

ance, style and repertoire. Special attention has been paid to the functioning of *zurnaci* music in society – the traditional and contemporary contexts of performance are discussed in Chapter Five. The last chapter presents the culturological decoding of *zurnaci* music with interpretations of the symbolic, identity and ideological aspects related to the *zurna*.

Every musical study tries to verbalize nonverbal matter. These efforts give rise to images and ideas. We have tried to stick to *zurnaci* music in this book. The reader is provided with two approaches to the problem – sound and script. The script is the attempt to put in notes the performances of the *zurnacies* – there are 22 transcriptions of melodies in the Appendix. Of course, the music in this book is far from the fury of live *zurnaci* performances, not because it is just a small part, but on account of the it being deprived of the vividness of oral tradition. However, on behalf of the “herbarized” samples of *zurnaci* music from Southwest Bulgaria, the information about its state in the last fifty years has been preserved. The choice of samples, and especially of those put in notes, is included as “music photographs” – snapshots which document the dynamic phenomena of *zurnaci* tradition which is limited in time and space. Metaphorically this tradition could be presented as a river while the samples included in the book are just a handful of water from this river.

The pieces of music on the enclosed CD help to get in touch with the various sides of the *zurnaci* tradition. With regard to local styles and geography, the recordings represent groups of three types (from Petrich, Razlog and Gotse Delchev) as well as musicians from the most famous *zurnaci* centres in Southwest Bulgaria: Petrich, Kavrakirovo, Yavornitsa, Razlog, Gotse Delchev, Dabnitsa, Kornitsa and Debren. Chronologically the recordings have documented the development of this tradition during the last fifty years. The oldest melodies were recorded in the spring of 1956; the newest is from the autumn of 2002. The “historicism” is a tribute to the Bulgarian ethnomusicologists who recorded a number of *zurnaci* melodies during field research in the 1950s and 1970s. Thanks to them, readers have the privilege to listen to the performances of prominent musicians like the late Ahmed Zurnadzhev and the late Alish Aliev from Gotse Delchev. While compiling the CD, we endeavored to choose music that illustrates the variety of *zurnaci* tradition. There are melodies played by the musicians only to themselves – for their own ethnic group and guild (Gypsy and *musicians’ music*). Most of the melodies offered are pieces of music addressed to others – Bulgarian Christians, Bulgarian Muslims, Turks. Although the music is played in agreement with ritual and festive traditions, the musical samples include innovations as well. The latter document the search of the *zurnacies* among younger generations. There are also pieces of foreign music played by the *zurnacies* – Indian, Azeri, etc.

Some of the music we have recorded is transcribed and notated in accordance with the established international Western European notation system. This system allows us to record in detail chiefly the musical phenomena of Western, tempered-scale music that was composed in a written form. *Zurnaci* music is different – it is non-Western and the scales are untempered. It occurs in the mind of the musicians and can be compared to the oral tradition. All this explains why in this case there will be a good deal of subjectivism when notating oral music. Discrepancies between the recordings and the scripts are therefore natural.

The reader can also get a visual impression of the tradition. The Appendix contains 90