

for regeneration. *Zurnaci* music can have traumatic effect upon hearing – after long listening, one's ears buzz.

Though there is no quiet *zurnaci* music, there are detail nuances in its characteristic powerfulness. The dynamics of *zurnaci* music in our study is measured neither in decibels, nor in dynamic nuances, putting tone power into a hierarchic structure. We are interested in the nuances in the musicians' definition of their own music. The players speak of *wild zurnas* – performance in which the music is very loud; *wild playing* – powerful, sharp, strained, usually in high register, in which the musician “breaks the *zurna* with blowing”. Contrary to this is the soft playing. Usually the young *zurnacies* play hard and the old ones play soft. A musician from Kavrakirovo uncovers both his tastes of *zurnaci* music and his musician's nuances in dynamics. He rebukes his son because he is playing “a din” and praises his grandfather for having played “softer music, so that it does not deride you”. Further it becomes clear that *soft* playing does not necessarily mean *quiet* one: he says that when that grandfather of his was playing in Petrich, he could be heard in Kavrakirovo, about 10 km away [Д.К., 10/2001, p.9, 49].

Though *zurnaci-tapanci* music is defined as loud, its sound may vary in the dynamic scale between the poles of quiet and loud. The *zurnacies* play in one way when in the open air and in another when in a house. When they play *nebet* in a house, some *zurnacies* from Gotse Delchev put the palm of their right hand before the low opening in order to “decrease the reed's voice”. The *tapan* sound seems to give more possibilities for nuance. When playing *to table* or *nebet*, the *tapanacies* use only the small stick or their fingers, beat rather slightly and the sound is quiet. The change in the dynamics of *tapanci* music did not escape Kuba's attention when he described a wedding performance: “The *tapan* was placed on the floor and the gypsy was knocking it slightly with the sticks. After that he slung the leather strap through his shoulder and started beating the *tapan*, which was against his belly, with such force that the ceiling shook and we were deafened” [Куба, 1992:225].

The **timbre** of *zurnaci* music is characterized in publications in various ways. Balkan *zurnaci* music is defined in terms of timbre as thundering and piercing [Куба, 1992:214]; tearing, exciting, penetrating, piercing, “grandisona cantilena” [Hoerbuerger, 1976:28]; with loud and penetrating timbre [Линин, 1986:109], or with loud and sharp timbre [Кайфман, Н. 1977:96].

The unique timbre of *zurnaci* style cannot be mistaken, sounds emblematically and is loaded with various symbolic and imagery-sense (ideological) significations. Thus, for example, the squeaking quality and the loud, penetrating sound of the *zurna* can be interpreted as something challenging, exciting and satanic, and its whine – as an oriental marker [Цимревски, 2000:61; Куба, 1992:214-218].

The timbre expressiveness of the *zurna* as a musical instrument is qualified in various ways by the players. The *dzhura zurna* of Petrich type is said to be squeaking and shrill, with a piercing voice. The tone of Gotse Delchev *kaba zurna* is defined as rather thick, consistent and low [АИФ, I, №100, с. 22-23, 41].

In what has been said by the musicians there can be found definitions of the *tapan* timbre, too. It “runs thin” when the leather is stiff and it has “a lighter voice”, sounds like “matches”. The reverse, when the leather is loose, it is “heavier” and “rather *kaba*”.

Mixing the *zurnaci* timbres with the timbre expression of the *tapans*, *zurnaci-tapanci* music outlines its unmistakable timbre appearance – a sound phenomenon which can be judged a unique timbre intonation.