

disfermented – a year changes the voice of the *zurna*. It's heavier, doesn't respond. Even if the *zurna*'s old, if this (the *piska*, *kanel*, *bashlik* – n.a.) is new it again should ferment, it again tortures. 'Cuz the hot flow enters and exits and it dries, wets, doesn't it. And it's fermented and it's over changes its voice" [Д.К., 10/2001, p.44].

The obligatory tuning discloses both the technological aspects of the affect upon the wood instrument as well as wider cultural notions. The player blows life into the wood with his breath and the music is born from his hands. This is a process of a long contact. At the beginning the *zurna* tortures the musician. Thus the simple tuning of the instrument could be regarded as a projection of a cultural even demiurgic act. During this act the nature is cultivated by the humanization. The meeting of the musician and the pipe creates a new sounding world. This act has sexual symbolic. The *zurnacies* get the new instrument and "deflower" it smoothing the bore and drilling the finger holes – therefore they call this procedure "opening the *zurna*". When the *piska* is made the player "kisses it" with his tongue penetrating it to soften and obtain the shape needed. The very process of playing is a competition between the player and the *zurna*. The *zurnaci* compares his strength and power "his victory" over the instrument with those of the other musicians – he can play nonstop for six hours changing several *piskas* in the course of the long performance. A *zurna* without a player is just a piece of wood. It is like the fruitless land that has not been ploughed and sown.

The capacities of this music instrument are determined by the contact with the player and are in a close relation with live music and with the real performance situation. The parameters examined should be the range, arrangement of the sounds, applicature, technical capacities. As the players say the *zurna* is a very simple instrument and therefore it is hard to play it.

The lower fundamental tone of the *zurna* comes out when the instrument is blown and all finger holes are closed, the back hole inclusive. According to the recordings from the Archive of the Institute of Art Studies the *zurnas* from Gotse Delchev have d1 as a basic tone, those from Petrich f1. A slight opening of the thumb hole leads to overblowing and the *zurna* plays in the higher octave: "the hind hole rises the octave. For example I'm playing a scale. And when I'd rise I have to open a bit. Thus I get the other tones" [М.К., p.27].

The literature data are on various ranges of the Balkan *zurnas* – from thirteenth to two octaves plus a tone or two [Picken, 1975:493; Rice, 1982:133; Джуджев, 1975:78]. According to a *zurnaci* from Razlog "The *zurna* has two octaves – to the deep and to the high. And it's according to the *mednik* – the narrow end's this and the broad this" [М.К., p.27]. A young *zurnaci* from Petrich states of having a range over two octaves. It turned out that tone range can be enlarged with three or four tones lower than the other instruments by tuning of the lowest and highest tones that his *zurna* can produce. He achieves that with the finger aperture showing that the lower tones are obtained without changing the position of the *kanel*. In the opinion of an other musician *zurnaci* this young player from Petrich succeeds in enlarging the tone range "working with the fingers over the additional resonator holes. Closing them he enlarges the range of the instrument" [И., p.19].

The small thumbhole is used for "octaving". In order to shift to the upper octave the *zurnaci* would open the thumbhole and overblow slightly. But the musicians say that it is not obligatory to play the low octave by pressing the thumbhole. When playing the higher