

Folk Musical Instruments in Bosnia and Herzegovina

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and Herzegovina

By

Jasmina Talam

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P U B L I S H I N G

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LIST OF ABBREVIATIONS

ANU – Academy of Sciences and arts of Bosnia and Herzegovina

HS classification – Hornbostel Sachs' instrument's classification

JAZU – Yugoslav Academy of Sciences and Arts

SUFJ – Union of Folklorists Associations of Yugoslavia

INTRODUCTION

Necessity for systematic research of traditional folk instruments in Bosnia and Herzegovina has existed for many years. Existing literature which consists of published articles and parts of certain conducted studies is devoted only to certain instruments or particular instrumental groups and it does not lessen the need for systematic research by its extent and content.

In 1964, Cvjetko Rihtman wrote an article “Organološki problem naše etnomuzikologije” [“Organological problem of our ethnomusicology”] where he expressed the need for the existence of a larger overview of our traditional folk instruments which should include descriptions and methods of instrument making, performing techniques, tonal relations, terminology, history and the spread. In the same year, Rihtman began with the project “Musical instruments of Bosnia and Herzegovina” which was financed by the Academy of Science and Arts. Results of this research were presented in the papers “Membranofoni muzički instrumenti u narodnoj tradiciji BiH” [“Membranophone musical instruments in Bosnian tradition”, 1967a] and “Diple u Bosni i Hercegovini – aerofoni instrumenti tipa klarineta” [“Diple in Bosnia and Herzegovina”, 1967b]¹.

The first researches that I conducted on my own while I was a student were generally oriented at the research of instruments and instrumental practices. However, I have started conducting more serious organologic researches for the need of my master thesis. With the encouragement of my mentor, Professor Vinko Krajtmajer, I focused my research on chordophone instruments of the long-necked lute type in Bosnia and Herzegovina. During the fieldwork in the period between 2001 and 2005, I had collected material for this and other instrumental groups. That is how my interest for chordophone instruments grew into the need for systematic research of folk musical instruments in Bosnia and Herzegovina.

By following the framework of that research and starting point, I have intensively discovered, made records and classified archive material. I have found old instruments, handwritten material, recordings and

¹ It was written, in the handwritten version of the project given to me by Miroslava Fulanović-Šošić, that additional financial resources were needed for the research of other instrumental groups.

photographs of instruments in museums, archives, and private collections. Unfortunately, some of the instruments were in very poor condition and some of the recordings and photographs damaged. It just pointed to the fact that nobody paid any attention to those for decades. I managed to contact colleagues from many European countries and got very useful, and up until now, unknown information about Bosnian folk musical instruments. At the same time, I contacted instrument makers, players and other informants which were able to give me useful information about folk musical instruments. In such a way, I created a valuable database of audio and video recordings which was, together with gathered literature and archive material, a good basis for connecting already existing and new information about folk musical instruments that were used and are still in use in Bosnia and Herzegovina.

In my work, I applied a methodology which was proposed by Erich Stockmann and Ernst Emsheimer in 1959 for a European project of research of folk instruments and a series of handbooks *Handbuch der europäischen Volksmusikinstrumente* (Dević 1977:12). In order to obtain better insight and knowledge about traditional musical instruments, two mentioned that ethnoorganologists believed that it is necessary to pay a certain amount of attention in terminology, ergology and technology of making, technique of playing and musical possibilities, repertoire, functions, history and the spread and joining with other instruments in ensembles while conducting research and the processing of information about certain instruments (see *Ibid.*, 12-19). Besides the mentioned aspects, I paid special attention while processing information about instruments to tonal relations which are performed on them, because they affect the making of certain instruments, affect their identity and are crucial for further classification of instruments of the same group.

The extent of the same groups and wish for the larger overview affected the division of the book into six parts. The first part is concerned with historical background. The research of history is imposed as one of the starting points in the process of organological research and covers deep research of historical documents, photographs, sketches, audio recordings and works based on historical data. A certain number of folk musical instruments in Bosnia and Herzegovina can be considered autochthonous with a great deal of certainty. However, certain numbers of instruments that are used can be considered autochthonous in many oriental cultures which had influence on the territory of Bosnia and Herzegovina. As time passed, they were adapted and adjusted to our musical practice and are treated as traditional instruments. The Austro-Hungarian Empire which lasted from 1878-1914 influenced the usage and instrument making

practice of folk musical instruments. Travel writers and foreign researchers who spent certain amounts of time on the territory of Bosnia and Herzegovina, often left incomplete and sometimes even false data about certain instruments. On the other hand, we can find only superficial data about some of the instruments which were acquired by ethnomusicologists by conducting direct fieldwork about the instruments which are not in use for a long period of time. We can find large amounts of written and material evidence for certain instruments such as bubanj na derdinu, talambas, boriija, etc. even though these instruments cannot be found in traditional practice.

In the next four parts of the book, folk musical instruments in Bosnia and Herzegovina are presented. The book is divided into several parts according to instrumental groups: Idiophones (Part 2), Membranophones (Part 3), Chordophones (Part 4) and Aerophones (Part 5). For a better overview, instrumental groups are divided into chapters according to the method of producing sound:

- Idiophones: struck idiophones, plucked idiophones and friction idiophones;
- Membranophones: struck drums and singing membranophones;
- Chordophones: lutes with a bow and lutes with a plectrum;
- Aerophones: ree aerophones, pipes, reedpipes and horns.

In each of these parts, the instruments are described separately with special attention given to terminology, ergology, technology of instrument making, techniques of playing and musical capabilities and repertoire.

The sixth part is devoted to instrument makers and players of traditional folk instruments. Today, a small number of instrument makers and players of folk instruments are known about who lived in previous centuries. Unfortunately, the attention of the researcher was not given to the instrument maker or player nor their occupation. The result of their work – instrument – represents solid material evidence which can be interpreted as an intermediary between tonal perception and norms and as such, it represents a unique connection between material and spiritual culture. It is especially important to pay attention to the method of artistic instrument making – decorating – because it gives us an answer to two questions: technical capabilities and skills of the instrument maker, and recognizing values that are given to musical instruments in that society and what are the reflections about it. The players of folk musical instruments were significant for the survival of one instrument in musical practice. The player can be observed from different aspects. The first aspect, to which attention should be paid, is technical, psycho-physical and

aesthetical conditions for making and performing instrumental music. According to Stockmann, “within complex systems, there are three separate systems: player – instrument – music, which connected together according to one inner circular rule where their structural features and functional interaction should be questioned” (Stockmann 1964:5). The second aspect is the biography of the player with regards to his field of work and functioning in certain social communities. Also, it is necessary to pay attention to learning and teaching processes, as well as the problems of listeners through which professionalism has strengthened over time.

An important chapter, the sixth part is devoted to functions and occasions of playing. In all historical periods, traditional folk instruments had a significant role, especially within the boundaries of certain ceremonies, customs, feasts, as well as other forms of life in certain social communities. Researches have shown that folk instruments, especially in the hands of a shepherd, were tools for communication.

For enlightening the survival of folk musical instruments, attention should be given to the dialectic relation between tradition and innovation which is described in the sixth part. That is especially directed to the existence of different opportunities and tendencies for the change of construction and building practice on one side, as well as tonal possibilities and social functions. Beside archaic forms of instruments which were preserved by tradition – their functional justification during the century, types of instruments that acquired their present shape recently can be distinguished. Special attention is given to specific conditions the in multi-century history of Bosnia and Herzegovina which contributed to the transfer of instruments from other musical traditions onto the territory of Bosnia and Herzegovina through inter-ethnic communication and to the establishment of known processes of adaptation in physical, as well as in tonal characteristics of instruments.

The last chapter is devoted to the distribution of folk musical instruments. It is very hard to represent the distribution of traditional folk instruments with one review or a map. On the basis of historical sources and researches, it was possible to make representations of the distribution through the following time periods: until middle of 20th century and since the second half of 20th century.

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PART I

BACKGROUND

CHAPTER ONE

HISTORICAL SOURCES AND RESEARCH OF FOLK MUSICAL INSTRUMENTS IN BOSNIA AND HERZEGOVINA

The investigations of the origin and usage of folk musical instruments in Bosnia and Herzegovina are based on several sources – from historical, written documents and museum collections to ethnomusicological descriptions, photographs as well as audio and video recordings. Reliable evidence about the existence of musical instruments on this territory date back to the prehistoric period. The oldest material evidence is a bone pipe, presumably a primitive type of pipe. It was found in a Palaeolithic site Crvena Stijena (Red Rock) near Trebinje, in south-eastern Herzegovina and it is believed to be 25,000 years old (Imamović 1998:14). Bone pipes found in a necropolis near Sanski Most, in north-western Bosnia, date back to the same period. Archaeological findings dating back to the late Bronze Age were made in Ripač near Bihać. As a result several objects that could be regarded and treated as musical instruments were found here. Interesting side blown clay horns also from the Bronze Age made in the shape of a horse's head were discovered as well in archeological sites of Ripač (without an inventory number).

Enver Imamović pointed out that Vidas – guardian of woods, shepherds and nature – is often shown on numerous Illyrian stone monuments, *stećak*. On some of them, Vidas, in his lowered hand, holds *siringa*, an aerophone with six pipes of different length. Rare monuments show Vidas playing *siringa*, with young women standing around him in circle. Imamović stated that “by analysing the appearance of *siringa* from this area and by comparing the same instrument that appears in surrounding countries, especially Italy and Greece, several differences can be observed. While those instruments from Italy or Greece usually have between seven and ten pipes, the instrument from our country has six pipes. This proves how archaic this instrument was with Bosnian Illyrians, as well as that they did not get acquainted with the instruments from Greeks, but that it is part of their musical heritage” (Imamović 1998:14).



Figure 1-1. Small figure made of bronze representing a boy with the trumpet – buccina

In the last decade of first century BC, at the time when Roman rule began on the territory of Bosnia and Herzegovina, several changes could be encountered with regard to musical instruments that were unknown to the Illyrians. For instance, a small bronze statue that represents a boy with

a trumpet may be mentioned. The narrow tube of the trumpet bent around upon itself resembling a semi-circular shape. This instrument was familiar to the Romans under the name *buccina*. The statue was discovered in Donja Blatnica close to Brotnjo. Today it is preserved in the National Museum in Sarajevo (inv. number 71).

Imamović also mentioned a stone monument near Stolac – “on its sistrums are shown instruments which originate from the Middle East. It is known that these musical instruments were used in religious ceremonies by a few cults, especially those connected to the goddess Isis, Dionysus, Magna mater and others” (*Ibid.*, 15).

Other important discoveries are six bells² that date back from the 2nd to the 4th centuries. These bells were found at different sites: namely in Golubić near Bihać (inv. no. 629), in the mountain of Lib close to Tomislavgrad (inv. no. 630), in the old Christian Basilica of Klobuk adjacent to Ljubuški (inv. no. 2194), a small pyramid shaped bell with rounded ring-like handle found in Japra adjacent to Sanski Most, the territory of Baška Potok located near Novi Travnik (inv. no. 3410), and last but not least an iron bell with an interior percussive material (bronze) discovered from Lepenica near Kiseljak (inv. no 2143).

Šefik Bešliagić's catalogue and topological review contains information about the necropolis made from 210 stećaks located in the Kolac village near Bileća. One of the monuments shows a “man with drums and a stick and scene with a man and a woman holding corolla, cross and other objects” (Bešliagić 1971:383).

Pavo Anđelić stated that in the ruins of the old mediaeval town Bobovac, a pipe was found and it is believed that it was made by a guard. Two bells also date from the period of 12th and 15th centuries. A cross is attached to the bell discovered in Sasina near Sanski Most (Anđelić 1973:138).

The predominant part of information referring to music and musical instruments in medieval Bosnia were found in an archive in Dubrovnik. Most of the descriptions are related to the music that was nourished in the homes of Bosnian noblemen. Ivan Čavlović notes that the players were given different designations: pifferi or piffari (flutists), lautarius or lautares (lute players), tubetae, tubatores or tubicinae (trumpeters), pulsatores (percussionists), quancharii, quancharini, gnacharini or gniacharini (drummers), campognatores (back pipe players) and sonatores (players) (Čavlović 2011:20). Bosnian musicians were often guests in Dubrovnik, especially during the celebrations of Saint Blaise, the guardian

² Bells are held in the National Museum in Sarajevo.

of Dubrovnik, between 1410 and 1463. At the end of the 15th and the beginning of the 16th century, during the Ottoman reign in Bosnia and Herzegovina, Bosnian musicians continued their tradition of being guests in Dubrovnik. Three coats of arms which can be found in “Fojnički grbovnik” with horns drawn on them, testify the use of musical instruments in medieval Bosnia.



Figure 1-2. Coat of arms of family Dražević

The reign of the Ottoman Empire in Bosnia and Herzegovina that lasted for four centuries (1463-1878), has left an important trace which is nowadays recognized in the traditional music praxis. The existence of the Ottoman Empire has played a significant role in cultivating new music that was previously not practised in Bosnia and Herzegovina. Already at the beginning of the Ottoman Empire, Bosnians were acquainted with melopoetic forms in Islamic spiritual praxis as well as to Turkish military orchestras called *mehterhanas* (Talam 2011:9). French traveller M. Quiclet describes armed guards of one of the pashas in 1658. He notes: “They left with the sound of drums and there were seven or eight types of drums; they were made of leather, copper, wood, etc., then pipes, hautboy, and two *šargija* or several types of Turkish lutes with five strings, and two men

who were playing next to him, were also singing victorious songs...” (Milošević 1962: 133).

Written sources preserved in Gazi-Husrev bey's library in Sarajevo testify to the existence of the tambura in Bosnia and Herzegovina in the 18th century. The description is found in Kodeks 380 which represents a collection of seven different books referring to the interpretation of Qur'an. The seventh book of this collection is Ilmihal that was written by an unknown author in the Turkish language. It was then re-written by Hajji Sulejman, son of Mohammed, on 23rd Shawwal, 1180 years after al-Hijra (24th March 1767) in Gradačac. In a part of Ilmihal the following text is written: “a man, who on this world, used some kind of saz, will be revived on the Day of Judgement with the same saz and will play on it; at the moment of his death, music will occupy his thoughts, and he will be endangered of losing his faith. Will he be able to think about God at that moment or he will die thinking about saz? Will he be able to hear Shahadah³ recited by people sitting next to him at that moment? Will he be afraid that the devil and saz will posses him, so he would cross the worlds without faith?” (Dobrača 1963: 141-142).

This baseless attitude towards the saz and music in general was spread among Muslims as the common Islamic attitude. Even though this negative attitude was widely spread, instruments were still very popular among Muslims in Bosnia and Herzegovina. A considerable amount of information deriving from the 2nd half of the 18th and the 19th centuries testify to this. There is evidence referring to vocalists and houses where musical instruments were often played. In *Ljetopis 1746-1804* [*Chronicles from 1764-1804*, 1987], Mula Mustafa Bašeskija wrote details about musical instruments, their players and builders as well as about the events in which they were played. These were:

- In the following month of Ramadan (9th January – 7th February 1769) they started with drums and zurnas, took flags in their hands, even those from whom that was never expected and it is how the registration of soldiers started (Bašeskija 1987:80).
- The poor elder man Azem built the tambura – a list of people who died in 1191 (1777/78); (*Ibid.*, 159).
- More than 2,000 pipes were brought to Sarajevo from the market in Višegrad and they were sold for one coin. Since then, during the whole month of Safar (27th January – 26th March 1781), citizens were disturbed; (*Ibid.*, 186).

³ Declaration of faith by Muslims.

- Baba Alija was particularly good in singing Bosnian songs along with tambura or he would take pieces of wood instead of tambura – list of deceased in 1195 (1780/81); (*Ibid.*, 205).
- In 1202, it was ordered that “part of the city (called mahala) should be protected from thieves. For that occasion, young men made drums and they would play drums just like non-Muslims would play doboš” (*Ibid.*, 267).
- When Mehmed-pasha Tambur increasingly suffered of poverty in his old age, he went through a lot of troubles. He constructed a saz, played it very frequently. There was no musician who could be compared with him in the whole of Rumelija (the European part of Ottoman Empire – op. J.T.). He died in 1207 (1792/93); (*Ibid.*, 307).
- Vrljika, captured from the battlefield, was a very old and large man, watchmaker, and he was also watchmaker of Sahat kula (Clock Tower). He liked dervishes. With his beautiful *kalbi* voice, he recited praises. He knew how to play the naj (end-blown flute). Most probably, an old man like him did not stay in Sarajevo; (*Ibid.*, 309).
- Mustafa pasha Kafedar, with his yellow tan, would play the tambura, and in his speech he used to swear frequently. He was an unpleasant man; list of deceased in 1208 (1793/94); (*Ibid.*, 316).
- Mula Mustafa Dugalić liked to play saz, singing religious songs and reciting mevlud with his low, but pleasant voice in the same manner as it was practiced in Istanbul; list of deceased in 1212 (1797/98). (*Ibid.*, 337-338).

It was recorded that in Sarajevo, instruments were often played and it was sung in the houses of Dženetić, Porča and other highly respected families. Smail-bey Dženetić lived in Ćemaluša and often organized gatherings where saz was played. Only men were allowed to appear on such gatherings, while women would sit in special rooms. Available sources note that instruments were played in the houses of Hasan Porča and his sons Mehmed and Abdija (died in 1877). Pilgrim Junuz Ekmić, imam of Topal Ejni-han, played saz as well. Junuz Ekmić died on the 19th August, 1878 when Sarajevo was conquered. Ibrahim-bey Hadžiosmanović remembered him well as very sociable and that he was a good saz player (Traljić 1937:34-36).

In the work entitled *Uspomene o Rami i Ramskom franjevačkom samostanu* [*Memories of Rama and Rama's Franciscans Covent*, 1991], Friar Jeronim Vladić⁴ writes:

During the gatherings, people from Rama very happily take gusle made of maple trees and bows made from pomegranate trees while others sing heroic songs, as in Dalmatia or Hercegovina... They are the best diple players in the whole of Bosnia, but except for pipes, dvojnice, diple, gusle and some of recently made tamburas, people from Rama are not able to play any other instrument (Vladić 1991:12).

In the work “Cazin i okolina” [“Cazin and surrounding”, 1935] Hamdija Kreševljaković mentioned some of the remarkable singers accompanied by tambura are described as follows:

Until recently, there were several great singers in this area who used to sing heroic songs along with tambura in coffee houses where beys lived. Singing was the only job for some of them, while others had other occupations. Names of the most of the singers are unknown today, while some of them were mentioned in the foreword of the third book *Hrvatske narodne pjesme* [*Croatian traditional songs*] written by PhD. Luka Marjanović. The most remarkable player from the first half of the last century (19th century op. J.T.) was Ćerim Čajić. He was the singer of the last captain from Ostrožac, Muratbey, and they say he knew 366 songs. He died in 1845 in Cazin. His son Mahmut and grandson Mašo were also singers. Mašo is still alive, healthy and happy, even though he is approximately 90 years old (Kreševljaković 1935:90-91).

A considerable amount of information about musical instruments in Bosnia and Hercegovina dates back to the 19th century. In the book *Putovanje po Hercegovini, Bosni i staroj Srbiji* [*Journey through Hercegovina, Bosnia and old Serbia*, 1990], Aleksandar Giljferding⁵ recorded the existence of singing and saz (in Stolac) and gusle (in Orašje)

⁴ Friar Jeronim Vladić (1848-1923) went to school in Fojnica and stayed with his uncle Friar Antun Vladić, and afterwards he went to school in Livno, Guča Gora and Carigrad. He studied Philosophy and Theology in Đakovo and Rome. He became a friar in 1870. He was the first editor in chief of the Franciscans' newspapers “Glasnik jugoslavenskih franjevacā” from first publishing in 1887 until 1894. The work *Uspomene o Rami i ramskom franjevačkom samostanu* [*Memories of Rama and Franciscans' Covent in Rama*] was published in Zagreb in 1882, and re-printed in 1991 in Edition of Matica Hrvatska Rama in Prozor.

⁵ Aleksandar Giljferding was a Russian consul in Bosnia and Hercegovina. He came to Sarajevo in 1857.

playing. At the end of 19th century, Antun Hangi⁶ wrote about the life and customs of Muslims. In his descriptions of nights in the month of Ramadan, Hangi states that:

In almost all Muslims' houses and coffee shops, lights are on until dawn: nights are turned into days. In some coffee shops, musicians play gusle and tambura, but in one coffee shop, there is an old man, with his gray hair, with bugarija in his hand and he, with his pleasant baritone voice, recites and sings Muslims' heroic songs which celebrate famous deeds and heroic ventures of our Muslims, and around him a large number of interested listeners gathered. They are all quiet; one rested his head upon another's shoulder and carefully followed every move, every word of the old man-singer. While everyone is having a good time in coffee shops, gypsy musicians started going from one home to another, where the good residents will reward them with money and towels for *Id*. Do not think that this music is the same as other music; this music is made by only three, sometimes even two players; one plays talambas, claps with one stick on one side, and with a tin rod on the other, and the other two play pipes in unison (Hangi 1990:43).

Obviously surprised by manners of entertainment, Hangi described nights in Ramadan once again as follows:

Let us remember last night once again. Muslims' parts of town were all ceremonially lightened, all around you were murmur, conversation and throng, music could be heard in all coffee shops and somewhere in the distance, sounds of gypsy's drum and davulbas could be heard, and although it was unpleasant music, it seemed that it was in its place here, and you would think that something was wrong if it was not here (*Ibid.*, 158).

In one chapter, Hangi explained the use of musical instruments during a wedding ceremony: "When guests go to pick up a bride and take her to a groom's house, they sing and yell, play pipes and drums, and you can hear rifles everywhere" (*Ibid.*, 159).

In his work, Muhamed Hadžijahić (1973:53) states that the celebration of St. George by Muslims is directly connected to "many pagan

⁶ Antun Hangi (1866-1909) was born in Petrinja, Croatia. He finished school in Zagreb and came to Bosnia in 1890. He worked in Maglaj, Livno, Banja Luka, Bihać and Sarajevo as a teacher and at the same time he conducted research about the life and customs of Bosnian Muslims. He wrote a book entitled *Život i običaji Muslimana* [*Life and customs of Muslims*] that was published in 1990.

characteristics". However, special attention should be given to playing wooden trumpets according to the old Slovenian custom.

The Belgian organologist, Victor-Charles Mahillon (1841-1924) contributed a significant collection of instruments to the Musée Instrumental du Conservatoire Royal de Musique in Brussels. With special thanks to Kosta Hörmann, Headmaster of the National Museum of Bosnia and Herzegovina, Mahillon collected 14 musical instruments from Bosnia and Herzegovina, namely three membranophones (def, daulbas and drum), five chordophones (gusle, karaduzen, bugarija, šargija and saz) and six aerophones (whistle, ćurlik, duduk, dvojnica and diple). Detailed descriptions of these instruments can be found in the Catalogue descriptif et analytique du Musée de Bruxelles (1893: 159-165, 218-220, 247, 248, 285, 314-316).

A considerable collection of musical instruments from Bosnia and Herzegovina can also be found in the Österreichische Museum für Volkskunde in Vienna. A large number of them are chordophones. Among these are very rare musical instruments that are nowadays hardly found in the everyday praxis. These are among others: children's gusle, karaduzen, small bugarija, and tambura with two strings.

The first systematic researches of traditional musical instruments on south-Slavic territory were conducted by Franjo Kuhač⁷. In his writing the gusle (Kuhač 1877:6-7), diple (*Ibid.*, 6), dvojnica (*Ibid.* 1878:3), the half-drum⁸ (*Ibid.* 1879:146) as well as klepala (*Ibid.*1879: 158) are included. There are very poor descriptions about the use of tambura (Kuhač 1877:77). Kuhač describes just the latest types of tamburas without further details. His explanation that the pipe was never used in Bosnia seems to be quite interesting (*Ibid.*, 41). However, researches made at a later period have proved that this instrument was widely used in rural traditions⁹. Also, Kuhač's interpretations about the origin of some instruments, descriptions of the process of manufacturing certain instruments and their social role are very interesting.

⁷ "Prilozi za povijest glasbe južnoslovenske" ["Supplements for history of music in south Slavic countries"] published in sequels in Works of Yugoslavonian Academy of Science and Arts (1877-1879, 1882), an important place was given to the descriptions of musical instruments which were also used in Bosnia and Herzegovina.

⁸ Today, it is called def.

⁹ Rihtman Ranko 1975. *Karakteristike muzičke tradicije stočara u Bosni i Hercegovini*. [Characteristics of musical traditions of cattle breeders in Bosnia and Herzegovina]. Graduation thesis. Supervisor: Cvjetko Rihtman.

The first known audio recordings of the Herzegovinian gusle were made by the Lithuanian linguist and ethnologist, Eduard Wolter (1856-1941) for the Berliner Phonogram Archive. Today they are stored in the Ethnological Museum in Berlin. On that tape, the gusle player from Trebinje, Rizvan Kadrović¹⁰, sings accompanied by the gusle.

The oldest recordings of musical instruments in Bosnia and Herzegovina were made in the period between May and June of 1907 by Franz Hampe from Berlin. Risto Pekka Pennanen notes that during his stay in Sarajevo, Hampe made 150 recordings which were made in Deutsche Grammophon in Hannover (Pekka Pennanen 2003:171). On these recordings, zurna and drum playing as well as singing accompanied by the saz, čemane and tamburica are included (*Ibid.*, 174).

A large number of recordings deriving from Bosnia and Herzegovina were gathered by Matija Murko who was primarily interested in epic as well as in epically lyrical songs. Singing was mostly performed with instrumental accompaniments, generally with the gusle but also with the tambura with two strings, the saz, šargija and the violin. Murko conducted his first researches in Bosnia and Herzegovina in 1909 in the region of Bosnian Krajina, but he did not make any audio recordings at that time. In 1912, he made his first audio recordings in Bosnia and Herzegovina, particularly in north-western Bosnia: Cazin, Bosanska Krupa, Bihać, Kulen Vakuf, Bosanski Petrovac, Ključ, Sanski Most and Prijedor. He collected 46 recordings, out of which 13 were not preserved. During 1913, Murko carried out further fieldworks in Sarajevo, Mostar, Široki Brijeg and Nevesinje collecting 36 recordings on phonographs. He published the outcome of his researches made in 1912 and 1913 when he was an associate of the Phonogramme archive¹¹ in Vienna. 17 years later, in 1930, Murko made new researches in eastern Bosnia and Sarajevo, while in 1931 he continued with his fieldwork in the regions of Višegrad, Goražde, Foča up to Sarajevo as well as Humac and Čapljina. The results were published when Murko was an associate in Slovanský Ústav in Prague¹².

¹⁰ On the *World Map of Music* (2006), recording of Rizvan Kadrović photograph of a gusle player can be found. The recording lasts for 86 seconds and it is very audible. The photograph was taken by Walter Wunsch.

¹¹ According to Grozdana Marošević, a total number of 82 tapes were made. The originals were ruined during the war in 1945, but copies along with Murko's notes were saved. As a result of the search through the lists, 13 missing tapes were discovered.

¹² With this research, he also covered other south-Slavonian countries, not just Bosnia and Herzegovina. He recorded audios consisting of 349 reels, but some of them were unusable due to damage; either breakages or missing parts. In

During the months of September and October, 1937, the Südost-Ausschluss der Deutschen Akademie München [South-Eastern Committee of the German Academy of Munich] organized a scientific expedition, “Bosnienfahrt” with the major aim of researching folk music and phonetics. The leader of the project was Gerhard Gesemann, a professor at the German University in Prague, while the project members were Kurt Huber and Walter Wunsch. During their stay in Blažuj (near Sarajevo), they recorded several songs sung to the accompaniment of the pan, as well as singing with the gusle and saz. “Purely instrumental music was not as important as other, more text based genres; therefore only a few recordings were made. They include melodies on the dvojnica, svirala and tamburica” (Ziegler 2012: 149).

In this conjunction it is perhaps important to mention articles such as “Naša pučka glazbala” [“Our folk instruments”, 1932] and “Hercegovačka svirala” [“Herzegovinian pipe”, 1934] written by Friar Branko Marić¹³. Marić wrote that survival of our traditional musical instruments is strongly connected to “life development of our traditional instruments. The essence of soulful strength of nation, its individuality and cultural development is reflected in their music, especially the music of ordinary people” (Marić 1932:139).

Interesting facts about the function of music and musical instruments were written in the work “Sarajevska čalgija” (1935) by Vejsil Ćurčić¹⁴. Ćurčić described people from Sarajevo as “very happy, incredibly sociable and people that like having fun, and most of all, people that like music and song” (Ćurčić 1935:3). In the period when Ćurčić’s work was written, a large number of traditional musical instruments, for instance the gusle, tambura, baglama, bugarija, šargija, saz, ćemane, def, čampare, drum, zurna, borija and krnata were used.

“Spominima” published in Ljubljana in 1951, Murko stated that approx. 200 tapes were left to be studied. Those tapes, meanwhile reduced to 138, were handed over to JAZU in Zagreb in 1965 where they are now kept in the Oriental collection.

¹³ Friar Branko Marić (1896-1974) finished at the Faculty of Philosophy and Theology in Ljubljana and Academy of Music in Vienna. He received a PhD. in musicology in 1937 in Vienna. He wrote significant works on the field of ethnomusicology.

¹⁴ Vejsil Ćurčić (1868-1959) was curator in the Ethnological department of the National Museum in Sarajevo. Other subjects of his researches were also musical instruments. A certain number of musical instruments are stored in the National Museum thanks to him.