

being Roma *zurnacies* living in the Struma and Mesta river valleys.

Though the present day *zurnaci* tradition is alive mainly in the Pirin region, in the past there used to be *zurnas* and *zurnacies* in almost every region in Bulgaria.

Various studies on Bulgarian traditional music allow us to plot a map of the regions where the *zurna* was available during the 20th century. While in Southwest Bulgaria (the Petrich, Gotse Delchev and Razlog regions) where this music is still living, the *zurna* was one of the traditional instruments in the folk culture of Strandzha, the Rhodopes, West Bulgaria and the region of Teteven up to the 1950s. The evidence comes from field research which prominent scholars carried out in the regions mentioned.

T. Rice's sources spoke about the practice of having a *zurna-tapan* formation playing at fairs in Strandzha during the 1930s [Rice, 1994:50]. It has been proved by the field research of R. Katsarova: "The town folks in Malko Tarnovo are delighted to remember the Sunday and festive *horos* with the accompaniment of Manol *Zurnaci* and Nokola *Tapanci*. Georgi The Pasha was alert with a kisil stick in hand, making sure nobody entered the inside of the *horo*, thus giving a chance to the dances to leap freely [Кацарова-Кукудова, 1957:361]. The same Manol *Zurnaci* is the main character of a folk song about a fair in Strandzha we have discussed in the text. It was recorded by V. Stoin in Malko Tarnovo in 1926 [Стоин, 1939, No254].

According to Ivan Kachulev, who was in the team exploring the folk music in the Rhodopes in the 1950-s "the *zurna* has been in the Rhodope region for a long time". It is included in a formation with *tapans* and these two instruments are played by "the Gypsies and the Turks from the region", but there are also *zurnacies* "among the Bulgarian Muslims". The ethnic profile of the *zurnaci* formation in the Rhodopes is also presented in the note about the functioning of the instruments: "these instruments serve the folk *horos*, weddings, *bayrams*, and other feasts of Turks and Bulgarian Muslims" [Качулев, 1953:218-219]. Kachulev points out that the *zurna*, called *zurla* is the typical instrument of the West Rhodopes, particularly in the valley of the Chepino River. He adds that this instrument sounds at "*sabors*, weddings, *sünnets* (circumcision ceremonies), wrestling competitions and other folk feasts" and that it is played only by "Muslim Gypsies", "never... by Bulgarians, or Bulgarian Muslims" [Качулев, 1962:199].

Kachulev registered the *zurna* during his field research in West Bulgaria (the regions of Kjustendil and Tran) in the 1950s. He claims that this instrument is not among the typical folk musical instruments in this region and is being transferred from Southwest Bulgaria and Macedonia by "a minority of Gypsy groups". He provides information on its name (*zurla* and *turutel'kja*) used in this border zone [Качулев, 1961:420]. The same author wrote about the *zurnaci* practice in the region of Teteven in the middle of the 20th century "among the Bulgarian Muslims from the Teteven region in particular". The so-called *zurnaci tayfas* (Turkish "bands"), comprising two or three *zurnas* and one or two *tapans* head the processions at weddings and other feasts [Качулев, 1967:252].

As a result of numerous conversations and interviews with witnesses of the performances of *zurnaci* formations from various regions in Bulgaria, we could plot a more detailed map of the *zurna* during the last century. We have information that *zurnas* are found in Northeast Bulgaria as well (the town of Smjadovo, the villages of Branichevo, Takach. Gradishte, Shumen district, Hitrino, Dobrich district) in Central North Bulgaria (the regions of Troyan and Teteven), in South Bulgaria (Plovdiv, Kardzhali, Momchilgrad, the village of Sredorek, Sliven district, the West Rhodopes (the region of Velingrad) and