

## MATERIALS AND PRODUCTION TECHNOLOGIES

The materials and technologies used to make a *zurna* will be presented from two viewpoints: those of the outsider and of the insider – the player. Objective information ordered by the parts of the instrument will be supplemented by the subjective information of *zurnacies* and craftsmen who perceive the *zurna* actively as a part of the music process. As the musicians say – you may have the technique of playing and repertoire, but if the *zurna* “does not respond” – no music is obtained. What form and how are the responsive *zurnas* made?

### *Corpus (zurna)*

The Balkan *zurna* is made of various wood. According to the studies, carried out first of all in Macedonia, the corpus of the instrument is of sycamore [Sirola, 1932:53], maple, apple, beech, ash, plum [Rice, 1982:124], walnut [Линин, 1986:106]. In South Serbia and in Bosnia and Herzegovina they make the *zurnas* most often from pear [Sirola, 1932:54], sycamore, maple, plum [Gojkovic, 1989:210]. The favoured material for the *zurnas* in Turkey is boxwood, ash, plum, sycamore, kisil, yoke-elm, lime, walnut, juniper and apricot [Picken, 1975:486]. The *zurnas* in Greece are made of: beech, cherry, walnut, olive, mulberry, apricot, medlar, maple and very rarely of ebony [Anoyanakis, 1979:163].

The Bulgarian authors attest that the *zurna* is produced of hard wood, most often of cherry, kisil or sycamore [Джуджев, 1975:74], beech, plum, mulberry [Тодоров, 1973:88]. According to the field research of Ivan Kachulev carried out in the 1960-s the *zurnas* in the region of Gotse Delchev are made of walnut, pear, *mazhdrjavka* (<Turkish “mizrak”-spear)<sup>1</sup>, most preferred are those of locust, while in the Petrich region the beloved material is wild apricot [АИИ БАН, Папка 265/№4757; 265/№4758].

According to the present days *zurnacies* in Southwest Bulgaria *zurnas* are made of: walnut, wild apricot, cherry, pear; the *bashlik* – of juniper (*ovina*) in Razlog region; wild apricot, cherry, walnut, pear in the Petrich region; *mazhdrjavka*, walnut (*cevis*), plum (*erik*) in Gotse Delchev wherein they used to make the *zurnas* of boxwood, pear and apple in the past.

The choice of the different material can be explained by the nuances in the timbre specifics of the *zurnas* in the three regions. They prefer walnut *zurnas* in Gotse Delchev “because the wood is very soft and the *zurna* plays softly” they do not make apricot *zurnas* in this region as “the wild apricot is very sharp” [АИФ, I, № 100, с. 6]. Contrary, the preferred *zurnas* in the Petrich region are those made of apricot since the sound is “stronger, better sounding, sharper”. The apricot “extracts the water (the saliva – n.a.), while the cherry and the walnut “absorb it” and “give the sound softer” [АИФ, I, № 100, с. 3]. The apricot is preferred material for *zurnas* also on the reason of its ensuring a long life of the instrument – *zurnacies* state that apricot *zurnas* live longer than the others. The wood is very firm, with time the *zurna* gets “a kind of skin like a varnish, *acura* is called in Turkish (“patina”)” [С.К., 10/2001, p.45]. This layer, formed inside the corpus is a kind of a natural impregnate protecting the wood from the moisture.

The type of the wood used and its quality are of great importance for the production of a good musical instrument. According to a *zurnaci* from Razlog the best *zurnas* are made of walnut or apricot. The wood should have dried, having no crazes, to be enough