

go to the feast we had the feeling of hearing the thunder of guns". The music played at the mealtime in the zenith of the party was of another kind: "we were already full, when the real party started... They served red wine after the brandy. Thus the merrymaking and the singing began. They invited the Gypsies inside. With a great diligence they started playing their *ezgiya*, a mixture of various melodies led by the *zurnas* and of the quite strokes of the *tapan*. The *tapan* was put on the floor and the Gypsy was striking it quietly with the sticks. Then he threw the leather leash over his shoulder and started banging the drum, which was on his belly with such a force that the ceiling started to shake and we went deaf. The end of the conversations came – no one was able to hear a word [Kyba, 1992:214-225].

The role of *zurnaci* music as an accompaniment to common *horos* during the all-village feasts is included in the work of Hristo Shaldev who carried out research on the district of Bojmija and the town of Gumendzhe. The study was published in 1930. Describing the town situated in the skirts of the Payak mountains the author says the local people were called "fair-folks" due to their proneness to celebrate with musicians and *horos* many celebration. These holidays were held with dances and wrestling competitions with the accompaniment of *zurnaci* music: "There is a *horo* in the afternoon of every holiday. On Sundays and the ordinary holidays the *horo* is on the threshing-floor a large square next to the old church and the iconographers' cloister where the old men and women sat around the square while the young lasses and brides would compete dancing in the middle with the accompaniment of bagpipes or with *zurnas* and *tapans*. On the great holidays and during the fair the *horo* is made at the big large town square, always with a couple of pairs of *zurnas* and *tapans*. There are wrestling competitions after the *horo* on the fair day. In the competitions participate amateurs from close and remote villages who receive presents" [Шалдев, 1992:281].

In the 1920-s and 1930-s the *zurna* got into the scope of the musicology research dealing with the traditional music of Vardar Macedonia<sup>2</sup>. The Serbian musicologist Vladimir Porpevic published in 1926 a study on the workshop for music instruments in Skopje which by the bagpipes, *kavals*, *duduks*, *shupelkas* and *dvojankas* was producing *zurnas* as well. In the ethnologic study of Jeremija Pavlovic on Milieshevo, East Macedonia of 1929 the *zurna* is differentiated from the rest traditional wind instruments. Unlike *svorche*, *kaval*, *pishtjalka* and bagpipe which are played by villagers – children and shepherds, the *zurnas* are the priority of professionals – Gypsy musicians who are commissioned to play for special cases like a wedding. In 1929 Kosta Manojlovic published the first noted *zurnaci* melody with the reservations that the two *zurnas* play in parallel octaves. The Croatian researcher Bozidar Sirola compared the *sopila* (an oboe like instrument typical of North Croatia) to the Macedonian *zurla*. He presented in the *zurnaci* practices from the region of Gevgelia in his book enclosing notations, photographs of the instrument and schemes. In 1937, investigating the collection of music instruments at the ethnographic museums in Zagreb and Belgrade, Peter Bromse turned his attention to the *zurna* that used to be the most widespread traditional wind instruments in Macedonia. He noted the important peculiarity that a big *zurna* never plays with a small one in the same formation [Sirola, 1932:53-59; Traerup, 1970:15-16; Rice, 1982:122-123].

During the second half of the 20<sup>th</sup> century the *zurna* was subjected to different research related to the traditional instruments and the instrumental folk melodies in the Former Yugoslav Republic of Macedonia.