

met under the names of *kaba zurna* and *dzhura zurna*. In Greece (in the provinces of Macedonia and Thrace) it is known as *zournas*, *zornes* (Cyprus) and *karamouza*, *karamoutza* or *pipiza* (in the rest of Greece). They call it *zurla* or *surla* in Macedonia and South Serbia. *Surla* is name of the instrument in Romania. The names used in Albania and Kosovo are: *surde*, *xurla*, *zurna*, *zurla*, *surle*, *cule*. The Bosnians call it *sviralo* and *zurna*. In Croatia, besides the *surla* (played by Roma) the similar instrument *sopila* (played by Croatians) is also met. In Bulgarian the names most often used are *zurna*, having dialect variants *zurla* and *svirka* [Picken, 1975:485-486; Poche, 1984:905; Rice, 1982:122; Krajtmajer, 1990; Plana, 1965:343; Stockman, 1958:614; Anoyanakis, 1979:163].

The origin of the Balkan zurna

There are various theories about the origin of the *zurna* in the Balkans.

Brandl has searched the origin of this instrument played by Roma in India. The proofs brought are based on the fact that all over the Balkans it is Roma who play it, as well as in its etymology of *zurna*, *surla* derived from the Indian *shanai*. This theory is built upon field research results from China, Nepal, Afghanistan, North Africa, Albania, Yugoslavia and Greece where the instrument is always in formation with a big drum – *daul*, *dhol*, *tapan*. It has been stated that “the authentic Roma ensemble comprising an oboe and a drum had most probably traveled with the Roma from their homeland”, entering the Ottoman military music and therefrom the music of the Balkan villages [Brandl, 1996:15, 18]. Hoerburger presents the *zurna* as a part of the typical oriental band of shawms and big drums spread between Morocco and Afghanistan. He supposes that this band has come to the Balkans from the East in 14th century [Hoerburger, 1967:73].

According to Timothy Rice, the traditional instruments widely utilized on the Balkans such as the *zurna*, *tapan* and *kaval* used to be spread first of all in West Asia and probably came from there to the Balkans with the Ottoman invasion on the peninsula. According to this author, the Gypsies came to the Balkans in large groups with the Turks. They should have brought here instruments such as the *zurna*, as well as the characteristics of its performance style – the particular ornaments, rising glissandos and an augmented second [Rice, 1994:22-23].

Another hypothesis localizes the origin of *zurna* in Persia since the shape of the Macedonian *zurla* and that of the Persian *zurna* are identical. On the grounds of iconographic data, the author is definite that “the *zurla* was known on the Balkans prior to the Turkish invasion”, but he is not that sure whether the Roma brought it (regardless to the opinions that they did) and when this “copy of the Persian *zurna*” was fetched to the Balkans [Линин, 1986:112, 123].

Comparing the *zurnas* and the similar double reed aerophones on the Balkans, the *sopile* supports the version of their different origin as far as the East-West, own-foreign relations are concerned. In the early 1930-s Sirola searched the origin of the Croatian *sopila* and the similar German *schalmey* in the *avlos* – a classical instrument in Ancient Greece. The *avlos* and the Roman *tibia* used to be double reed instruments, but had a cylindrical body and quite often – a double body. They were not used in musical practice during the Middles Ages, unlike the *schalmey* and *bombarde* which are similar double reed instruments with conic bore. There is written evidence about the latter dating from 1510. The *zurna* (*zurla*) on the Balkans arrived from Persia and was brought by the Turks, who are promoters of the Eastern influence [Sirola, 1932:44-54].