

They were described as “shrieking flutes”, “squeaking pipes”, or “national floyeres”. There are notes of travelers who, while traveling on the Greek lands, encountered music played by *zurnas* and *tapans* during a sultan’s hunting raid, a village feast or when accompanying dancing villagers. The iconographic sources of the 16th-19th century – decorations on vessels, icons, murals, woodcarvings, miniatures, etchings – present *zurnas* accompanying Greek male and female dances, two *zurnas* and a *tapan* during a wedding procession, *zurnas* and *tapan* players in scenes of Praise the Lord, Mocking of Christ, Parable of Dives and Lazarus, etc. [Anoyanakis, 1979].

In the last century the so called *ziyia*, *compania*, *tayfa* including *zurnas* and a *tapan* were the typical orchestra formations for outdoors weddings and village feasts outdoors. It is stated that the players were usually Roma, called *Yiftoi* (*egyuptsi*). This word is a synonym of an instrumentalist [Hoerburger, 1976:32; Brandl, 1996:10].

The *zurnas* of Greek Macedonia are the longest (reaching up to 60 mm) and have the deepest sound. The *zurna* players in some villages use two instruments. The shorter is for “lighter melodies”, while the longer is used to play “heavy songs”. The typical formation of the region consists of two *zurnas* and a *tapan*. The leading player, called *mastoras* or *primadhoros*, plays the melody, while the second *zurnaci* called *bassadhoros* or *passathoros*, keeps the drone usually in the key of the melody played by the first musician. In the past, three or four *zurnas* in combination with two or three *tapans* used to play at all village feasts [Anoyanakis, 1979:163-166]. Macedonia comes first among the regions where the *zurna* is spread. According to Hoerburger in the 1960 the greatest number of *zurnacies* were in the northern parts of the province which are close to the Yugoslavia and Bulgaria, while in South Macedonia the *zurna* was doomed to extinction [Hoerburger, 1976:33].

Field research on *zurnaci* music in Greece carried out in the 1960-s and 1970-s registered an interethnic repertoire serving the feasts of Greeks, Roma, Turks, Slavs, Valachians, Albanians [Brandl, 1996:17]. The repertoire had the inevitable oriental motifs and denominations both in the dance music and the genres (table music, accompaniment of wrestling competitions) [Hoerburger, 1976:33-34].

The information on the *zurnaci* tradition is found in a number of historic sources, concerning the territory of the present day Republic of Macedonia. There the musicians are most often determined as Gypsies serving with their music the population of various ethnic affiliations.

The work “Evidence of Atanas Shopov on the everyday life and culture of the Bulgarian population in some regions of Macedonia”, dating from 1893, contains some information about the music in the region of Bitolja. The author describes a *horos* during a fair. Lasses and lads from Bitolja dance to the music which main instruments are “enormous *tapans* that were deafening the air at a respectable distance.” The witness mentions bagpipes and *zurnas* but with the reservation that they were “rarer” [Шопов, 1992:414].

Two years later Vasil Kanchov made an ethnographic description of the regions of Debartsa and Zheleznets (a mountain valley in the north of Ochrid and the valley of Prespa in the southern part of the Shar Planina). According to this study different musical instruments, the *zurna* inclusive, are being used by representatives of certain ethnic groups: “The weddings at those places are held with great festivity and a prolonged for a week. *Horos* is danced every evening... Gypsies play with *zurnas* and *tapans* and Bulgarians with bagpipes and *kavals*“ [Кънчов, 1992:477].

The Czech musicologist, painter and writer Ludvig Kuba has paid special attention to