

in the Chepinska river valley and in the Rhodopes. The *tapan* is used only by the “Muslim Gypsies when the *zurnas* are plaid” while “the Bulgarian Muslims use the *tapan* has only ritual function ... at bayram” [Качулев, 1962:199, 208].

The same author has written the article on the *zurna* for the Bulgarian Encyclopedia. He describes the making of the instrument, the size, the construction, its distribution and functioning in Bulgaria. The repertoire is also presented – “slow *mohabet* (mealtime) and fast *horo*-leading” melodies. The particular characteristics of the performance technique are also described. The fact that though played by Turks and Turkish Gypsy the *zurna* is wide spread among the Bulgarian population of Southwest Bulgaria “at the Bulgarian weddings and *horos*” is also stressed upon. Kachulev mentions that the *zurna* is known “till now in the region of Teteven and particularly among the Bulgarian Muslims in this region”. The article comprises a notation of a *zurnaci* melody (the same is in the book of St. Dzudzhhev on Bulgarian Folk Music) [Качулев, 1962:251-252].

Studying the folk music from the Pirin region **Nikolaj Kaufmann** wrote about the *zurna* as well. According to him it is one of the instruments typical of the this region, played exclusively by Gypsies, most often two of them with the accompaniment of a *tapan*. The study gives the performance situations – “at a wedding and other folk celebrations”. The music functions of the two *zurnas* are outlined as “the first plays the melody and has a larger range while the second one plays the drones”, while “unlike the diaphonia of Pirin sometimes the difference between the first and the second *zurnas* can be in a quite large range – decima, duedecima”. The author illustrated the work with the notes of a slow melody played by two *zurnas* and a *tapan* [Кяфман, Н., 1965:196, 210-212]. Another work of the same author presents briefly the *zurna* as a part of the “folklore instrumentarium”, giving data on the origin, construction and utilization of the instrument [Кяфман, Н., 1977:97-98].

The *zurna* is included into the organologic studies on the Bulgarian folk instruments. The organographic survey on the aerophone reed folk instruments in the book of **Manol Todorov** has the *zurna* as an example of the double reed instruments. The study states that the *zurna* is spread chiefly in Pirin Macedonia (the regions of Petrich, Gotse Delchev and Razlog), among the “Turkish and Gypsy minority groups” in Northeast Bulgaria and in the region of Kardzhali. Ensembles of two *zurnas* and a *tapan* play at weddings, *Rusalia* dances, wrestling competitions, *sabors*, etc. The author describes the construction and size of the *zurnas*, concluding that there are four types of *zurnas* in Bulgaria [Тодоров, М., 1973:87-90].

The textbook on Bulgarian folk music by **Stoyan Dzhudzhhev** has a chapter on Musical Organology wherein the *zurna* is presented with its history and distribution over the world, construction, producing of the sound, pitch range, timbre. When discussing the usage the author mentions its being played outdoors as well as that “usually play two *zurnas*; one of them playing the solo while the second has a drone function”; “the two *zurnas* are accompanied most often by a *tapan* or *tarambuka*”. The text is illustrated by a picture of the *zurna* and its parts, schemes of producing the tone and the pitch range, and by two photographs of the *zurnaci* from Petrich Ismail Kurtov [Джуджев, 1975:72-81].

Velgij Atanasov’s study on the Bulgarian folk instruments presents the *zurna* in a table classifying it in the major group of aerophones. According to the production of tones it is defined as an aerophone with lamellae reeds, finger holes, having a resonating bore. Data on the types, manufacturing, sound characteristics and usage of the instrument are