

tapancies and *zurnacies* are the most important mediators between the dancers and the music" [Rice, 1980]. In the other article the author brings a review on the literature on Macedonian *zurna*. It also has an organological part, an anthropological part, a part on the music stressing upon the performance, the melodies and improvisation. The conclusion projects the future of *zurnaci* tradition. An important part of the study are the illustrations – photos of the instrument and its parts (an X-ray graph of its bore), of a *zurnaci* group, a table with a description, names and size of the parts of the *zurna* (Rice, 1982].

In 1996 Carol Silverman published a study on the contemporary (after the 1960-s) functioning of the *zurna-tapan* ensemble. Her material was the Roma music in the Shutka quarter of Skopje. The Roma from this settlement play either in a *zurnaci* trio or in a modern orchestra. Though the western one has replaced the local instruments, the music of *zurnacies* has preserved its leading role in weddings, *sünnets*, calendar feasts of the Roma Muslims and predominantly for the festive processions in the streets. The *zurna* has been known for centuries as an instrument for large public events like fairs and calendar feasts and it is still used by the Roma as a marker of the important ritual moments – putting the henna on the bride, meeting the guests, the slaughtering of the lamb on *Ederlez*. The author focuses her attention on the stylistic characteristics of *zurnacies* performance, it's functioning in the ensembles, political contexts and media [Silverman, 1996].

THE ZURNA IN BULGARIAN LANDS

There are many evidences about the existence of the *zurna* in the Bulgarian lands. They are in historical sources, archive materials, plastic representations, iconographic sources (murals and woodcutting plates, illustrating the religious ideas of the epoch; pieces of traditional folk art). They show that the *zurna* and *tapan* were present in the late Middle Ages, Bulgarian Revival, till present days. The role of the instrument in Bulgarian music may be determined by folklore texts as well (songs, folk tales, proverbs). Specific folklore texts are the words of the *zurnaci* musicians which reflects the knowledge of the instruments and the music as well as their personal concern about them.

The information about *zurna* in Bulgarian lands has been directly excerpted from the sources mentioned. The research of Bulgarian scholars (historians, ethnomusicologists, and local ethnologists) has also been interpreted as secondary sources of information.

Iconographic sources

The images of *zurna* are seen on the monuments of Christian art (frescos, icons, and altars), on traditional craft items. As material they have been dated, localized and there has been a tradition of interpreting them as a valuable source of music history. The information should be treated with regard to the nature of the information carrier, the art arbitrary, the connection of the artifact with ethnic, historical and ideological notions. These sources should not be seen in a single light as a doubtless proof for the presence of the music instrument at a certain time and place.

The *tapan* has been present in Bulgarian art since the 7th – 10th century – on graphites presenting shaman rituals [Овчаров, 198:76, 150-151]. Apart from the monument of pagan art this instrument is met in Christian scenes from the Middle Ages – e.g. the frescos dating from 1316-1318 in the St. George Monastery in the village Staro Nagorichane near Kumanovo, Republic of Macedonia. These frescos can be used as proof of the pre-