

times are obvious. The differences are especially pronounced in the aspect of the sacral-profane components that construct the symbolism.

As a secular instrument, which according to the historic sources is related to the military (in the military orchestra), civil (in the royal courts, town orchestras at the feasts of whole communities) and family functions (weddings and other important feasts), the *zurna* and the pipes of its kind do not bear a sacral aura like the other instruments. However, in traditional culture *zurnaci* music is rather an expression of the various nuances of the sacral and then of the profane. It is known that secular activities in traditional societies are variants of the sacral prototype [Елиаде, 1998]. The music of the pre-modern age being a recreation of the world in another order is of a sacral nature. It has the functions of a mediator between the worlds. When the poet or the musician creates music, he "sings" in the language of the Gods and tradition [Мапазов, 2001:37]. For this reason our *zurnacies*, like the mythic poet, have the gift to understand the language of animals, to bind time and space with their music.

Zurnaci music in the traditional culture of Southwest Bulgaria is one of the most prominent sound codes of symbolic spatial mastering. The strong stirring sound of the *zurnas* and their relation to large-scale community events outline this music as a public symbol. The space of the *zurna* sound marks the value-charged situations in the chronotope of tradition. The *zurnas* announce the most important moments in the life cycle to the public. They incorporate the individual into the community at the *sunnets*, parties given when a boy is going to do his military service and weddings. The sound of *zurnas* marks the time in the annual calendar cycle of the Christian population – from the masquerades at *Surva*, through the spring rituals on St. George's Day and the *sabors* held in the summer and autumn to the *Rusalia* processions during the Pagan Days which recreate the new world at the beginning of the New Year. In Muslim settlements the sound of *zurnas* corresponds to the two festive peaks in the year: *Ramazan* and *Kurhan Bayram*. Whether at a wedding, *bayram* or village *sabor*, *zurnaci* music marks both the sacral centre and periphery of community's cultural space. *Zurna* sound traces the trajectory of the movement between native and foreign, hosts and guests, brides and grooms within the framework of the settlement during weddings and *sunnets*. Only this sound has the priority to mark the community in wider supra-settlement parameters when the inhabitants from other places are invited to the feast. The sound of the *zurna* is a marker of the local ritual centres spaces close to temples, shrines and settlement squares. On St. George's Day the *zurnas* play in the yard of St. George's church. Timothy Rice, in his description of a *sabor* in Macedonia, stresses the fact that the *zurnacies* play in front of the icon of St. Petka (St. Parascevy). Though being Muslim, the *zurnacies* are propagators of a more festive sound that glorifies the saint better than words and voices. In the Orthodox tradition, in which the icon is a window to the yonder world, the act of playing in front of the icons is interpreted as a sacral one. The sound of *zurnas* goes through the world's gates and brings up the deceased to the feast of the living [Rice, 1980:117-118].

The strength and power of the *zurna* sound are related to sacral rituals and festivities performed at large open spaces where a lot of people crowd together. Hence it acts a symbol of unity, large scale and abundance. On the other hand this sound is also related to **satanic symbolism and demonizing** the instrument and the music it produces.

For the scholars dealing with folklore beliefs in the Republic of Macedonia state, such a passionate and temperamental music as *zurnaci* is the devil's music. The devils are told