

tones from the low octave this hole is not closed but when playing the higher tones of the upper octave it must be. The play in the high register requires complex work of the lips and fingers as well as a good condition of the instrument (good *piska*) [И., p.2]. The hind hole assists the those up on the front – when you climb to the highest point” – explains a *zurnaci* from Gotse Delchev. He makes it in other words: ”it’s used in the extreme case when we cannot reach the sound up there” [АИФ, I, № 100, c. 22-23].

Playing the good *zurnaci* maestros can cover the full chromatic scale. The fingering is of particular importance, especially when changing the transpositions which the musicians call “breaking of the fingers”.

The *zurna* is a non-tempered music instrument. When the *zurnacies* play scale like passages the tones come non-tempered. Some consider it a shortcoming, others – an advantage allowing the maestros to “take out more tones”.

A young *zurnaci* from Petrich who has played some time the clarinet had made fruitless efforts to temper the *zurna* applying flaps like they go with the clarinet and oboe. His old colleague from Razlog who has worked for Ensembles for folk songs and dances tells of the unsuccessful attempts to combine the music of *zurna* and a piano, so that the former could play notes: “The *zurna* hasn’t notes, lots of people laboured, Ivan Kirev did, other... They’re trimming its range downstairs. I’m in the gents since it plays strongly. And Petko Radev⁶. Then I met Petko. They heard me and say: “Make the same!” I did it. “Come here” and makes me on the piano. Wants to make it by notes. And asks: “How do you take this tone? – Like this – I say. And I tell them – Stefanov thought long ago to put our down but it turns no good. The *zurna* doesn’t go. ‘Cause the *zurna*, if having notes, but the *zurna* has no note, the bagpipe has, the *kaval* has... If it has notes, it will be sold in the shop. Such an instrument, only being a maestro, you’ll make a melody with it” [M.K., p.27-28].

A younger *zurnaci* from Razlog who plays the slender *zurnas* from Petrich has the contrary opinion. When drilling the finger holes he uses a synthesizer to temper the scale of the *zurna*: ”I open the holes with procession and compare. I ask a nephew with his synthesizer and begin to make the *zurna* – to build it according to the synthesizer. (How do you build it by the synthesizer?) Well, according to its voice. Since I, with my orchestra, played in Bansko in the biggest tavern. And when we begin the two orchestra – clarinets, trumpets, accordions – everything must be exact. And that all the melodies, all the songs to go well” [Б., p.8].

The literature describes the sound and timbre of the *zurna* as very strong, drilling, squeak, shrilling, wailing, sharp. The vocabulary of *zurnacies* from the Pirin region comprises some of these epithets characterizing the *zurna*’s sound: the small *zurnas* are “more wailing”, the big “more *kaba* and are not that shrilling”, “the small have a stronger sound”. Their own terms for timber are in a greater number: “deep”, “to the thick”, “heavy”, “soft”, (of the *kaba zurnas*), sharp (of the Petrich *zurnas*), “to weeping” (about the Turkish and Indian style), “strong and powerful”, “thin”, “beautiful”, “honey like, nice”, “sweet”.

The neat tones of the high register can be achieved only with a perfect well played up *piska*: “The *piska* must be light in order to climb up”[АИФ, I, № 100, c. 8].

The control over the intonation of the *zurna* is acquired by the combined work of the lips, tongue, breathing, hands and fingers.

The skill of the *zurnaci* to blow properly the air into the corpus of the instrument is an important prerequisite for the music technique. The air should enter the instrument evenly