

Studying the *zurna*-masters in Prilep, Vera Klichkova presented the tradition of generations dating from the early 18th century [Кличкова, 1964].

In the 1950-s Britte Traerup carried out field research in the East Macedonia. According to her observations on the music of a *zurnaci-tapanci* formation in the village of Ratevo, Maleshevo region close to the Bulgarian border the player's *zurnacies* and *tapan* are of Gypsy origin [Traerup, 1970:20, 242].

A. Linin has noted that the Macedonian *zurnas* are of four pitch types: *kaba* – C pitch; *yaramkaba* – D pitch; *dzhura zurna* of Gostivar³ – F pitch and the *dzhura zurna* of Gevgelija – in D pitch sounding an octave higher than the *yaramkaba zurna*. He reminds us that *zurnas* never play solo. Their performance is only in an ensemble with one or two *tapan*. One of the *zurnacies* leads the melody the other one is *polagau* and keeps the droning tune. According to this author the rich melismatics and the usage of the prolonged seconds give the oriental sound of *zurnaci* melodies. There are 22 melodies in notes published in the collection mentioned. The melodies were recorded in the 1950-s and 1960-s and played by *zurnacies* from Radovish, Strumitsa, Gevgelija, Ratevo, Skopje, the village of Izvor, the Titovelesh district and the village of Vraets, Tetovo district [Линин, 1978:10-12, 146-167]. Another of Linin's studies of Folk music instruments in Macedonia contains their classification. The *zurna* is put into the class of the traditional folklore into the subclass of the wedding-*sabor* instruments. The Introduction of the organologic work mentions the iconographic images of the instruments wherein the *zurna* is presented with data from icons of the XVI and XIX century. Surveying the role of the folk instruments in the records of 19th and early 20th century researchers Linin quotes the texts of Marko Tsepenkov, Jeremija Pavlovic and Ludvig Kuba. In the classification of the folk instruments he includes the *zurna* in the group of the "old calgaci instruments" (Tsepenkov) and the "wealthy men's" (Pavlovic) which differs from the bagpipe by being played at the feasts of the poor: "Only the rich commission *svirachi* (*zurnacies*) and *tapanacies* for weddings and at harvest time". In his review on the later publications on the *zurna* he mentions the studies of Sirola, Klichkova, Manolov, etc. The fundamental chapter of Linin's study deals with the *zurna* as a cylindrical-reed aerophone instrument. He provides data on the organology, name, the technical capacities, repertoire usage and history. The chapter devoted to the *zurnaci-tapanci* bands describes them as ensembles of two *zurnas* and one or two *tapan*s performing at weddings, *sabors*, *slavas*⁴ or *sünnets* (for the Turkish population) [Линин, 1986:6-17, 121-128]. The same author has shown in an earlier publication that the *zurnaci-tapanci* formations are typical of the towns unlike the formation of bagpipes and tambourines called "wedding-*sabor* instrumental ensembles of the villages". During the 19th century the *zurnaci* ensembles were concentrated in Skopje, Bitolja, Prilep, Tetovo, Gevgelija, Maleshevo and the village of Ratevo, Strumitsa district [Линин, 1970:106-108].

In the 1980-s Timothy Rice published two articles that reveal important aspects of *zurnaci* music in the Former Yugoslav Republic of Macedonia. Studying the structure and functions of the Macedonian *sabor*, he presents such an event in Kuchkovo. He gives a full report on the behaviour of the musicians and outlines the role that the *zurnaci-tapanci* formation has in the course of the *sabor*. The *sabor* being a focus of social identity is treated like a three act drama. In the first (for the old people and the past) and second act (for the working people and the present day) acts the *zurnaci* are active participants. In the morning the feasts begin with a special melody dedicated to St. Paraskevi (St. Petka). The culmination of the celebration are the *horos* danced in the afternoon wherein the