

dancing woman with her arms on her waist are in relief occupying the place between the neck and the holder on the facial side of this vessel. The scene depicted might be regarded as an illustration of the relation between the *zurnaci-tapan* formations and the wedding. During the late 19th and early 20th centuries the Busino center is known for its famous baroque wedding pitchers and flat flasks [Гелева-Цветкова, 2001:64]. The vessels mentioned belong to the ritual symbolic and functions of the wedding. The *zurna-tapan* music formation is typical in such cases and its presence on a wedding ritual item is only natural.

Travelers notes, archive materials and memoirs

There is evidence of the *zurna* in Bulgarian lands in the notes of travelers who visited the places during the **Ottoman period** (18th – 19th centuries). Most often the *zurna* or the *zurna-tapan* formation is related to Ottoman military orchestras.

In the mid-1700s the *zurna* is mentioned as one of the instruments characterizing the military orchestras of the Yanissari corpus. The orchestra of the Ocaк (headquarters) was called *Mehterhane*. According to a study of Cevad, published in 1882 in Constantinople, the first military orchestra was founded during the reign of Sultan Osman I, who is the founder of the Ottoman Empire. The orchestra consisted of drums, cymbals and oboes (probably the word goes of *zurnas*). After a number of changes about 1750 the orchestra was composed of: 8 cymbal players, and one leader, 8 timpanes players and one leader, 8 *zurna* players and a leader and 8 tubes with a leader. The music was supplemented by nine *caushes* (policemen) carrying sticks with bells. The total orchestra amounted to 64 musicians. The military orchestra used to play in the court every day at sunset during the third prayer in mid-afternoon. They also used to play at the court of the first Vesir (Councillor) or at that of the Chief the Yanissary corpus. The music announced the beginning of complaints lodging at the office of the Aga (the Chief) or that of the Vesir: "When all other activities are over the *zurnabashi* (leader of the *zurna* players) would play the melody which was going to be played. The musicians conducted by the *mehterbashi* would begin to play. During the pauses the *caushes* carrying the sticks with the bells would shake the instruments accompanying their jingling with exclamations: Allahi!" There are data that the military orchestra in the Ottoman Empire like the one mentioned above used to be entirely composed of Roma musicians [Мытафчиева, 1978:7, 127].

The travel notes of Gerard Cornelius Drisch, the secretary of the Austrian ambassador, give interesting information on Turkish military music. On July 12th 1718 the Pasha (Province Governor) of Haskovo welcomed the Austrian delegation with music. Of all the instruments in the orchestra the *daul* (*tapan*) impressed most the young man and he described it in detail. Probably the "powerful instruments and pipes" he mentioned were *zurnas* if compared to their description in other sources. Though the western travelers gave different names to the wind instrument from the military orchestra: *pipe*, *flute*, *oboe*, *kaval*, *zurna*, they inevitably stress upon its sound being strong and "thunder like". Drisch's description is worth quoting as providing not only information on the musical instruments. It is true evidence of the impression the instruments had produced: "During those days since the *Pasha* was there our ears were again tortured by Turkish music and he was taking the orchestra whenever he went. It consisted of more powerful instruments and pipes as well as of some low round wooden ones, wrapped in skin hoops. Small round plates were hanging from different places and some of them in the middle. When one shook them they produced a sound like cymbals and bells. Besides, there were five other