

about a snake that was in love with a customs officer. The creature cried after the officer's death and died of love on his grave. He illustrates *zurnaci* stories and the belief that snakes can be tamed through music with evidence from a film he had seen (The Stone Blossom). He knew since his childhood that *zurnaci* music is "communication with animals", but had the chance to check this while at work in Libya. This story mixes faith and symbolism (Snakes are music!) with reality and pragmatics ("When you play and don't touch her, she stays still"). And again come attributes to "snake music" like "sorrowful", "*kaba zurna*", and "sad". According to M. K. the music should be "More Turkish, Indian. Well, you won't play her a *ratchenitsa*. A sad melody's needed. Sad, sad melody. Slowly, lightly, melodically, she gets lost in these things and just listens. She looks at you and doesn't touch you – you play, and she says: that's a friend of mine" [M.K., p.20].

Communication of the player with animals is a frequent detail in the symbolism of *zurnaci* music. Magic music practices can be related to the first priest's function in the three-part mythical model of Indo-European ideology [Дюмезил, 1992: 211]. A parallel can be drawn between this music and Orpheus' songs and playing, with a peaceful, stabilizing effect upon living creatures reducing their dynamics. Animals fall asleep under the sounds of Orpheus' instrument, they fall into a state of calm. The sleep of those who fall asleep under music is the supreme form of aesthetic suggestion which changes their nature entirely [Мапазов, 2001:31]. Despite the differences in the details of the two *zurnacies*' stories about snakes (in the first case the snake was attracted by chance and hypnotized by the sound, while in the second case the *zurnaci* purposely entices snakes and other creatures), they have a common core – the musician, consciously or not, bears the transcendent knowledge of the nature of music. The *zurnaci*'s interpretation of the Orpheus motif determines the music – a mediator between the human and animal world – as one of the meditative, Oriental, Eastern kind. However, snake charming is a craft of professional musicians in India, the ancient homeland of the Gypsies, though another instrument is used: the *tobrie* – similar to a pipe in appearance, whose sound resembles that of a pipe. This craft is practiced by a caste with the "gypsy habit" of catching snakes [Hardgrave&Slavek, 1988:81].

Sacral-profane relations reveal other aspects in the symbolism of *zurnaci* music.

The transcendental symbolism of the musical instrument is exhibited in its entire light via the contexts of the ritual. In this case the symbolism of the *zurnaci* sound can be interpreted on the basis of the ritual and festive traditional culture in Southwest Bulgaria. *Zurnaci* music has an important symbolic role in the ritual traditional instrumental music from the Pirin region. *Zurna* sound marks rituals at weddings, *sünnets*, masquerades and men's ritual plays, at *sabors* and competitions. It is the sound marker of all the events mentioned. Moreover, the *zurna*'s sound symbolism has different nuances and rich, sometimes contradictory meanings. The whole arbitrary sacral-profane dichotomy can be followed by movement between its two poles. Eliade, who has postulated this dichotomy, relates the profane, pointing out the fact that man opens his sight to the common and universal through symbols, i.e. this allows him sacral perception of the world [Елиаде, 1998:8, 153]. It should be noted that the nature of the symbols is more a process than a result of a simple fact. Its manifestations are always relative to and determined by the context. Therefore, music out of place is meaningless [Stokes, 1994:98]. *Zurnaci* music has other meanings and symbols beyond its locus. The differences in its perception by locals and non-locals, players and audience, contemporaries and reviewers from other