

ions and feasts. The players are highly paid professionals. The performance is a monopoly of a certain cast in South India [Sachs, 1978:230].

The Flemish painter Solving has described and painted the Indian instruments of the 18th century comparing a *sur nai* to the European oboe. According to him the former is loud, shrill and with unpleasant sounds resembling the howl of wild beasts. The *sur nai* players are also presented in a negative light as being immoral people. The *sur nai* folk instrument differs from the classical *sahnai* in its metal disk which prevents the penetration of the reed into the mouth of the player. *Sur nai* players are chiefly beggars from Rajahstan [Hardgrave&Slawek, 1988:78-79].

The *sahnai* entered the Indian classical music of Hindustan late in the 20th century [Влаева-Стойнова, 1997:150]. Earlier it was a part of the music of the rajahs' courts and mastered by generations of musicians of barbarian origin. There is an etymology of the name of the instrument from the emic name of the barbarians: Shah + nay, i.e. king of pipes, or a pipe to play to the king [Ganuly, 1994:37-38].

The zurna in the music culture of the Balkan peoples

The *zurna* is a well-known instrument in the traditional music culture of the Balkan peoples. No matter how it is called and what it is made of, the *zurna* is used in different cases in Bulgaria, Turkey, Greece, Albania, former Yugoslavia, and Romania. They call it *zurla*, *svirla*, *svirle*, *zurna* on the territory of former Yugoslavia, namely Macedonia, South Serbia, Bosnia and Herzegovina, Croatia [Gojkovic 1989:171; 189; 210-211]. T. Alexandru wrote about a *surla* as one of the Romanian folk music instruments. It is mentioned in old Romanian annals as used by "Turkish-Tatar" musicians in Dobrudzha [Alexandru, 1980:99].

The *zurna* in Bulgaria has the same genetic, structural and functional characteristics as those of the instruments used in Republic of Macedonia, Greece and Turkey. The emphasis will be put on the *zurnas* from these countries and those from the geographical territory of Macedonia.

The Turkish zurna is similar to those widespread in the Middle East and in the Islamic countries of the Mediterranean but it is different from the European variants of shawm. Pictures of *zurna* players at court ceremonies dating from the 16th and 17th centuries reveal the past and the appearance of the instrument. Ottoman sources give information that the *zurna* was a part of the smallest part of the *mehterhane* (the military orchestra), which existed till the so-called Janissary Corps was disbanded in 1828 [Picken, 1975:498-502]. An instrument characteristic of the *halk muziki* – Turkish folklore music, the *zurna* is in an ensemble with a drum called *davul* sounding at wedding and calendar feasts [Burton, 1994:113; 162].

The scope of this book is the *zurnaci* music practice in Southwest Bulgaria. It is a part of the trans-boundary music tradition of the geographic region of Macedonia, spread between the Shar Planina mountain and the Skopje Monte Negro (northwest), the mountains Osogovo and Rila (Northeast), The Rhodope mountains and the lower Mesta river (east), the Aegean Sea, Salonika, the Olympus and Pind mountains (south) the Ochrid and Prespa lakes (west) [Poulton, 1993:46, КЪНЧОВ, 1917:52]. Today this territory is included within the borders of Greece, the Former Yugoslav Republic of Macedonia and Bulgaria.

Data on the presence of the *zurna* in the Greek lands in the past are found in the literature and iconographic sources from the 17th, 18th and 19th centuries. Foreign travelers were impressed by the music produced by the *zurnas*, which were unfamiliar to them.