošenja sljedećih informacija: Broj fascikle, redni broj zapisa, vrijeme zapisivanja, mjesto, opština, srez, ime zapisivača, kako je zapisano (rukom po diktatu, stenografijom, magnetofonom, po sjećanju), ime kazivača, mjesto i godina rođenja, narodnost, vjera, gdje živi, starinac, doseljenik, odakle i kada (priženio se, udala se), djed, otac, majka, školska sprema i gdje je učio, putovanja, gdje kada i od koga je kazivač čuo, mjesto objavljivanja i napomena.

⁵ "Šahinpašić Nurijsko (Biography)," Recorded by: Mustafa A. Mulalić, Location: Sarajevo (Institute), August 23–27, August 1950, Unpublished manuscript. FAZM. Folder I – G, Inventory no. 1128. In the following text, cited as "Mulalić, 1950."

⁶ The form for recording folk traditions allowed for the entry of the following information: Folder number, record number, time of recording, place, municipality, district, name of the recorder, method of recording (written by hand, dictated, shorthand, by tape recorder, from memory), name of the narrator, place and year of birth, ethnicity, religion, where they live, whether they are an old settler or a newcomer, where they come from and when (married), grandfather, father, mother, level of education and where they studied, travels, where, when, and from whom the narrator heard the story, place of publication, and additional notes.

se to u tekstu direktno ne navodi.⁷ Tragom te pretpostavke, autor je obavio intervju sa Senijom Šahinpašić i Zuhrom Šahinpašić, kćerkama Hamdijinog i Nurijinog brata Omera.⁸ One su tu informaciju potvrdile, ali o Nurijinom muzičkom životu nisu imale mnogo toga reći, budući da su i same bile iznenađene informacijom da Zemaljski muzej posjeduje veliku zbirku zapisa njegovog pjevanja. Mnogo više su znale reći o Hamdiji, dok Nurijsino pjevanje pamte samo kroz neobavezna porodična druženja.⁹ To potvrđuje da Nurijsino interesovanje za pjesmu, bar u periodu od snimanja u prostorijama Instituta pa do smrti, nije bilo obilježeno željom za javnim eksponiranjem.

Ipak, ime Nurijske Šahinpašić susreće se i u još nekoliko izvora. Tu prije svega valja spomenuti prvi tom rukopisa Mustafe A. Mulalića, “Jugoslovenska mekamska narodna pjesma i svirka”, (Mulalić, 1960: 336) koji se čuva u Historijskom arhivu Sarajevo. Mulalić je Šahinpašića uvrstio u ovaj tekst svakako nakon obavljenih snimanja u Institutu, te ga svrstava “među najbogatije žive čuvare sevdalijskog blaga” (Mulalić, 1960: 336). Također, Mulalić ističe da se Šahinpašić nije profesionalno bavio muzikom.

(1914–2003), although this is not directly stated in the text.⁷ Based on this assumption, the author interviewed Senija and Zuhra Šahinpašić, the daughters of Omer, the brother of both Hamdija and Nurijsa.⁸ They confirmed this information, but they didn’t have much to say about Nurijsa’s musical life, as they were surprised to learn that the National Museum holds a large collection of recordings of his singing. They were much more familiar with Hamdija and recalled Nurijsa’s singing only from casual family gatherings.⁹ This suggests that, at least from the time of the recordings at the Institute until his death, Nurijsa’s interest in music was not motivated by a desire for public recognition.

However, the name Nurijsa Šahinpašić also appears in several other sources. One of the key references is the first volume of Mustafa A. Mulalić’s manuscript, “Yugoslav Mekam Folk Song and Performance” (Mulalić, 1960: 336), which is kept in the Historical Archive of Sarajevo. Mulalić included Šahinpašić in this work, likely after the recordings at the Institute, and categorised him “among the richest living guardians of *sevdalinka* heritage.” (Mulalić, 1960:336) Mulalić also notes that Šahinpašić did not pursue music professionally.

Citing the FAZM, Munib Maglajlić (1945–2015) mentions Šahinpašić as a

⁷ Tu pretpostavku autor je stekao na osnovu toga što su i Hamdija i Nurijsa porijeklom iz Pljevalja, te su im imena roditelja identična.

⁸ Intervju sa Senijom i Zuhrom Šahinpašić. Snimio: Zanin Berbić. 10. 2. 2023. FAZM.

⁹ Nakon obavljenog intervjua, Zuhra Šahinpašić me je telefonskim putem kontaktirala te pružila i informaciju koje se prilikom snimanja nije sjetila. Naime, Nurijsa Šahinpašić je ranih šezdesetih godina 20. stoljeća komunicirao i sa Sejom Pitićem (1946–2023), popularnim izvođačem novokomponovanih i narodnih pjesama. Pitić mi je također putem telefonskog razgovora tu informaciju potvrdio, ali njegovo teško zdravstveno stanje, a ubrzo i smrt, spriječili su da realizujemo dogovoreno snimanje intervjua.

⁷ The author made this assumption based on the fact that both Hamdija and Nurijsa were from Pljevlja and shared the same parents’ names.

⁸ Interview with Senija and Zuhra Šahinpašić. Recorded by: Zanin Berbić. 10. 2. 2023. FAZM.

⁹ After the interview, Zuhra Šahinpašić contacted me by phone and shared additional information she had forgotten during the recording. She mentioned that, in the early 1960s, Nurijsa Šahinpašić had communicated with Sejo Pitić (1946–2023), a popular performer of newly composed and folk songs. Pitić also confirmed this in a phone conversation, but his deteriorating health, followed by his passing, prevented us from conducting the planned interview.



Nurija Šahinpašić. FAZM. Fsc. I – G. Inv. br. 1128.
Nurija Šahinpašić. FAZM. Folder I – G. Inventory no. 1128.

Pozivajući se na FAZM, Šahinpašića kao kazivača navodi i Munib Maglajlić (1945–2015) u svojoj zbirci *101 sevdalinka* (Maglajlić, 1978: 146). Također, pjevač narodnih pjesama Miralem Šahinpašić (nije u srodstvu s Nurijom), u razgovoru koji je sačuvan na MGT trakama u legatu akademika Cvjetka Rihtmana, ističe Nuriju Šahinpašića kao vrsnog pjevača.¹⁰ Interesantno je, također, da Hamdija Šahinpašić nikada nije isticao brata Nuriju kao poznavaoa velikog broja pjesama, što je svakako jedan od razloga što je Nurija ostao poprilično nepoznat današnjim istraživačima. No, u razgovoru koji je za Radio-televiziju Sarajevo s Hamdijom

singer in his *101 sevdalinka* collection (Maglajlić, 1978: 146). Additionally, folk singer Miralem Šahinpašić (unrelated to Nurija) highlights Nurija's exceptional singing ability in an interview preserved on MGT tapes in the archive of academician Cvjetko Rihtman.¹⁰ Interestingly, Hamdija Šahinpašić never emphasised his brother Nurija's extensive knowledge of songs, which may be one reason why Nurija remains relatively unknown to contemporary researchers. However, in an interview conducted by Munib Maglajlić for Radio-Television Sarajevo in 1983, Hamdija acknowledged that his four brothers were also familiar with many of these songs: "I had four older brothers. They all

¹⁰ Razgovor s Miralemom Šahinpašićem. Snimio Cvjetko Rihtman. Legat akademika Cvjetka Rihtmana. Arhiv Instituta za muzikologiju Muzičke akademije Univerziteta u Sarajevu. Traka 51. 19. januar 1968.

¹⁰ Interview with Miralem Šahinpašić. Recorded by Cvjetko Rihtman. Collection of Cvjetko Rihtman. Archive of the Institute of Musicology, Music Academy, University of Sarajevo. Tape 51. January 19, 1968.

obavio Munib Maglajlić 1983. godine, naglasio je ipak da su i njegova četiri brata također znali dosta tih pjesama: “Imao sam četvoricu braće, starijih od mene. Svi su oni te pjesme pjevali i ja sam imao od koga da ih naučim.” (“Predanja”, 1983). Moglo bi se pretpostaviti da je neke od pjesama Hamdija naučio baš od brata Nurije.

Ono što predstavlja naročit nedostatak u pogledu izvora jeste što u legatu akademika Cvjetka Rihtmana, nažalost, nije sačuvan niti jedan snimak Nurijinog pjevanja. Iako zbirka od 265 zapisa omogućuje dosta širok pogled, tonski zapis bi svakako pružio potpunu sliku njegovog pjevačkog umijeća, osjećaja za narodnu pjesmu i poznavanja stilskih osobenosti narodnog pjevanja.

Nurija Šahinpašić – biografija

Porodica Šahinpašić porijeklom je s Glasinca, ali se oko 1881. godine doselila u tadašnju Taslidžu (današnja Pljevlja), sklanjajući se pred okupacijom Bosne i Hercegovine od strane Habsburške monarhije (1878). Iako niko od te porodice, niti općenito od muslimana, nije ostao na Glasincu, svoje zemljišne posjede su ipak zadržali i s njih ubirali prihode sve do agrarne reforme u Kraljevini SHS. (Mulalić, 1950)

Nurija Šahinpašić rodio se 1898. godine u Pljevljima, gdje je proveo djetinjstvo te pohađao mekteb i ruždiju.¹¹ Budući da je porodica imala veliko imanje, Nurija se bavio zemljoradnjom. Godine 1912. za vrijeme Balkanskog rata, to je imanje opljačkano, što je porodicu dovelo u tešku finansijsku situaciju. Sva zaprežna stoka je odvedena pa se zemlja nije imala čime obrađivati, te

sang those songs, and I had them to learn from.” (“Predanja”, 1983). It can be assumed that Hamdija may have learned some of the songs from his brother Nurija.

A significant limitation regarding the sources is that, unfortunately, no recordings of Nurija’s singing have been preserved in the Cvjetko Rihtman collection. While the collection of 265 transcriptions offers a broad perspective, a sound recording would have provided a complete picture of his vocal talent, his sense of folk music, and his understanding of the stylistic features of traditional singing.

Nurija Šahinpašić – Biography

The Šahinpašić family is originally from Glasinac, but around 1881, they moved to what was then Taslidža (now Pljevlja), seeking refuge from the occupation of Bosnia and Herzegovina by the Austro-Hungarian Empire (1878). Although no one from the family, nor generally from the Muslim population, remained in Glasinac, they retained their land holdings and continued to collect income from them until the agrarian reform in the Kingdom of Serbs, Croats, and Slovenes. (Mulalić, 1950)

Nurija Šahinpašić was born in 1898 in Pljevlja, where he spent his childhood and attended *mekteb* [religious school] and *ruždija*.¹¹ Since his family owned a large estate, Nurija worked in agriculture. During the Balkan War in 1912, the estate was looted, plunging the family into financial hardship. All the draft animals were taken, leaving the land uncultivated, which forced them to lease it out to others. Over time, the family’s situation improved, and they managed to recover. To support his family, Nurija sold charcoal in town. (Mulalić, 1950)

¹¹ Ruždija – niža srednja škola (Škaljić, 1957: 637).

¹¹ Ruždija – a junior high (Škaljić, 1957). 637).

je drugima davana u zakup. Kada se situacija poboljšala, porodica se ipak oporavila. Nurija je u gradu prodavao ćumur i tako izdržavao porodicu. (Mulalić, 1950)

Tako je bilo sve do 1927. godine dok u porodici nisu nastupili izvjesni problemi, nakon čega je Nurija prešao u službu opštinskog trošarinca, a nešto kasnije, 1934. godine počinje raditi i kao opštinski stražar. Iste godine preseljava se u Bosnu, gdje je bio radnik u Zenici. Godine 1940. prelazi u Ustipraču, gdje počinje raditi kao pomoćni konzumer u "Šipadu". Ali već 9. oktobra 1941. godine ta pilana je zapaljena, a Nurija se ponovo vratio u Pljevlja. Međutim, već 1942. godine se vraća u Bosnu i dobija posao noćnog čuvara u Sarajevskoj pivari. U martu 1943. godine zapošljava se u sarajevskoj gradskoj opštini kao trošarinac.

Mulalić je u zapisu o Nurijinom životu ostavio i dragocjeno svjedočanstvo o ulozi pjesme u njegovom životu. Naime, ljubav prema narodnoj pjesmi njegovao je od ranog djetinjstva, te ga je ona pratila kroz cijeli život. Poznavanje velikog broja narodnih pjesama može se objasniti na osnovu Nurijinih riječi: "Svaka pjesma, koju god čujem, ostane mi nezaboravljivo urezana." (Mulalić, 1950). Prema vlastitom svjedočenju, najveći broj pjesama naučio je od svoje majke Šerife, rođene Šagić, iz Pljevalja. Da je Šerifa bila veliki poznavalac i zaljubljenik u narodnu pjesmu, jasno je iz svjedočenja Hamdije Šahinpašića, koji je od nje također zapamtio najveći broj njih: "Najbolji poznavalac tih starih pjesama bila je moja majka, a isto tako i otac." ("Predanja", 1983).

Koliko je pjesma imala značajnu ulogu u Šerifinom odgoju djece, jasno je iz Nurijinog svjedočenja:

This continued until 1927, when certain issues arose within the family, prompting Nurija to take a position as a municipal excise officer. A few years later, in 1934, he began working as a municipal guard. That same year, he moved to Bosnia and found work as a labourer in Zenica. In 1940, Nurija relocated to Ustiprača, where he worked as an assistant storekeeper at "Šipad." However, on October 9, 1941, the sawmill was burned down, forcing him to return to Pljevlja. By 1942, he moved back to Bosnia and took a job as a night watchman at the Sarajevo Brewery. In March 1943, Nurija began working as an excise officer for the Sarajevo city municipality.

Mulalić's account of Nurija's life offers valuable insight into the significance of song in his personal journey. Nurija's love for folk music began in early childhood and remained a defining part of his life. His remarkable knowledge of traditional songs can be understood through his own words: "Every song I hear becomes etched in my memory, never to be forgotten." (Mulalić, 1950). Nurija credited his mother, Šerifa Šagić from Pljevlja, as the primary source of his musical repertoire. Her deep knowledge and love for folk songs are further confirmed by Hamdija Šahinpašić, who also learned most of the songs from her: "The best expert on those old songs was my mother, and my father as well." ("Predanja", 1983).

The significant role of song in Šerifa's upbringing of her children is vividly illustrated through Nurija's testimony:

"My mother sang most often while rocking the cradle, soothing my younger brothers to sleep. She would also sing softly at night, even while half-asleep. She was such a heavy sleeper that my father had to wake her whenever a child started crying. The crying would go unnoticed for a while if it weren't for my father's intervention. Once he shook her awake, she would jump up,

“Mati mi je najviše pjevala uz bešiku, uspavljujući moju mlađu braću. Pjevala je i noću, kroz polusan. A bila je jako tvrda sna, pa bi je otac morao buditi kad bi se dijete rasplakalo. Po njoj bi djeca preplakala, nikad ne bi čula njihov plač, da nije bilo oca. Pošto bi je otac prodrmao, ona bi skočila prestravljena, sanjiva i, više instiktivno nego li svjesno, izvadila bi dojku i mjesto dječijoj glavi, prinijela bi je nogama. Tako bi držala neko vrijeme, a dijete bi uvijek plakalo, dok je otac ne bi pomjestio na pravi kraj bešike i dijete bi se odmah umirilo. Nadajala bi ga i pjevala. Ne bi znala šta, ali nikad ne bi griješila. Ne bi pjesmu ni završila, a već bi sama čvrsto zaspala. Kad bi je otac ponovo prodrmao jer se dijete rasplakalo, ona bi nastavila pjesmu na istom mjestu gdje je bila prekinula. U tome nikada ne bi pogriješila. Asli je s pjesmom uspavljivala i sebe i dijete.” (Mulalić, 1950)

Jasno je, dakle, da je Nuriya odrastao u okruženju u kojem je pjesma bila funkcionalno vezana za različite momente života, te da nije imala samo zabavnu funkciju. Međutim, još jedan citat iz Mulalićevog zapisa dosta govori o muzičkom ambijentu u kojem je Nuriya odrastao:

“U Pljevljima se najviše pjevalo i sviralo po svadbama i domaćim sijelima. U tursko vrijeme nije uopšte bilo profesionalnih svirača (cigana), pa su omladinci najviše pojedinačno svirali, a ponekad i udruženo po nekoliko različitih instrumenata. Najobičnije se pjesma pratila harmonikama, sazom i violinom. U najnovije vrijeme dolaze u obzir i tamburaški orkestri. Pošto nije bilo javnih priredaba, osim što bi turska vojna muzika koncentrirala najviše sa marševima, onda su domaća sijela bila vrlo zabavna i privlačna za omladinu. Praktikovala su se, pored svirke, pjesme i igre, još i razna posluženja kao: halva, pečen krompir i kajmak ili sir, kuhan kukuruz, kesten, mezeluci i rakija. Sijela su se održavala strogo u familijarnom

startled and still drowsy, and—acting more out of instinct than awareness—she would pull out her breast and, instead of bringing it to the child’s head, she would mistakenly offer it to their feet. She would hold it there for some time while the child kept crying, until my father repositioned her to the right end of the cradle, at which point the child would immediately calm down. She would breastfeed and sing, sometimes not remembering the exact song, but never missing a note. She would often fall asleep before finishing, but when my father woke her because the baby was crying, she would seamlessly pick up the song right where she left off. She never missed a beat. In fact, with the song, she would lull both herself and the child to sleep.” (Mulalić, 1950)

It is clear that Nuriya grew up in an environment where music was closely tied to various life events, not just for entertainment. Another quote from Mulalić’s account sheds light on the musical atmosphere in which Nuriya was raised:

“In Pljevlja, singing and music were most common at weddings and family gatherings. During the Ottoman period, there were no professional musicians (such as gypsies), so the youth would mostly play individually, and sometimes in small groups with different instruments. Songs were typically accompanied by accordions, *saz*, and violins. In more recent times, *tambura* orchestras have become popular. Since there were no public events, aside from the military music of the Turkish army, which mostly focused on marches, domestic gatherings became very entertaining and appealing to the youth. In addition to music, songs, and dances, various refreshments were also served, such as *halva*, roasted potatoes with *kajmak* or cheese, boiled corn, chestnuts, small appetizers, and *rakija*. These gatherings were strictly family-oriented, typically held at one home one week, and at another the following week.” (Mulalić, 1950)

krugu, danas kod jednog, do heftu kod drugog.” (Mulalić, 1950)

Dakle, intimna druženja po svadbama i sijelima predstavljala su glavnu “muzičku scenu” na kojoj se predstavljao svako ko je imao afiniteta za pjesmu i svirku. U tim prilikama Nurija ne samo da je učio nove pjesme nego je to bio vrlo pogodan ambijent da i sam ispolji svoja umijeća. Kako je već istaknuto, nakon snimanja za potrebe Instituta za proučavanje folklor, Nurija se nije profesionalno bavio muzikom. Prema podacima koje pruža internet-ska stranica *pokop.ba*, čovjek po imenu Nurija Šahinpašić (1898. godište) umro je 21. 9. 1973. godine te je ukopan na gradskom groblju “Bare” u Sarajevu.

Repertoar Nurije Šahinpašića

Sliku o repertoaru Nurije Šahinpašića moguće je stvoriti samo na osnovu zapisa koji su sačuvani u FAZM-u, budući da se s njegovim pjevanjem ne susrećemo u drugim izvorima. Da li je prilikom snimanja u Institutu za proučavanje folklor Nurija otpjevao sve pjesme koje je znao ili je to samo dio njegovog repertoara, može se samo pretpostavljati. Međutim, iz raznolikosti pjesama može se između ostalog zaključiti da on oslikava kako Šahinpašićev tako i repertoar (ili barem njegov dio) koji se krajem 19. i u prvoj polovini 20. stoljeća njegovao na svadbama i privatnim sijelima, koja je u ranijem citatu Nurija isticao kao ambijente u kojima je između ostalog usvajao pjesme. (Mulalić, 1960: 336)

Valja naglasiti da je prilikom uvida i bilo kakve analize i promišljanja o melodijskim zapisima Nurijinog pjevanja potrebno biti dodatno oprezan uzevši u obzir da je notni zapis uvijek djelo individualiteta svakog zapisivača. Kako je Nurija

Intimate gatherings at weddings and family reunions were the main “musical stages” where anyone with a passion for singing or playing could showcase their talents. These occasions not only allowed Nurija to learn new songs but also provided him with an ideal environment to express his own musical abilities. As previously noted, after his recordings for the Institute for Folklore Studies, Nurija did not pursue music professionally. According to the website *pokop.ba*, a man named Nurija Šahinpašić (born in 1898) passed away on September 21, 1973, and was buried at the “Bare” city cemetery in Sarajevo.

Repertoire of Nurija Šahinpašić

The full scope of Nurija Šahinpašić’s repertoire can only be inferred from the recordings preserved in the FAZM, as his singing is not found in other sources. It is unclear whether the songs he recorded at the Institute for Folklore Studies represent the entirety of his repertoire or just a selection. However, the variety of songs suggests that his repertoire reflects not only his personal preferences but also the broader collection of songs commonly performed at weddings and private gatherings in the late 19th and early 20th centuries—environments that Nurija himself mentioned as places where he learned new songs. (Mulalić, 1960: 336)

It is important to emphasise that when examining and analysing the melodic recordings of Nurija’s singing, one must exercise caution, as the musical notation is always the product of the individual perspective of the transcriber. The question remains: how did Nurija perform the songs, and how did the transcriber hear and document them? Without the original recordings, we can only speculate about what the transcriber considered the main

otpjevao, a opet, kako je to zapisivač čuo i zapisao, svakako je pitanje. Šta je zapisivač čuo kao osnovnu melodijsku liniju, a šta kao ukras, na koji je način osjetio ritam, kod većine zapisa se bez snimka može samo pretpostavljati.

Zapisivači Mulalić i Rihtman najčešće nisu bilježili od koga, gdje i kada je pjesme naučio Nuriya Šahinpašić. No, neki od zapisa nam pružaju podatak o kakvoj se pjesmi radi i u kojoj se prilici izvodila. Tako su kao “svatovske” obilježene pjesme *Redom po redom jasenje*,¹² *Cmilj djevojka u gorici brala*¹³ i *Šućur Bogu, snahu dovedosmo*,¹⁴ što svakako ukazuje na to da ih je Nuriya naučio ili sam izvodio prilikom prisustva na svadbenim običajima. Uz zapis pjesme *Pokraj Lima bačva vina*¹⁵ stoji podatak da ju je naučio u Bijelom Polju. Može se također pretpostaviti da je uspavanku *Spavaj, sine, u šikali beši*¹⁶ naučio od svoje majke. Kao pjesma koja se izvodi u kolu zabilježena je *Sitna travo zelena*.¹⁷

Ono što je veoma važno naglasiti jeste da su pjesme zabilježene prema pjevanju Nuriye Šahinpašića interesantne i zbog činjenice da se pretežno radi o rijetko pjevanim varijantama. To je posebno jasno kada se u obzir uzmu one pjesme koje su nekada bile, a i danas su, dosta popularne i omiljene u repertoarima brojnih, kako profesionalnih, tako i onih manje poznatih pjevača. Najbolji primjer jeste i danas jedna od najpopularnijih narodnih pjesma *Mujo kuje konja po mjesecu*. Varijanta koju je pjevao

melody versus embellishments, and how the rhythm was perceived.

Additionally, the transcribers, Mulalić and Rihtman, rarely documented where and who taught Nuriya the songs or the specific occasions on which they were performed. Nevertheless, some of the transcriptions provide useful information about the type of songs and the contexts in which they were sung. Songs such as *Redom po redom jasenje* (*Ash trees lined one by one*)¹², *Cmilj djevojka u gorici brala* (*Girl picked germander in the mountain*)¹³, and *Šućur Bogu, snahu dovedosmo* (*Thank God, we brought our daughter-in-law*)¹⁴ are marked as “wedding songs”, which clearly indicates that Nuriya either learned them or performed them during his participation in wedding ceremonies. Along with the recording of the song *Pokraj Lima bačva vina* (*Barrel of wine by the Lim River*)¹⁵, there is a note stating that he learned it in Bijelo Polje. It can also be assumed that Nuriya learned the lullaby *Spavaj, sine, u šikali beši* (*Sleep my son in your ornate crib*)¹⁶ from his mother. The song *Sitna travo zelena* (*Small green grass*)¹⁷, which is performed in a circle dance, has also been recorded.

It is particularly important to emphasise that the songs recorded from Nuriya Šahinpašić’s singing are noteworthy because they represent rarely performed variants. This is especially evident when considering songs that were once, and still are, very popular and cherished in the repertoires of both professional and

¹² Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Cvjetko Rihtman. Fsc. XXX, 2460.

¹³ Ibidem. Zapisao Cvjetko Rihtman i Ljuba Simić. Fsc. 2461.

¹⁴ Ibidem. Zapisao Cvjetko Rihtman. Fsc. XXXII, 2468.

¹⁵ Ibidem. Fsc. XXXIII, 2675.

¹⁶ Ibidem. Fsc. XXXII, 2623.

¹⁷ Ibidem. Fsc. XXXI, 2562.

¹² Archive of Music and Dance Recordings (FAZM). Recorded by Cvjetko Rihtman. Folder XXX, 2460.

¹³ Ibidem. Recorded by Cvjetko Rihtman and Ljuba Simić. Folder 2461.

¹⁴ Ibidem. Recorded by Cvjetko Rihtman. Folder XXXII, 2468.

¹⁵ Ibidem. Folder XXXIII, 2675.

¹⁶ Ibidem. Folder XXXII, 2623.

¹⁷ Ibidem. Folder XXXI, 2562.

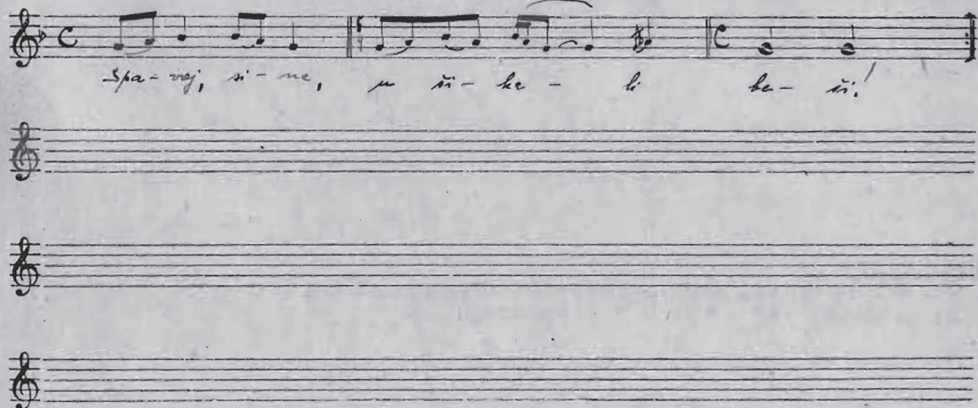
INSTITUT ZA PROUČAVANJE FOLKLORA - SARAJEVO

Fsc. XXXII : Сарајево, 10 мај 1950. red. br. 2623 fol. Цвјетко Рихтер

Mjesto i vrijeme zps. : Шахинпашећ Нурија, р. 1898 у Плевалима Zps. :

Pjevao: (Izvodio na instr.) Успаванка

Спавај, сине, у шикали беши



Zapis uspavanke *Spavaj, sine, u šikali beši*, prema pjevanju Nurije Šahinpašića.
FAZM, Fsc. XXXII, 2623.

The record of the lullaby *Spavaj, sine, u šikali beši*, as sung by Nurija Šahinpašić.
FAZM, Folder XXXII, 2623.

Nurija Šahinpašić svojom melodijom, ali i tekstom se dosta razlikuje od opštepoznate koju su izvodili Nada Mamula (1927–2001), Zaim Imamović (1920–1994), Safet Isović (1936–2007) i drugi popularni izvođači narodnih pjesama.

Varijanta iz zbirke 101 sevdalinka (Maglajlić, 1978: 95)

Mujo kuje konja po mjesecu,
Mujo kuje, a majka ga kune:
“Sine Mujo, živ ti bio majci,
ne kuju se konji po mjesecu,
već po danu i jarkome suncu.”
“Ne kuni me, moja mila majko,
jer kad meni na um padne draga,
ja ne gledam sunca ni mjeseca,
nit’ moj doro mraka nit’ oblaka,
već me nosi dragoj pod pendžere!”

lesser-known singers. A prime example is *Mujo kuje konja po mjesecu* (*Mujo is shoeing his horse in moonlight*), which remains one of the most beloved folk songs to this day. The version sung by Nurija Šahinpašić stands out for its distinct melody and lyrics, setting it apart from the widely known renditions performed by Nada Mamula (1927–2001), Zaim Imamović (1920–1994), Safet Isović (1936–2007), and other renowned folk singers.

The version from the collection *101 Sevdalinka* (Maglajlić, 1978): 95)

(*Mujo is shoeing his horse in moonlight,
Mujo is shoeing, and his mother is cursing:
“Mujo, my son, may you live long for your
mother,
horses are not shoed in moonlight,
But during the day and in bright sun light.”
“Do not curse my, my dear mother,
for when my beloved enters my mind,*

Varijanta Nurije Šahinpašića¹⁸

Mujo kuje konja po mjesecu,
 Mujo kuje, a majka ga kune:
 “Sine Mujo, ne živio majci,
 ne kuju se konji po mjesecu,
 već po danu i jarkome suncu.”
 “Prođi me se, ostarjela majko,
 prođi me se, ti ne znaš sevdaha.
 Kada meni na um padne draga,
 ja ne pazim mraka ni oblaka,
 nit’ ja pazim sunca ni mjeseca,
 već ja idem dragoj pod pendžere.
 Burmom kucam u džamli pendžere.
 Draga moja, jesi li mi doma?”
 “Jesam doma, ali nisam tvoja.
 Tvoja me je majka potvorila,
 da sam tebi sahir učinila.
 Nisam, dragi, života mi moga,
 života mi i moga i tvoga,
 Samo što sam ti stopu okružila,
 i u stopu neven posadila.”¹⁹

U tom kontekstu, među brojnim sandžačkim pjesama,²⁰ kao primjer je interesantno istaći pjesmu *Tamo dolje niz mahale*,²¹ koja je poznata u interpretaciji

*I do not care about the sun and the moon,
 and my horse does not care about darkness
 and clouds,
 but carries me to my darling's window!”)*

The version of Nuriya Šahinpašić¹⁸

*(Mujo is shoeing his horse in moonlight,
 Mujo is shoeing, and his mother is cursing:
 “Mujo, my son, may you be dead to your
 mother;
 horses are not shoed in moonlight,
 But during the day and in bright sun light.”
 “Leave me alone, my old mother,
 leave me alone, you do not know what love is.
 When my beloved enters my mind,
 I do not care about darkness and clouds,
 nor do I care about the sun and the moon,
 But I go to my beloved's window,
 I knock at the glass panel with a ring,
 My darling, are you at home?”
 “I am at home, but I am not yours,
 your mother falsely accused me
 of putting a spell on you.
 I did not, my darling, I swear by my life,
 by my life and yours,
 I only carved out your footstep,
 and I planted marigold in it.)¹⁹*

In this context, among the many songs from Sandžak²⁰, the song *Tamo dolje niz*

¹⁸ Arhiv muzičkih i plesnih zapisa FAZM-a. Fsc. XXXI, 2563.

¹⁹ Najsljedniju varijantu ove pjesme izvodili su Behija Behka Topčić i Igbal Ljuca. Vidi: <https://soundcloud.com/semir-vranic/behka-i-igbal-ljuca-mujo-kuje-konja-po-mjesecu>.

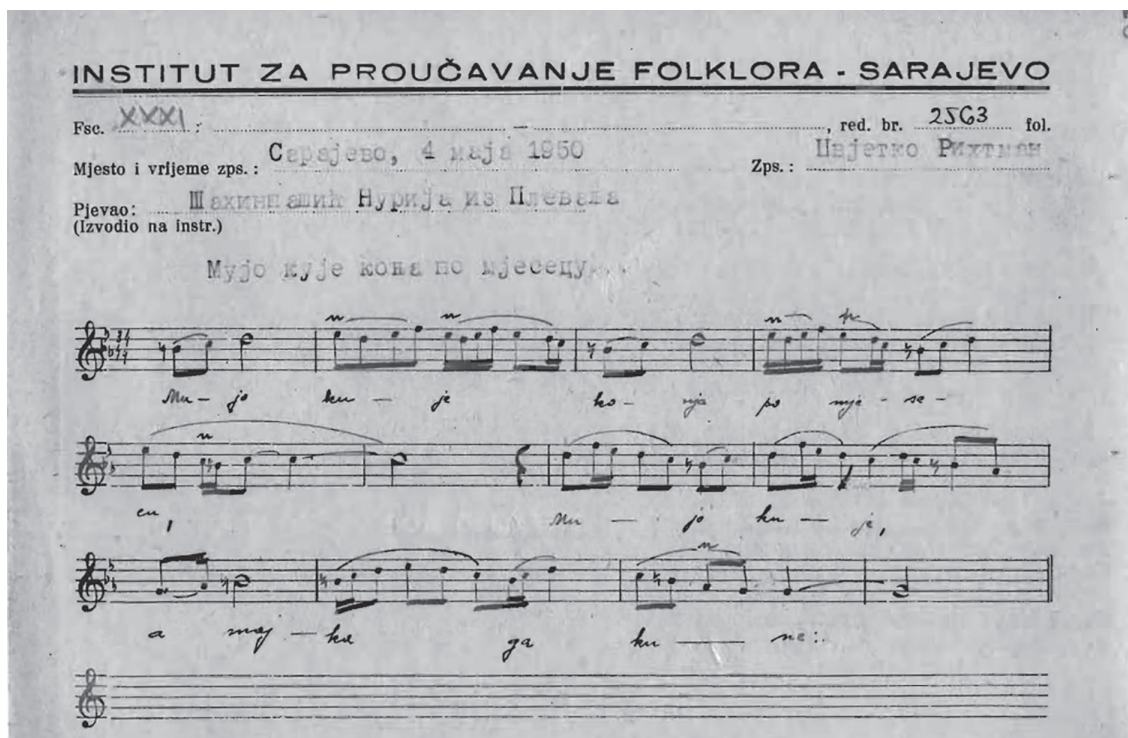
²⁰ Neke od poznatih pjesama iz Sandžaka u repertoaru Nurije Šahinpašića su: *Kahvu mi, draga, ispeci* (Zap. C. R. Fsc. XXX, 2464), *Il' je vedro, il' oblačno, il' je tamna noć* (Zap. C. R. Fsc. XXXI, 2537), *Tavna noći, tavana li si* (Zap. C. R. Fsc. XXXI, 2543), *Izvor voda izvirala* (Zap. C. R. Fsc. XXXI, 2546), *Moćevčiču, mali Carigradu* (Zap. C. R. Fsc. XXXI, 2552), *Poletjela šarka ptica, perja šarena* (Zap. C. R. XXXI, 2564), *Što će tebi, lolo, ahmedija* (Zap. C. R. Fsc. XXXII, 2672), *Po Taslidži pala magla u zeman* (Zap. M. M. Fsc. XXXV, 2920), *Oj moja ružo rumena* (Zap. M. M. Fsc. 3145) i druge.

²¹ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Cvjetko Rihtman. Fsc. XXXII, 2591.

¹⁸ Archive of Music and Dance Recordings (FAZM). Folder XXXI, 2563.

¹⁹ The most similar version of this song was performed by Behija Behka Topčić and Igbal Ljuca. See: <https://soundcloud.com/semir-vranic/behka-i-igbal-ljuca-mujo-kuje-konja-po-mjesecu>.

²⁰ Some of the well-known songs from Sandžak in Nuriya Šahinpašić's repertoire include: *Kahvu mi, draga, ispeci* (Recorded by C. R. Folder XXX, 2464), *Il' je vedro, il' oblačno, il' je tamna noć* (Recorded by C. R. Folder XXXI, 2537), *Tavna noći, tavana li si* (Recorded by C. R. Folder XXXI, 2543), *Izvor voda izvirala* (Recorded by C. R. Folder XXXI, 2546), *Moćevčiču, mali Carigradu* (Recorded by C. R. Folder XXXI, 2552), *Poletjela šarka ptica, perja šarena* (Recorded by C. R. XXXI, 2564), *Što će tebi, lolo, ahmedija* (Recorded by C. R.



Zapis pjesme *Mujo kuje konja po mjesecu*, prema pjevanju Nurije Šahinpašića.

FAZM Fsc. XXXI, 2563.

The record of the song *Mujo kuje konja po mjesecu*, as sung by Nurija Šahinpašić.

FAZM Folder XXXI, 2563.

crnogorske pjevačice Ksenije Cicvarić (1929–1997). Snimila ju je 1981. godine na LP izdanju *Oj vesela veselice* uz orkestar Dragana Aleksandrića (1949–).²² Varijanta Nurije Šahinpašića je svojom melodijom slična Ksenijinoj, dok se tekstom nešto više razlikuje.

Varijanta Ksenije Cicvarić

Tamo dole niz mahale,
omilje mi komšinica.
Ni zbog čeg mi ne omilje,
već što mi se često javljaš.
Moja kono, sandži bolje,
da mi te je premamiti,
u mom dvoru obljubiti.
Varijanta Nurije Šahinpašića
Tamo dolje niz mahalu,

mahale (There down the streets)²¹ stands out as particularly noteworthy, especially in the rendition by the Montenegrin singer Ksenija Cicvarić (1929–1997). She recorded it in 1981 on the LP *Oj vesela veselice*, accompanied by Dragan Aleksandrić's orchestra (1949–).²² Nurija Šahinpašić's version is similar to Ksenija's in melody, while the lyrics differ somewhat.

Folder XXXII, 2672), *Po Taslidži pala magla u zeman* (Recorded by M. M. Folder XXXV, 2920), *Oj moja ružo rumena* (Recorded by M. M. Folder 3145) and other.

²¹ Archive of Music and Dance Recordings (FAZM). Recorded by Cvjetko Rihtman. Folder XXXII, 2591.

²² Cicvarić, Ksenija. LP. *Oj vesela veselice*. Jugoton. LSY-61585. 1981. <https://www.discogs.com/release/4202575-Ksenija-Cicvari%C4%87-Oj-Vesela-Veselice>.

²² Cicvarić, Ksenija. LP *Oj vesela veselice*. Jugoton. LSY-61585. 1981. <https://www.discogs.com/release/4202575-Ksenija-Cicvari%C4%87-Oj-Vesela-Veselice>.

omilje mi komšo momče.
 Ni zbog šta mi ne omilje,
 sem što mi se lijepo javi.
 On se meni ne ponosi,
 ni on meni, ni ja njemu.
 Kad ja pođem u hazbašču,
 u hazbašču pod naranču,
 on me gleda sa čardaka,
 a u sebi pomišljaje:
 da mi te je prevariti,
 u svoj čardak umamiti,
 da mi treptiš po čardaku,
 baš ko zlato na čagetu.

Nezaobilazno je kod promišljanja o Nurijinom repertoaru uzeti u obzir sličnosti i razlike između njegovog i repertoara Hamdije Šahinpašića. Razlog za to su već spomenute činjenice da su bili braća i da su potekli iz iste sredine, što bi moglo voditi ka pretpostavci da su njegovali približno sličan repertoar. Ipak, vrlo je interesantno što se njihovi repertoari ne podudaraju u onolikoj mjeri koliko bi se to očekivalo. Pored toga što nema mnogo zajedničkih pjesama, ni zajedničke nisu identične po svojoj melodiji niti tekstu. Dakle, radi se o različitim varijantama.²³

²³ Neke od zajedničkih pjesama u repertoarima Hamdije i Nurije Šahinpašića su: *Kahvu mi, draga, ispeci* (Zap. C. R. Fsc. XXX, 2464), *Izvor-voda izvirala* (Zap. C. R. Fsc. XXXI, 2546), *Polećela dva vrana gavrana* (Zap. C. R. Fsc. XXXI, 2551), *Povila se vita loza vinova* (Zap. C. R. Fsc. XXXI, 2560), *L'jepo ti je rano uraniti* (Zap. C. R. Fsc. XXXI, 2642), *Drijemala, kunjala, mlada gospoja* (Zap. C. R. Fsc. XXXIII, 2741), *Zumro moja, dušo moja* (Zap. C. R. Fsc. XXXV, 2877), *Padaj, padaj, Šar-planino* (Zap. C. R. Fsc. XXXI, 2536), *Zagleda se mlado momče i devojčica* (Zap. C. R. Fsc. XXXI, 2538), *Kreni kolo, kolovođa* (Zap. C. R. Fsc. XXXI, 2559), *Umri, tetka, da pođem za tetka* (Zap. C. R. Fsc. XXXI, 2588), *Turci Maru zarobiše* (Zap. C. R. Fsc. XXXI, 2626), *Kosovo polje zeleno* (Zap. C. R. Fsc. XXXIII, 2676), *Koliko je Nevesinje ravno* (Zap. M. M. Fsc. XXXV, 2911), *Kad mašina iz*

Ksenija Cicvarić's version:

*(There down the streets
 I grew fond of my neighbour
 I grew fond of you for nothing else
 but because you greet me often.
 My dear neighbor, my heart's pain
 I wish I could lure you,
 make love to you in my home.)*

Nurija Šahinpašić's version:

*(There down the streets
 I grew fond of my neighbour boy
 I grew fond of him for nothing else
 but because he greets me nicely.
 He does not look down on me,
 nor do I look down on him.
 When I go to the garden
 to the garden to pick an orange,
 he looks at me from his room,
 and he thinks to himself:
 I wish I could trick you,
 lure you into my room,
 so you may shine in my room,
 just like gold on paper.)*

When considering Nurija Šahinpašić's repertoire, it is important to take into account the similarities and differences between his repertoire and that of Hamdija Šahinpašić. This is especially relevant given that they were brothers and came from the same cultural background, which might suggest they shared a similar musical repertoire. However, interestingly, their repertoires do not align as closely as one might expect. Not only are there a few shared songs, but even the ones they both performed differ in melody and lyrics. In other words, they represent different variants of the same songs.²³

²³ Some of the shared songs in the repertoires of Hamdija and Nurija Šahinpašić include: *Kahvu mi, draga, ispeci* (Recorded by C. R. Folder XXX, 2464), *Izvor voda izvirala* (Recorded by C. R. Folder XXXI, 2546), *Polećela dva vrana gavrana* (Recorded by C. R. Folder XXXI, 2551), *Povila se vita loza vinova* (Recorded by



Zapis pjesme *Tamo dolje niz mahalu* prema pjevanju Nurije Šahinpašića.

FAZM. Fsc. XXXII, 2591.

The record of the song *Tamo dolje niz mahalu*, as sung by Nurija Šahinpašić.

FAZM. Folder XXXII, 2591.

Pjesma koju su i jedan i drugi Šahinpašić izvodili u vrlo sličnoj melodijskoj i tekstualnoj varijanti je *Ja se popeh na najviše visine*. Hamdija Šahinpašić je ovu pjesmu snimio 1962. godine za potrebe fonoteke Radio-Beograda uz pratnju Narodnog orkestra Radio-Beograda pod upravom Vlastimira Pavlovića Carevca (1895–1965).²⁴ Varijanta Nurije Šahinpašića Duga

The song *Ja se popeh na najviše visine* (I climbed to the greatest heights) was performed by both Hamdija and Nurija Šahinpašić in very similar melodic and

Mostara dođe (Zap. M. M. Fsc. XXXV, 2998),
U subotu predveče (Zap. M. M. Fsc. XXXVIII,
3139), Što no cvili u mramorju gradu (Zap. M.
M. Fsc. XXXVIII, 3180).

²⁴ Vlastimir Pavlović Carevac bio je jedan od najznačajnijih srpskih muzičara narodne muzike 20. stoljeća. Po struci je bio diplomirani pravnik, a kao violinist djelovao je kao šef Narodnog orkestra Radio-Beograda od njegovog osnivanja 1929. godine. Do svoje smrti, 10. januara 1965. godine, s orkestrom Radio-Beograda ostavio je veliki broj snimaka u fonoteci Radio-Beograda.

C. R. Folder XXXI, 2560), *L'jepo ti je rano uraniti* (Recorded by C. R. Folder XXXI, 2642), *Drijemala, kunjala, mlada gospođa* (Recorded by C. R. Folder XXXIII, 2741), *Zumro moja, dušo moja* (Recorded by C. R. Folder XXXV, 2877), *Padaj, padaj, Šar-planino* (Recorded by C. R. Folder XXXI, 2536), *Zagleda se mlado momče i devojčica* (Recorded by C. R. Folder XXXI, 2538), *Kreni kolo, kolovođa* (Recorded by C. R. Folder XXXI, 2559), *Umri, tetka, da pođem za tetka* (Recorded by C. R. Folder XXXI, 2588), *Turci Maru zarobiše* (Recorded by C. R. Folder XXXI, 2626), *Kosovo polje zeleno* (Recorded by C. R. Folder XXXIII, 2676), *Koliko je Nevesinje ravno* (Recorded by M. M. Folder XXXV, 2911), *Kad mašina iz Mostara dođe* (Recorded by M. M. Folder XXXV, 2998), *U subotu predveče* (Recorded by M. M. Folder XXXVIII, 3139), *Što no cvili u mramorju gradu* (Recorded by M. M. Folder XXXVIII, 3180).

Bosna i široka, Jajce i Travnik²⁵ počinje stihom koji Hamdija nije pjevao, dok njegovi posljednji stihovi Dadoše mi ranjenika da liječim / ja joj sterem mehak dušek da legne / neće hasta u duške bez mene nedostaju u Nurijinoj varijanti. Kada je o melodiji riječ, obje varijante su veoma slične, s tim što Hamdijina na početku uvijek sadrži eksklamaciju ah.

Varijanta Hamdije Šahinpašića²⁶

Ja se popeh na najviše visine,
pa pogledah u najniže nizine.
Gdje jeleni i košute planduju,
mladi momci i djevojke vraguju.
Skidoh pušku sa desnoga ramena,
da ubijem vitorogog jelena.
Ne pogodih vitorogog jelena,
već pogodih pod prstenom djevojku.
Dadoše mi ranjenika da liječim.
Ja joj sterem mehak dušek da legne,
neće hasta u duške bez mene.

Varijanta Nurije Šahinpašića

Duga Bosna i široka, Jajce i Travnik.
Ja se ispeh na najviše visine,
te pogledah u najniže nizine,
đe jeleni i košute planduju,
mladi momci i djevojke vraguju.
Skidoh pušku sa desnoga ramena,
da ubijem vitorogu jelena.
Ne pogodih vitorogu jelena,
već pogodih pod prstenom djevojku.

Još jedna poznata sandžačka pjesma može poslužiti kao primjer razlika u repertoaru između dva Šahinpašića, a to je Il' je vedro, il' oblačno. Ovu pjesmu Hamdija Šahinpašić je također snimio 1962. godine

lyrical versions. Hamdija Šahinpašić recorded this song in 1962 for the Radio Belgrade phonothèque, accompanied by the National Orchestra of Radio Belgrade, under conductorship of Vlastimir Pavlović Carevac (1895–1965).²⁴ In Nurija Šahinpašić's version of *Duga Bosna i široka (Long and broad Bosnia), Jajce i Travnik (Jajce and Travnik)*²⁵, the opening line differs from Hamdija's rendition, while the final lines—*Dadoše mi ranjenika da liječim / ja joj sterem mehak dušek da legne / neće hasta u duške bez mene (They gave me the wounded to treat her / I laid out a soft bed for her to lie down / the patient won't lie down without me)*—are absent from Nurija's version. Musically, the two versions are very similar, with the main difference being that Hamdija's version always begins with the exclamation “ah”.

The version of Nurija Šahinpašić²⁶

*(I climbed to the tallest heights,
and I looked down at lowest lowlands,
where deer and does lay down,
young boys and girls make mischief.
I took the rifle off my right shoulder,
to shoot the antlered deer,
I missed the antlered deer,
but I hit the girl ready for marriage.
They gave me the wounded to treat her.*

Smatra se jednim od najvećih poznavalaca narodne muzike na Balkanu. (Berbić, 2021)

²⁵ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Cvjetko Rihtman. Fsc. XXXIV, 2825.

²⁶ Šahinpašić, Hamdija. “Ja se popeh na najviše visine”. Arhiv Radio-Beograda. 1962. <https://soundcloud.com/semir-vranic/hamdija-ahinpa-i-ja-se-popeh>.

²⁴ Vlastimir Pavlović Carevac was one of the most significant Serbian folk musicians of the 20th century. Although he was trained as a lawyer, he was a violinist and served as the head of the National Orchestra of Radio Belgrade from its founding in 1929. Until his death on January 10, 1965, he made many recordings with the Radio Belgrade Orchestra, leaving a rich legacy in the Radio Belgrade phonothèque. He is regarded as one of the foremost experts on folk music in the Balkans. (Berbić, 2021)

²⁵ Archive of Music and Dance Recordings (FAZM). Recorded by Cvjetko Rihtman. Folder XXXIV, 2825.

²⁶ Šahinpašić, Hamdija. “Ja se popeh na najviše visine”. Archive of Radio Belgrade. 1962. <https://soundcloud.com/semir-vranic/hamdija-ahinpa-i-ja-se-popeh>.

INSTITUT ZA PROUČAVANJE FOLKLORA - SARAJEVO

Fsc. XXXIV; , red. br. 2825 fol.

Mjesto i vrijeme zps.: Сарајево, 6 јуни 1950 Zps.: Мажетко Рихтман

Pjevač: ШАХИНПАШИЋ НУРИЈА, р. 1898 у Плевљу
(Izvodio na instr.)

Дуга Босна и широка



Zapis pjesme *Duga Bosna i široka* prema pjevanju Nurije Šahinpašića. Fsc. XXXIV, 2825.
The record of the song *Duga Bosna i široka*, as sung by Nurija Šahinpašić. Folder XXXIV, 2825.

uz pratnju Narodnog orkestra Vlastimira Pavlovića Carevca za potrebe fonoteke Radio-Beograda. Nuričina i Hamdijina varijanta se ne razlikuju toliko u melodiji, koliko svojim tekstem.

Varijanta Hamdije Šahinpašića²⁷

Il' je vedro, il' oblačno, il' je tamna noć,
il' je sunce, il' je mjesec, il' je bijel' dan.
Nit' je vedro, nit' oblačno, nit' je tamna noć,
nit' je sunce, nit' je mjesec, nit' je bijel' dan.
Već je ono Sokolović, mlad Ibrahimе,
koji ljubi sultaniju, sultan-Zulejhu.
Govori mu sultanija, sultan-Zulejha:
"Pusti mene, Ibrahimе, da idem doma.
Sad će doći stara majka, naći će nas tu,
pa će kasti mome bratu, sultan-Ahmedu."

*I laid out a soft bed for her to lie down,
the patient won't lie down without me)*

Nurija Šahinpašić's version:

*(Long and broad Bosnia, Jajce and Travnik.
I climbed to the tallest heights,
and I looked down at lowest lowlands,
where deer and does lay down,
young boys and girls make mischief.
I took the rifle off my right shoulder,
to shoot the antlered deer,
I missed the antlered deer,
but I hit the girl ready for marriage.)*

Another well-known Sandžak song that highlights the differences in the repertoires of the two Šahinpašić brothers is *Il' je vedro, il' oblačno* (*Is it sunny or is it cloudy*). Hamdija Šahinpašić also recorded this song in 1962, accompanied by the National Orchestra of Vlastimir Pavlović Carevac, for the Radio Belgrade phonothèque. The versions by Nurija and Hamdija do not differ as much in melody as they do in their lyrics.

²⁷ Šahinpašić, Hamdija. "Il' je vedro, il' oblačno", Arhiv Radio-Beograda. 1962. <https://soundcloud.com/semir-vranic/hamdi-beg-sahinpasic-il-je-vedro-il-oblacno>.

Varijanta Nurije Šahinpašića

Il' je vedro, il' oblačno, il' je tamna noć,
 il' je sunce, il' je mjesec, il' je bijel' dan.
 Nit' je vedro, nit' oblačno, nit' je tamna noć,
 nit' je sunce, nit' je mjesec, nit' je bijel' dan.
 Već je ono Sokolović, mlad Ibrahime.
 Zanio se u najviši i najljepši grad,
 te on gleda sultaniju, sultan-Zulejhu.
 Govori mu sultanija, sultan-Zulejha:
 "Pusti mene, Ibrahime, da idem u dvor.
 Sad će doći stara majka, naći će nas tuj,
 pa će kasti mome bratu, sultan-Ahmedu."
 U to doba stiže Ahmed, dođe Ibru glas.
 "Kako smiješ, bolan Ibro, mome dvoru doć,
 a kamoli s mojom sekam da ašikuješ?"
 "Kaži, Zulko, kaži, dušo, šta sam tebi ja?"
 "Ti si, Ibro, sunce žarko, što nada mnom sja."

Postojanje mnogih tipičnih bosanskih pjesama u Nuričinom repertoaru može navesti na razmišljanje da su te pjesme u vrijeme njegove mladosti bile popularne u Pljevljima. Međutim, također se može pretpostaviti da je neke od njih naučio i usvojio kasnije, kada se preselio u Bosnu i Hercegovinu. U tom smislu posebno je važno naglasiti primjer tzv. ravnog ili poravnog²⁸ pjevanja u njegovom repertoaru, koje inače nije bilo mnogo zastupljeno u Sandžaku. To je pjesma Što no mi se Travnik zamaglio²⁹ uz koju u zapisu stoji

²⁸ Termin ravno pjevanje, goniti u ravan ili pod ravno označava specifičnu melodiju koja se pojavljuje u više varijanti, a na koju se izvodi više različitih tekstova. Akademik Vlado Milošević navodi da je to pjevanje "...silabično-recitativno, uskog obima, koje se ne odmiče mnogo od svog osnovnog tona. (...) Vremenom i uticajima kojima je teško uhvatiti porijeklo i početak, to arhaično pjevanje se širilo horizontalno, a naročito obimom, vertikalno. Ta proširena, ekspresivna i ukrašena bogata popijevka, izgubila je karakteristike svoje osnove, ali je zadržala stari prvobitni naziv, mada su sadržaj i forma izmijenjeni." (Milošević, 1984: 8)

²⁹ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Cvjetko Rihtman. Fsc. XXXVIII, 3163.

The version of Hamdija Šahinpašić²⁷

*(Is it sunny or is it cloudy, or is it the dark night,
 is there sun, or is there moon, or is it a bright day.
 It is neither sunny, nor it is cloudy, nor is it dark night,
 There is no sun, nor moon, nor bright day.
 That is young Ibrahim Sokolović,
 who is in love with the sultana, sultana Zulejha.
 The sultana, sultana Zulejha tells him:
 "Ibrahim, let me go home,
 My old mother will come now, she will find us here,
 and she will tell my brother, sultan Ahmed.")*

Nurija Šahinpašić's version:

*(Is it sunny or is it cloudy, or is it the dark night,
 is there sun, or is there moon, or is it a bright day.
 It is neither sunny, nor it is cloudy, nor is it dark night,
 There is no sun, nor moon, nor bright day.
 That is young Ibrahim Sokolović,
 He wondered into the tallest and most beautiful city,
 and he is looking at the sultana, sultana Zulejha.
 The sultana, sultana Zulejha tells him:
 "Ibrahim, let me go to the palace.
 My old mother will come now, she will find us here,
 and she will tell my brother, sultan Ahmed."
 At that moment Ahmed arrived, Ibro heard the voice.
 "How dare you, Ibro, come to my palace,
 let alone court my sister?"
 "Say Zulka, say dear, what am I to you?"
 "You, Ibro, are the bright sun that shines upon me.")*

²⁷ Šahinpašić, Hamdija. "Il' je vedro, il' oblačno", Archive of Radio Belgrade. 1962. <https://soundcloud.com/semir-vranic/hamdi-beg-sahin-pasic-il-je-vedro-il-oblacno>.

INSTITUT ZA PROUČAVANJE FOLKLORA - SARAJEVO

Fsc. XXXI : red. br. 2537 fol.
Sarajevo, 24 aprila 1950
Mjesto i vrijeme zps. : Zps. :
Pjevao: Шахинпашин Нурџа из Плевља
(Izvodio na instr.)

Ил' је ведро, ил' облачно, ил' је тамна ноћ

$\text{♩} = 60$

Il' je vedro, il' oblachno, il' je tamna noc
il' je tamna noc, il' je sunce, -
il' je mje - sec, il' je ki - sil dan?

Zapis pjesme *Il' je vedro il' oblachno*, prema pjevanju Nurije Šahinpašića.

FAZM. Fsc XXXI, 2537.

The record of the song *Il' je vedro, il' oblachno*, as sung by Nurija Šahinpašić.

FAZM. Folder XXXI, 2537.

“Bosanska kajda / Uravan”. Pored nje, treba istaći i još neke poznate bosanske pjesme: Sini, žarko sa istoka sunce,³⁰ Dockan pojdoch gorom Romanijom,³¹ Kraj potoka bistre vode,³² Kroz bašču mi potok teče,³³ Uzeh đugum i maštrafu, odoh na vodu,³⁴ Pšeničice, sitno sjeme,³⁵ Zvijezda tjera mjeseca,³⁶ MOŠĆANICA – Na Obhođi prema Bakijama³⁷ i druge. Pored bosanskih, mogu se u njegovom repertoaru

The presence of many typical Bosnian songs in Nurija's repertoire suggests that these songs may have been popular in Pljevlja during his youth. However, it is also possible that he learned and adopted some of them later, after moving to Bosnia and Herzegovina. In this context, it is particularly important to highlight the example of the so-called “*ravno* or *poravno* singing”²⁸ in his repertoire, a

³⁰ Ibidem. Zapisao Mustafa A. Mulalić. Fsc. XLIII, 3551.

³¹ Ibidem. 3549.

³² Ibidem. Fsc. XXXVIII, 3161.

³³ Ibidem. 3156.

³⁴ Ibidem. Zapisao Cvjetko Rihtman. 3147.

³⁵ Ibidem. 3144.

³⁶ Ibidem. 3140.

³⁷ Ibidem. Zapisao Mustafa A. Mulalić. Fsc. XXXVII. 3089.

²⁸ The term *ravno pjevanje* (or *goniti u ravan* or *pod ravno*) refers to a specific melody that appears in multiple variations, to which different lyrics are sung. Academician Vlado Milošević describes this style of singing as “...syllabic-recitative, with a narrow range, remaining close to its fundamental tone. (...) Over time, and through influences whose origins are difficult to pinpoint, this archaic form of singing spread horizontally and, especially, expanded vertically. This expanded, expressive, and ornamented style of song lost the characteristics of its original form but retained its old name,

pronaći i pjesme iz Srbije,³⁸ Crne Gore³⁹ i s Kosova.⁴⁰

U prilog tome da je Nuriya neke od pjesama naučio nakon odlaska iz Pljevalja su i pjesme novijeg datuma, kao što je Pluća su mi bolna.⁴¹ Autor je Dragiša Nedović (1916–1966), poznati srpski kompozitor pjesama u narodnom duhu, a prvi su je izvodili Zaim Imamović i Nada Mamula.⁴² Moglo bi se u tom smislu pretpostaviti da je pojedine pjesme Nuriya usvojio u vrijeme kada je počela ekspanzija radioprograma te gramofonskih ploča.

Pored pjesama, među zapisima repertoara Nurije Šahinpašića nalazi se i Džezair.⁴³ Riječ je o instrumentalnoj kompoziciji koja je bila veoma popularna među sazlijama. Međutim, na kojem ga je instrumentu Nuriya izvodio nije poznato, budući da taj podatak nije naveden u zapisu. Ipak, uz notni zapis stoji da se Džezair kao prva programska tačka "...odsvira uvijek kao uvod u muziciranje (pjevanje), a završava se sa 'Rastankom' ili sa 'Plevnamaršem'".⁴⁴ Džezair⁴⁵ se također izvodio i uz pratnju ćemaneta (violine), o čemu svjedoči nastavak zapisa:

style not widely represented in Sandžak. One such song is *Što no mi se Travnik zamaglio* (*Why is Travnik immersed in smoke*)²⁹, which is noted with the annotation "Bosanska kajda / Uravan" in the record. In addition to this, several other well-known Bosnian songs should also be mentioned: *Sini, žarko sa istoka sunce* (*Shine, bright sun from the east*),³⁰ *Dockan pojdoh gorom Romanijom* (*I went late through the Romanija mountain*),³¹ *Kraj potoka bistre vode* (*By the brook with clear water*),³² *Kroz bašču mi potok teče* (*Brook flows through my garden*),³³ *Uzeh đugum i maštrafu, odoh na vodu* (*I took the pitcher and the jug, went to fetch water*),³⁴ *Pšeničice, sitno sjeme* (*Small seeds of wheat*),³⁵ *Zvijezda tjera mjeseca* (*Star is chasing moon*),³⁶ *MOŠĆANICA – Na Obhođi prema Bakijama* (*At Obhođa towards Bakije*)³⁷ and other. In addition to Bosnian songs, his repertoire also includes songs from Serbia³⁸, Montenegro³⁹, and Kosovo⁴⁰.

despite changes in both content and structure." (Milošević, 1984: 8)

³⁸ Višnjičica rod rodila (Zap. C. R. Fsc. XXXIII, 2728), S one strane Morave (Zap. M. M. Fsc. XXXIV, 2810), Što s' Morava zamutila (Zap. C. R. Fsc. XXXIV, 2826).

³⁹ Mlada Jelka ljubi Janka (Zap. M. M. Fsc. XL, 3296).

⁴⁰ Kosovo polje zeleno (Zap. C. R. Fsc. XXXIII, 2676).

⁴¹ Ibidem. Fsc. XL, 3302.

⁴² Mamula, Nada. Singl "Pesma o harmonici / Pluća su mi bolna". Jugoton (Jugoton C – 6601), 1957. <https://www.discogs.com/release/13696238-Nada-Mamula-Pesma-O-Harmonici-Plu%C4%87a-Su-Mi-Bolna>.

⁴³ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Mustafa A. Mulalić. Fsc. XXXIV, 2797.

⁴⁴ Ibidem.

⁴⁵ Više o Džezairu vidjeti u: Imamović, 2022.

²⁹ Archive of Music and Dance Recordings (FAZM). Recorded by Cvjetko Rihtman. Folder XXXVIII, 3163.

³⁰ Ibidem. Recorded by Mustafa A. Mulalić. Folder XLIII, 3551.

³¹ Ibidem. 3549.

³² Ibidem. Folder XXXVIII, 3161.

³³ Ibidem. 3156.

³⁴ Ibidem. Recorded by Cvjetko Rihtman. 3147.

³⁵ Ibidem. 3144.

³⁶ Ibidem. 3140.

³⁷ Ibidem. Recorded by Mustafa A. Mulalić. Folder XXXVII. 3089.

³⁸ Višnjičica rod rodila (Recorded by C. R. Folder XXXIII, 2728), S one strane Morave (Recorded by M. M. Folder XXXIV, 2810), Što s' Morava zamutila (Recorded by C. R. Folder XXXIV, 2826).

³⁹ Mlada Jelka ljubi Janka (Recorded by M. M. Folder XL, 3296).

⁴⁰ Kosovo polje zeleno (Recorded by C. R. Folder XXXIII, 2676).

“Džezair su donijele vojničke turske muzike i svirale kao marš i od njih su naši svirači na ćemanetima naučili i uveli u običaj da ga sviraju kao početnu tačku programa. Slijepi svirač Alija Bibić iz Sarajeva pripovijedao je da je Džezair donio njegov učitelj sviranja na ćemanetu, (...) Sarajevski brijač, koji je služio u askeru, negdje u Tripolisu, i tamo ga naučio.”⁴⁶

Šahinpašićev repertoar sadrži i pojedine pjesme koje su sasvim izvjesno nastajale u kafanskim ambijentima, naročito u periodu između dva svjetska rata, te šlagere: Kad pijemo, a što ne pjevamo,⁴⁷ Ja đevica, majka udovica,⁴⁸ S one strane Drine vode,⁴⁹ Pastiri, pastiri,⁵⁰ Otkud u lijepom vrtu uveho bačen cvijet,⁵¹ Kako si krasna, dušice moja,⁵² S neba su zvijezde sjale.⁵³ Treba istaći i pojedine rijetko pjevane pjesme koje se mogu susresti i u drugim izvorima, kao što je Javor se zeleni.⁵⁴ Nalazimo je u sličnoj varijanti i u fonoteci Radija Bosne i Hercegovine, na snimku iz 1960. godine u izvedbi grupe pjevača Radio-Sarajeva, uz pratnju dueta harmonika Alajbegović – Petković i tri člana Tamburaškog orkestra.⁵⁵ Jednu varijantu pjesme Mitrovačko

The inclusion of newer songs in Nuriya's repertoire, such as *Pluća su mi bolna* (*My lungs hurt*)⁴¹, suggests that he may have learned some of his songs after leaving Pljevlja. This particular song was composed by Dragiša Nedović (1916–1966), a renowned Serbian composer of folk music, and was first performed by Zaim Imamović and Nada Mamula.⁴² It can be inferred that Nuriya likely adopted certain songs during the period when radio broadcasts and gramophone records became more widespread.

In addition to songs, Nuriya Šahinpašić's repertoire includes *Džezair*⁴³, an instrumental composition that was very popular among *saz* players. However, it is not clear which instrument Nuriya used to perform it, as this detail is not mentioned in the record. The musical notation notes that *Džezair*, as the opening piece, was “...always played as an introduction to the music (singing) and concludes with “Rastanak” [Eng. Parting] or “Plevna March.”⁴⁴ *Džezair*⁴⁵ was also performed with the accompaniment of *ćemanet*, as indicated by the continuation of the record:

“Džezair was brought by military Turkish music and was played as a march. Our violin players learned them and eventually adopted the custom of playing them as the opening piece of the program. The blind musician Alija Bibić from Sarajevo recounted that it was his music teacher at the *ćemanet* who brought the *Džezair*, (...) as a Sarajevo barber, who had served in the

⁴⁶ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Mustafa A. Mulalić. Fsc. XXXIV, 2797.

⁴⁷ Ibidem. Zapisao Cvjetko Rihtman. Fsc. XXXII, 2622.

⁴⁸ Ibidem. Fsc. XXXIV, 2817.

⁴⁹ Ibidem. Zapisao Mustafa A. Mulalić, Fsc. XXXV, 2913.

⁵⁰ Ibidem. Fsc. XXXVII, 3179.

⁵¹ Ibidem. Fsc. XL, 3298.

⁵² Ibidem. 3299.

⁵³ Ibidem. Fsc. XLIII, 3552.

⁵⁴ Ibidem. Zapisao Cvjetko Rihtman. Fsc. XXXIII, 2674.

⁵⁵ Javor se zeleni, MGT. 4858. 7. januar 1960. Katalog magnetofonskih traka narodne muzike fonoteke Radio-televizije Bosne i Hercegovine (Digitalna kopija).

⁴¹ Ibidem. Folder XL, 3302.

⁴² Mamula, Nada. Singl “Pesma o harmonici / Pluća su mi bolna”. Jugoton (Jugoton C – 6601), 1957. <https://www.discogs.com/release/13696238-Nada-Mamula-Pesma-O-Harmonici-Plu%C4%87a-Su-Mi-Bolna>.

⁴³ Archive of Music and Dance Recordings (FAZM). Recorded by Mustafa A. Mulalić. Folder XXXIV, 2797.

⁴⁴ Ibidem.

⁴⁵ For more on *Džezair* see: Imamović, 2022.

ravno polje⁵⁶ nalazimo i u rukopisnoj zbirci Muhameda Hadžijahića Sarajevske narodne pjesme koja se čuva u FAZM-u.⁵⁷ Zanimljive su i pjesme Povilo se Nevesinje ravno,⁵⁸ Ja ću ti, draga, skoro umrijeti,⁵⁹ Vedro bješe pa se naoblači,⁶⁰ Dockan pođoh iz mejhane.⁶¹

Zaključak

Fundus od 264 pjesme koje su Cvjetko Rihtman i Mustafa A. Mulalić zabilježili prema pjevanju Nurije Šahinpašića iz Pljevalja te sačuvali u FAZM-u jasno dokazuje da je Šahinpašić bio veliki poznavalac narodnih pjesama. Šarolik repertoar u kojem se nalaze kako one rijetko pjevane tako i poznate pjesme Šahinpašić je usvajao prvenstveno od svoje majke, ali i u okolini u kojoj je odrastao i živio. Isticao je sijela i svadbe na koje je često odlazio,

army somewhere in Tripoli, and learned it there.”⁴⁶

Šahinpašić's repertoire also features songs that almost certainly originated in tavern settings, especially during the period between the two world wars, along with popular hits: *Kad pijemo, a što ne pjevamo* (When we drink, why don't we sing),⁴⁷ *Ja đevica, majka udovica* (I'm a virgin, my mother is a widow),⁴⁸ *S one strane Drine vode* (On the other side of the Drina river),⁴⁹ *Pastiri, pastiri* (Shepherds, shepherds),⁵⁰ *Otkud u lijepom vrtu uveho bačen cvijet* (Why is there a wilted thrown-away flower in beautiful gared),⁵¹ *Kako si krasna, dušice moja* (How are you, my lovely soul),⁵² *S neba su zvijezde sjale* (Stars shone from the sky).⁵³ It should also be noted that some rarely performed songs can be found in other sources, such as *Javor se zeleni* (Green maple)⁵⁴. We find it in a similar version in the Radio Bosnia and Herzegovina archive, in a 1960 recording performed by a group of Radio Sarajevo singers, accompanied by the accordion duet Alajbegović – Petković and three members of the Tambura Orchestra⁵⁵. Another version of the song *Mitrovačko ravno polje* can be found in the manuscript collection *Sarajevske narodne pjesme* (Folk songs of

⁵⁶ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Cvjetko Rihtman. Fsc. XXXIII, 2675.

⁵⁷ Sarajevske narodne pjesme. Rukopisna zbirka. Folklorni arhiv Zemaljskog muzeja. Ms. 58.

⁵⁸ Ibidem. Zapisao Mustafa A. Mulalić. Fsc. XXXV, 2911. U različitim varijantama pjesma se nalazi i u repertoarima Hamdije Šahinpašića, repertoaru Avdije Avdića (<https://soundcloud.com/semir-vranic/avdija-avdic-razvilo-se-nevesinje-uzivo>) te u aranžmanu Spase Beraka (1938–2013) koju je snimila Ljubica Berak u okviru projekta revitalizacije narodnih pjesama. (<https://soundcloud.com/semir-vranic/ljubica-berak-sirilo-se-ravno-polje-zeleno>).

⁵⁹ Arhiv muzičkih i plesnih zapisa FAZM-a. Zapisao Mustafa A. Mulalić. Fsc. XXXVI, 2957. Ivan Zovko zabilježio je varijantu pod nazivom Umrin dragi, ja ću te žaliti (Zovko 1888, pjesma broj 58).

⁶⁰ Ibidem. 2950. Jedna varijanta nalazi se i u Bosanskoj vili, godina I, broj 13, 1886. (Zbirka Đorđa Petrovića).

⁶¹ Ibidem. Fsc. XXXIV, 2813. Jedna varijanta nalazi se i u Bosanskoj vili, godina VII, broj 22–23, 1892. (“Šerli pjesme iz Bosne i Hercegovine”, sakupio od Omolja Živko).

⁴⁶ Archive of Music and Dance Recordings (FAZM). Recorded by Mustafa A. Mulalić. Folder XXXIV, 2797.

⁴⁷ Ibidem. Recorded by Cvjetko Rihtman. Folder XXXII, 2622.

⁴⁸ Ibidem. Folder XXXIV, 2817.

⁴⁹ Ibidem. Recorded by Mustafa A. Mulalić, Folder XXXV, 2913.

⁵⁰ Ibidem. Folder XXXVII, 3179.

⁵¹ Ibidem. Folder XL, 3298.

⁵² Ibidem. 3299.

⁵³ Ibidem. Folder XLIII, 3552.

⁵⁴ Ibidem. Recorded by Cvjetko Rihtman. Folder XXXIII, 2674.

⁵⁵ *Javor se zeleni*, MGT. 4858. January 7, 1960. Catalogue of reel-to-reel tapes of folk music from the Radio and Television Bosnia and Herzegovina archive (Digital copy).

kao glavnu scenu na kojoj se izvodila i nje govala pjesma u njegovoj mladosti. Neke od pjesama usvajao je i kasnije, nakon preseljenja u Bosnu i Hercegovinu, a ne ke vjerovatno i putem radija i gramofon skih ploča.

Pored toga što je bio brat daleko po znatijeg pjevača i sakupljača narodnih pje sama iz Sandžaka Hamdije Šahinpašića, Nurija je ostao skoro pa potpuno nepo znat današnjim istraživačima. Međutim, zahvaljujući Mustafi A. Mulaliću, u arhi vu narodnih predaja FAZM-a sačuvano je i dragocjeno svjedočanstvo o njegovom životu.

Iako njegov repertoar sadrži i dosta po znatih pjesama, pa čak i onih koje su novi jeg datuma te čiji su autori poznati, može se tvrditi da je riječ o veoma vrijednoj zbirci pjesama. U prilog toj tvrdnji ide či njenica da se i u slučaju poznatih pjesama uvijek radi o rijetko pjevanim varijantama. To je jasno iz komparacije njegovog, te re pertoara Hamdije Šahinpašića. Pored toga što su odrasli u istoj sredini, nisu gajili sli čan repertoar u mjeri u kojoj bi se to očeki valo, što znači da je život narodne pjesme u tom kraju bio izuzetno bogat, te da se jedna pjesma često nje govala u više razli čitih varijanti.

Nedostatak koji onemogućava stvara nje potpune slike o Nurijinom pjevanju je ste nepostojanje zvučnih snimaka koji bi pružili jasniju sliku o njegovim pjevačkim kvalitetima i osjećaju za narodnu pjesmu. No, ne treba isključiti mogućnost da će bu duća istraživanja i uvidi u privatne ostav štine i druge arhive otkloniti spomenuti nedostatak.

Sarajevo) by Muhamed Hadžijahić, which is kept at the FAZM.⁵⁶ Also interesting are the songs *Povilo se Nevesinje ravno* (*Flat Nevesinje was bent*)⁵⁷, *Ja ću ti, dra ga, skoro umrijeti* (*My darling, I will die soon*)⁵⁸, *Vedro bješe pa se naoblači* (*It was sunny, and it turned cloudy*)⁵⁹, and *Dockan podoh iz mejhane* (*I left tavern late at night*)⁶⁰.

Conclusion

The collection of 264 songs record ed by Cvjetko Rihtman and Mustafa A. Mulalić, based on the singing of Nurija Šahinpašić from Pljevlja and preserved in the FAZM archive, clearly demonstrates that Šahinpašić was a great connoisseur of folk songs. His diverse repertoire, which includes both rarely performed and well known songs, was primarily learned from his mother, but also from the surrounding

⁵⁶ *Sarajevske narodne pjesme*. Manuscript collection. Folk Archive of the National Museum. Manuscript 58.

⁵⁷ Ibidem. Recorded by Mustafa A. Mulalić. Folder XXXV, 2911. The song can be found in different variations in the repertoires of Hamdija Šahinpašić and Avdija Avdić (<https://soundcloud.com/semir-vranic/avdija-avdic-razvilo-se-nevesinje-uzivo>), and in an arrangement by Spaso Berak (1938–2013), which was recorded by Ljubica Berak as part of the folk song revitalisation project. (<https://soundcloud.com/semir-vranic/ljubica-berak-sirilo-se-ravno-polje-zeleno>).

⁵⁸ Archive of Music and Dance Recordings (FAZM). Recorded by Mustafa A. Mulalić. Folder XXXVI, 2957. Ivan Zovko recorded a version titled *Umrin dragi, ja ću te žaliti* (Zovko 1888, song number 58).

⁵⁹ Ibidem. 2950. One version can also be found in *Bosanska vila*, Volume I, Issue 13, 1886. (Collection of Đorđe Petrović).

⁶⁰ Ibidem. Folder XXXIV, 2813. One version can also be found in *Bosanska vila*, Volume VII, Issue 22– 22, 1892. (“Šcherli pjesme iz Bosne i Hercegovine”, collected by Omolja Živko).

community in which he grew up and lived. He highlighted gatherings and weddings, which he frequently attended, as the main stage where songs were performed and cherished during his youth. Some of the songs were learned later, after he moved to Bosnia and Herzegovina, while others were likely introduced through the radio and phonograph records.

Despite being the brother of the far more famous singer and collector of folk songs from Sandžak, Hamdija Šahinpašić, Nurija remained almost completely unknown to today's researchers. However, thanks to Mustafa A. Mulalić, a valuable testimony about his life has been preserved in the FAZM archive of folk traditions.

Although his repertoire contains many well-known songs, some even from more recent times with known authors, it can be said that this is an extremely valuable collection of songs. Supporting this claim is the fact that even well-known songs in Nurija Šahinpašić's repertoire are rare variants. This is evident when comparing his repertoire with that of Hamdija Šahinpašić. Despite growing up in the same environment, they did not share a similar repertoire to the extent one might expect, which suggests that folk music in that region was exceptionally diverse, with individual songs often being preserved in multiple variations.

A key limitation in fully understanding Nurija's singing is the absence of audio recordings, which would provide clearer insight into his vocal qualities and his sensitivity to folk music. However, future research and access to private collections and other archives may address this gap.

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Arhivi / Archive

Arhiv Fondacije SEVDAH

Arhiv muzičkih i plesnih zapisa FAZM-a

Arhiv narodnih predaja FAZM-a

Digitalni katalog magnetofonskih traka narodne muzike fonoteke Radio-televizije Bosne i Hercegovine (Digitalna kopija)

Folklorni arhiv Zemaljskog muzeja Bosne i Hercegovine

Legat akademika Cvjetka Rihtmana pohranjen u Institutu za muzikologiju Muzičke akademije Univerziteta u Sarajevu