

also included in the study [Атанасов, 1977:135-136].

Elena Stoin included the *zurna* as one of the most typical instruments in her description of the music instruments from the regions of Pirin and Velingrad which is a part of a research on the musical folklore dialects in Bulgaria. The information on the *zurna* repeats the statements that it is played only by the “local Gypsies”, “being used for noise feasts like weddings, *sabors* or *horos*”; that the formation consists usually of two *zurnas* (one playing the melody, the other keeping the drone) and a large *tapan* [Стоин, Е., 1981:151-152, 162].

Iliya Manolov has paid greatest attention to the *zurnas* in his works on the traditional instrumental music in Southwest Bulgaria. He has a special article on the *zurnas*, *zurnaci* music and its relict forms in the Balkan countries [Манолов, 1974]. He related the *zurnas* and the ancient Thracian elements in another work [Манолов, 1979]. Later Manolov published a review on the music folklore from the region of Pirin wherein he brought as examples several *zurnaci* melodies parallel to the data on the manufacturing of the instrument and on the players who play for money [Манолов, 1980]. Manolov’s monograph on the instrumental music in the region of Pirin discusses: the specifics of the music instruments *zurna* and *tapan*; the place of the *zurnaci* formation in the everyday life of the local people. It also presents examples of the *zurnacies*’ repertoire in local contexts: calendar and family rituals, mealtime, competitions, *horo* and the notograms of the respective melodies. Few of the Bulgarian authors who wrote on the *zurnas* before him published notograms. Many researchers have used the notograms he gave after that. Unlike the others who studied the instrument he was the first to concentrate upon the very *zurnaci* music and investigate it in the contexts of utilization [Манолов, 1987].

Svetlana Zaharieva trying to outline the characteristic features of the “player-soloist” in the music of the masculine calendar rituals mentions a three-member group of two *zurnas* and a *tapan* – the player in the *Rusalia* dances. The *Rusalia march* is given as an example of the procession the best outlining of the protective function of the instrumental sound. The author states that this type of “road music” determines as a sound image and structural organization as the core features of the ritual situation of transition. These features appear in the timbre of the wind instrument, announcing a sacral inviolability and in the tempo-rhythm of the “folklore andante” [Захариева, 1987:81, 105-108].

Interpreting the style of the folk dances from Southwest Bulgaria **Anna Ilieva** relates the male dances with the processes in the instrumental music “performed by the Gypsy musicians, chiefly *zurnacies* and *tapances*”. Her observations on the male *horos* from the valley of the Lower Struma river that are possible solely with the accompaniment of specific complicated *zurnaci* performances allow her to draw the conclusion that “the *zurnacies* have gradually occupied the leading position in the local traditional culture at *sabors*, weddings, replacing the women’s ritual singing”. She states that with regard to the repertoire and style the major *zurnaci* melodies belong to the “town’s Mediterranean, Greek type, but are being played in the mood of the Gypsy professionalism from this region – with its rich melism, ornaments, waving – bearing the features of the Oriental tradition, ornamentism, changing entirely the initial melodies”. The same happens with the Bulgarian local melodies in *zurnaci*’s interpretation [Илиева, 1989:83-84].

Zurnaci tradition in Southwest Bulgaria with the emphasis on the emic view of the Roma musicians upon the *zurnacies*’ music practice has been the scope of the publications by **Lozanka Peycheva**. She has published an article especially dedicated to the