

A. Gojkovic mentions in his study on folk instruments in Yugoslavia that both instruments belong to the oboe class, but the *sopiles* have been brought from the West while the *zurnas* from the East. The former are like the old European *schalmey*s called *piffero*, while the latter have come to the Balkans from the East – Persia, together with the Turks. It is not strange then that the *zurnas* are seen only in East Yugoslavia and are played only by Roma [Gojkovic, 1989:28].

According to Greek authors, the Modern Greek *zurna* has been present in the Greek musical culture since the epoch of Homer and has been related to the *avlos* – a leading wind instrument in Antique Greek music. The proof of the vitality and the importance of these instruments come from the numerous clerical criticisms concerning their music which was degrading morals [Anoyanakis, 1979:167].

The article in the Music Encyclopedia presents four historic periods in the existence and spreading of the *zurna*. The first pre-Ottoman period deals with a similar instrument in North Africa [*Libys aulos* or *Alexandrian elymos*). The second period is connected with the expansion of the Arabian Empire. Then the *zurna* becomes a part of military orchestras and is spread in the newly occupied territories (the Indian *sahnai* might be put in this connection). The third historic period of the history of the *zurna* goes under the sign of its wide distribution during the times of the Ottoman Empire – its territories are Europe, China (*so-na*) and Southeast Asia. During the fourth period the instrument is used in the great part of the Islamic world as well as in other non-Islamic countries: Greece, Cyprus, Armenia, Georgia. While during the first three periods the *zurna* is in utilization by the military and administrative institutions, after the decay of the Ottoman Empire the *zurna* leaves the high stages of usage and becomes a typical folklore instrument serving village festivities [Poche, 1984:906].

Distribution

As known, the *zurnaci-tapançi* formation is met in North Africa, South-East Europe, Southwest, Middle and East Asia. The *zurna* in the Balkans is genetically and functionally grouped together with the Asian *zurna*. Therefore the first stress when presenting its distribution will be upon the *zurna* in Persian, Arabian, Middle-East and Indian music culture. The same is the connection of the *zurna* in Bulgaria with the *zurna* in the Balkans. The other emphasis in the chapter will be on the way the *zurna* is spread in the Balkans, first of all in the region of Macedonia and in Southwest Bulgaria which is a part of this region.

The *zurna* in the Persian, Persian Arabian, Middle-East and Indian music cultures

Arabian music culture is determined as a heterogeneous one, formed by the alloy of various musical components, musical instruments inclusive. It has assimilated musical forms, expressive means, and style elements of the music of different peoples that inhabited the Islamic world empires.

Historic sources have pointed at the great importance of **Sassanidian Persia** for the establishment of this tendency in the music of the Islamic world. During the reign of Husrau II Parviz (590-628 AD) were cut the famous bas-relief Taq-I-Bustan (ca. 600 AD) which depict the music in the court of the Sassanidian dynasty. On the upper part of the bas-relief, showing the king chasing deer, is seen a military court orchestra containing a *zurna*. The scene with the festive dinner of the king cut on a silver disk of the 8th century