

respond to his fingers and breathing, when it “betrays” him, it gives birth to “strange” music. “The instrument doesn’t speak to me”, say the *zurnacies* and in this case they do not regard it as theirs: “If it doesn’t speak to you, when you raise your fingers, yeah, the *zurna* doesn’t speak to you... Just like then – I felt like I was dyin’! What happened, how did the reed go wrong – doesn’t work like it has to! Terrible! It must speak out all the tunes! Oh, it’s not my whistle!” [Д.К., 03/2001, p.22].

The players from the *zurnaci* formation assume definite postures in the act of performance. The position of the instrument with regard to the musician’s body and his movements, posture and gestures agree to non-verbal regulations. Making music often involves model movements in connection with the active surface of the musical instrument. Thus the sensory-motor system (the movements, the body touching the instrument) can exercise impact on the musical structure [Blacking, 1992:309].

One of the things that impressed us most of all in the *zurnacies*’ posture was the “reverse hold” of the instrument. As mentioned before, while clarinet players place their right hand below the left upon the instrument body, *zurnacies* as a rule place their hands in the reverse way – the right hand is above the left. Left-handed *zurnacies* hold the *zurna* like a clarinet – the right hand is low. The *zurna* is played with two hands and four fingers of each are involved. As the right hand is concerned, all fingers are involved except for the little one. The forefinger, the middle finger and the fourth finger are placed upon the first three holes and the thumb is placed upon the back hole. The fingers of the left hand have the following positions: the forefinger, the middle, the fourth and the little finger are placed upon the following four holes, while the thumb is used for supporting the instrument.

When watching a performance of *zurnaci* music, one notices also typical positions of the instrument as regards to the body. Whether standing or sitting, the *maisotri* hold the instrument perpendicular to the mouth or pointing upwards. The *glasniks* usually hold the instrument pointing downwards. With the *zurnacies* from Gotse Delchev there are cases when the player holds the *zurna* with one hand only and places the other palm towards the *shator* in order to bring back the sound. This is done when a level tone is played, the *zurnacies* are sitting (playing to *nebet*) and want to hear their own tune or “decrease the voice” – the palm brings the sound back to them.

When necessary, the players change the position of their teeth and lips with regard to the *piska*, so that they could change the characteristics of the tone. Changing the position of the metal staple (*kanel*) outwards and inwards, the *zurnacies* change the register of the *zurna* – when the *kanel* is pulled outwards, the sound is lower, or *kaba*; when the *kanel* is put in, the sound is higher, or *dzhura*. Pulling and putting back the *kanel* with the help of their mouth in the course of playing, the *zurnacies* play glissandi. Sometimes the maestro makes sudden movements with his *zurna*, turning it obliquely toward his mouth. The explanation is that in this way the *piska* is adjusted in the course of playing, so that a better tone could be found. By the player’s mimics one can judge that playing in higher register involves more strain – “There’s a lot of strain for thin, high sound [АИФ, I, №100, c. 16-21].

The musical instrument as a transmission tool transforms body movement models into sound models. There is a precise isomorphism between musical structure and motor models. Each nuance in the microstructure of the sound model is reflection of a motor model. The morphology of the instrument poses some limitations of the way it is played. For ergonomic reasons, the motor models are easily organized into space states. Thus the