

large *tapans* and two small drums, which were only sometimes covered with a piece of skin. The *tapans* were constantly banged at the upper part with one hand holding a *kiyak*, whose one end has the shape of a small cook's spoon. The lower part of the *tapans* was only sometimes touched by a small stick, and that sound differed from the first" [Дриш, 1986:263].

The participation of Roma musicians with *zurnas* and *tapans* in the military orchestras of the Ottoman Empire is also mentioned in later historic documents. An ethnographic description of the Chepino region by Ch. P. Konstantinov tells of the suppression of the April Uprising in Batak. Led by Mohamed Aga, the *bashibozuks* from Dorkovo, Rakitovo and Kostandovo gathered as "if for a wedding procession". According to the evidence of Ahmed Kyobishev from Dospat, the chief of the *bashibozuks* Ahmed Aga Barutinliata led the mob onto Batak "with banners, *zurnas*, *tapans*, gunfire and songs [Константинов, 1898:242-243].

While the travelers' notes registered the *zurnas* as a part of the Ottoman military orchestras, other materials report more on its functions as an instrument for family and other traditional rituals and feasts.

The collection "Musical Past of the Towns" kept at the Scientific Archive of the Bulgarian Academy of Sciences contains data on the *zurnaci* music in Bulgaria. As the materials from the mid-1800s up to 1878 prove, the formations of *zurnas* and a *tapan* are typically Roma. They are called a "trio of *zurnas* and a *tapan*" [НА БАН, а.е. 168:43], "oriental *zurlas* and *tapans*" [НА БАН, а.е. 203:7] and were active in the towns of Razgrad, Teteven, Kazanlak and Samokov.

Telling about the musical life in Koprivshtitsa before the Liberation in 1878, Rayna Katsarova brings local sources evidences on the wedding music in the town. The weddings used to be four or five at the same time but each one had its own music. The Gypsy music in the Koprivshtitsa included "violins, a clarinet, a *zurla*, a *lauta* (lute) tamboura and a *tapan*" [Кацарова, 1937:386].

The presence of *zurnas* in Samokov during the 19<sup>th</sup> century is also mentioned in the publications. A clarinet, a violin, *zurna* and a *tapan* are the most common instruments of the *calgia* – groups of musicians playing at the weddings, guilds' feasts and tavern merry-making in Samokov [Стоин, Е., 1969:366].

The historic sources and the archive materials have shown that *zurna* as a musical instrument played by Roma used to be in Bulgarian lands during Ottoman rule. It was a part of the military orchestra, serving the official ceremonies of the Turks. Meanwhile there are *zurnaci* formations accompanying Bulgarian rituals and feasts. Unlike the present days when the *zurna* is met chiefly in Southwest Bulgaria, in the past it played in the Northeast, Middle West parts of the country, in the Balkan mountain region, Thrace, Macedonia.

Archive materials and memoirs inform about the presence of **the zurna in various Bulgarian towns and regions after 1878.**

A photograph taken in the 1930-s shows an all-village *Kurban* feast on the Day of St. Triphonos<sup>5</sup>. A formation of two *zurnas* and a *tapan* can be seen on this photo from the village of Topolovo, Asenovgrad region [Пейчева, 1999:30]. There is no additional information but the place and the ritual situation as well as the name of the musical formation "*daul* and *zurni*". As seen from the photograph the band consisting of two *zurnas* and a *tapan* was playing outdoors, maybe in the churchyard. The musicians are in front of the