

Ottoman existence of the *tapan* on the Balkans [Линин, 1986:9] or the frescos from the Churches in the village Ivanovo, Russe district, also from the early 14<sup>th</sup> century.

Images of a *zurnaci-tapanci* formation are seen later in the 16<sup>th</sup> – 17<sup>th</sup> century. Most often they appear on Christian murals presenting scenes such as the Mocking of Christ, Praise the Lord, David and the Musicians.

Aerophonic instruments with a conic shape in a group with a *tapan* are seen on the murals in the chapel of Hreljo's Tower (in the Rila Monastery). The 14<sup>th</sup> – 15<sup>th</sup> century fresco presents a feast. It is not that certain to say that the instruments on it are *zurnas*.

Instruments resembling the present-day *zurnas* (in shape, size, and behaviour of the musician) are those from the church murals of the 16<sup>th</sup> and 17<sup>th</sup> century. There are many of them in the Balkans in temples close to the territory of *zurnaci* music discussed in the present study. Two *zurnacies* characters of Praise the Lord scene are on the wall of the church in the village of Kuchevishite, Skopje district; a *zurnaci* is amongst other musicians in the David and the Musicians scene on the murals in the Barlaam Monastery, Metheor, Greece; the Mocking of Christ scene from the same monastery also portraits a *zurnaci*; a *zurnaci* and a *tapanci* also play in the Parable of the Wealthy Man and Lazarus frescoed in the Lukous Monastery, Kinoria [Anoyanakis, 1979, No7; No39, No56; No 103; Линин 1970:106].

The Mocking of Christ scene is on the walls of the church St. Iliya in the village of Boboshevo, Dupnitsa region. The iconography is dated 1678. A man playing a *zurna* is standing on the left side of the mocked Christ. A player banging a small *tapan* is portrayed next to two dancers in the lower part of the mural [Василиев, 1976:58].

In the 18<sup>th</sup> and 19<sup>th</sup> centuries the images of a *zurna* and a *tapan* are more often found on Balkan works of art. The mockers of Christ accompanied by an instrumental group consisting of a *zurna* and a *tapan* are in a famous scene from the fresco in the church of St. Naum in Ohrid, dated 1806. The woodcarvings on the altar in the church of the St. Joan Bigorski presents Salome's Dance with the accompaniment of two *zurnas* and a *tapan*. There is a *zurna* and tambourine player again on the altar of the Monastery of St. John the Baptist in Thimiou Prodroumu. A group of a *zurnaci* and a *tapanci* are on the walls of the same monastery painted on wall in the Praising the Lord scene. A *zurnaci* and two *tapanacies* are on murals in the Great Laure a Monastery in the Mount Athos, presenting the David and the Musicians scene. The same scene is in Negusotir Church in Bucharest. There the orchestra is of a *tapan* and three *zurnas* [Peiovic, 1997:228; Anoyanakis, 1979: No39, No40, No 60; Линин, 1970:107].

The *zurnaci-tapanci* formation accompanying a *horo* is on the arches of the major church in the Monastery of Rila. The iconographer Dimitar Zograph painted in details playing on a *tapan* with two skin membranes. The skins are fastened with ropes. The musician who has the *tapan* hanging on his left shoulder is on the way to strike with a large hooked stick while knocking with a thin stick in his left hand. It is just the way the contemporary *tapanacies* from Southwest Bulgaria play the instrument. The *zurnaci* is also standing as he plays outside the *horo* close to the dancers [Андреев, 1956:473-474].

The images of *zurnas* and *tapanas* mentioned as details of the frescos and woodcarvings are external expressions of Christianity. They can be treated like a lexical unit while treating several typical episodes of the religious texts. As known, the free interpretation of the Old and New Testament episodes with regard to the frescoes and icons made the Patriarch in Constantinople set patterns obligatory for the presentation of religious epi-