

The *zurnas* and the *tapans* are mentioned predominately in the texts of folklore songs and in the proverbs and sayings.

There are texts from all over the country: Southwest Bulgaria (the regions of Petrich, Sandanski, Gotse Delchev, Razlog), Middle West Bulgaria (the regions of Sofia, Samokov, Radomir, Dupnitsa) Northwest and Middle North Bulgaria (the regions of Tetteven, Pleven, Tarnovo), Strandzha region (Malko Tarnovo), The Sredna Gora region (Pirdop) and the Balkan region (Elena), the West regions, Vardar Macedonia.

Zurnas, *tapans* and *zurnaci* formations are available in the various functional cycles: ritual (wedding, Easter, Granny's Day), *horo*-leading, mealtime, and working-bee. The plots of the songs reveal that the utilization of the instrument is ever in festive situations. Most often they accompany the folklore wedding – *zurnas* and *tapans* signalize the wedding, they are the marker of its chronotopos, it proceeding in time (the gathering of the relatives and the *kums*, the beginning of the wedding procession, the feast in the home of the bride, her taking to the groom's) and the space (from the home of the groom, on the way to the home of the bride, the feast at her home, the way back, the feast at the home of the groom). The *zurnaci-tapani* formation is a part of the festive merrymaking: at the *horo* on Granny's day, the *horo* in the village square at weekends, the *horo* at the fair, the processions along the streets of men coming home from a tavern feast, the feast on the eve of joining the army.

Only three songs wherein *zurnas* and *tapans* are mentioned tell of characters belonging to other ethnic groups – Turks and Gypsies. Hence, the folk texts evidence that the instruments are an organic part of the Bulgarian folklore culture. The players are called Gypsies only in the proverbs, the songs' texts do not define their ethnic affiliation.

The following names of the *zurnaci* formation are present in the texts: *zurnas* and *tapans*; *zurlas* and *tapans*; *svirkas*, *tabuans*; *cifte*¹² *tupans*. The songs call the shawms *zurnas*; *zurlas*; *surlas*; *svirkas* with the attributes like *kaba*; voicy. The *tapan* is met in a number of its dialect and phonetic variants: *tapan*, *tapan*, *tupan*, which have plural forms: *tapani*, *tapane*, *tupaneto*, *dabuani*, *talambasi*. Most often the players are called: *zurnaci*; *svirtsii*; *mefter*; *tapanari*; *dajkovtsii*. The *zurnaci* formation in the songs consists of *zurnas*, *tapans*; with variants *svirkas*, *tabuans*; *tapans*. They are rarely met like "a *zurna* and a *tapan*". There are also phrases: "two *tapans* and two *svirkas*"; "two *tapans* and three *zurnas*"; "three *svirkas* and three *tapans*"; "three pairs of *tapans*"; "nine *zurnas* and nine *tapans*"; twelve *tapans* and twelve *svirkas*"; "twelve *tapans* and two *svirkas*"; "sixty *dajkovtsii*" with "*surlas* and *tapans*". Only the texts of the songs from the region of Elena mention other instruments in the formation: *surlas* and *tapans*, and bagpipes and violins".

The zurna in Bulgarian academic literature

Ivan Kaculev was one of the first who studied systematically *zurnaci* music in Bulgaria. His materials kept at the Scientific Archive of the Institute of Art Studies include recorded music, information about the players, organology, folklore terminology. The field researches were carried out in the regions of Razlog, Gotse Delchev and Petrich during the 1950-s and 1960.

His study about the instrumental music of Bulgarian Muslims presents the *zurna* among the wind instruments. He evidences that it is the most popular instrument at "sabor, weddings, sünnets, wrestling competitions and other folklore feast". He emphasizes on the fact that this instrument is played by the "Muslim Gypsies" what is valid for the *tapan*