

THE MUSIC

Lemme tell ya, music is a wonderful thing. When I'm playin', I close my eyes, 'cuz I think in music. I found it hard to play with those last night, 'cuz I was looking at the tapanci, at the glashnik, and couldn't think 'bout the music.

Demko Kurtov

Demko: Alish, our music's richer than yours is!

Alish: Your breath may be richer. But our songs are nicer than yours are!

(From a dialog between a zurnaci from Kavrakirovo and another from Gotse Delchev)

It is hard to penetrate the secrets of any instrumental music, and the *zurnaci* music from Southwest Bulgaria makes no exception. In this case the difficulties come from the impossibility to determine exactly the sources and mechanisms of its origin, the stages in its development and the strikingly various emanations of the song-instrument and dance-instrument links in the state of this traditional musical practice as it is registered today. Nevertheless, despite these general difficulties, the rationalisation of the documented musical material allows for certain analysis and interpretation of it.

PERFORMANCE

/ZURNACI MUSIC AS A COMMUNICATIVE ACT/

In the study of *zurnaci* music we shall use the performance model as a strategy for the analysis of the performance process. The performance space is subject to hierarchy; the roles in it are distributed according to their function for the construction of music both as text and context. In the centre of this space is the performer, whose feeling for the audience makes him choose the concrete music from the repertoire available. We have based our interpretations upon interviews with musicians, as well as upon field research of *zurnaci* music as present in its natural contexts (weddings, calendar holidays, town/village celebrations, folklore festivals and gatherings of musicians). These have been described with notes and commentaries on the audio material. Another source has been the video material collected, presenting musicians and audience in situations such as wedding, *sünnet* and gatherings of musicians. Our purpose has been to analyse not only music but also the complex of musicians and audience, and their behaviour during performance.

Each performance is a new penetration into the music performed [Blacking, 1992:307], and the presentation is a recreation. As an oral tradition that has not been put to writing, *zurnaci* music illustrates the cornerstone position of the performance as an act in the study of the music as a musical phenomenon. If in the classic case the musical performance includes composer, performer and listener, in the case of *zurnaci* music the musician is both "composer" and performer. The link between the listener and the performer is very important and the study of it can be a starting point in the study of *zurnaci* music as behaviour. We share the opinion that the co-operation between the performers and that between performers and audience are linked together and should be made clear before coming to analyse the purely formal elements of the music: scale, rhythm and structure. These elements, together with the performance, determine the musical style [Nettl, 1964: 274-275].