

zurnaci tradition in Southwest Bulgaria. On the grounds of her field research she traces the knowledge of the musicians on the origin and structure of the *zurnas*, players, tuition, repertoire, local characteristics of *zurnacies* style, music communication and the position of the *zurnaci* tradition in contemporary culture [Пейчева, 1993]. Later Peycheva included the *zurnaci* practice in the first monograph on Roma music in Bulgaria. This practice has been discussed in various aspects throughout the chapters on the instrumental music and instrumental formations, on the performers and on the clan's tradition. The enclosed dictionary comprises the knowledge that Roma musicians have on their music. It provides information on the names of famous *zurnacies*, music terms, functioning of the music, the music instrument *zurna*. The study publishes several photographs of *zurnacies* among the other illustrative materials [Пейчева, 1999:29-30, 35, 76-79, 115, 138, 195-249].

Todor Dgidgev, Ljuben Botusharov, Krasimir Petrov have studied particular aspects of the *zurna* under the conditions of folklorism with regard to the relation music folklore-present days. In the time and space of the folklore *sabor* Pirin pee the *zurna* has not been just a part of the official stage presentations. It has been a part of the live spontaneous performances during the night by the fires and in the improvised taverns next to the stages at day time [Ботушаров, 1999:23, 30]. Studying and in fact adapting the folklore from the Pirin region for the repertoire of the professional and amateur ensembles choreographers like B. Yanev and K. Rujchev have pointed at fact that the *zurnas* and *tapans* as the typical instruments for the male dances [Петров, 1999:93]. The music score of the Pirin Ensemble includes “the shrilling cry of the *zurna*” and the “powerful and tense beats of the *tapan*” among the other original features of the Pirin folklore [Джиджев, 1999:127].

The historiographic study on the folk instruments and instrumental music from the Pirin region by **Lidia Litova** quotes some of the works on the *zurna* by Il. Manolov and L. Peycheva [Литова, 1999:88-89]. **Dimitrina Kaufmann** when trying to prove that “the Gypsies act like mediators in the Balkan towns instrumental culture” states that “a *zurnaci* is a synonym of a Gypsy” giving examples with *zurnaci*'s craft from the geographic region Macedonia [Кaufman, Д., 2000:67].

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The *zurna* is one of the oldest and most spread music instruments having a common specific features and history on the Balkans. The *zurnaci* tradition in southwest Bulgaria is a local variant with its own peculiarities and dimensions. Some of them are presented in the historic sources (written materials, works of art, photographs) and in the folklore texts. Being almost unknown beyond the boundaries of Bulgaria and rarely studied by foreigners the fragments on the Bulgarian history of the instrument and local scientific interpretations are a necessary contribution to the general presentation of the tradition to play the *zurna* as a world practice.

¹ July 12 (June 29 in the New Orthodox calendar valid in Greece, Cyprus and Bulgaria).

² After the Balkan War in 1912 Macedonia was divided between Greece, Serbia and Bulgaria. Vardar Macedonia is the part along the Vardar river. Then the region was within the boundaries of Yugoslavia.

³ A Macedonian town close to the Albania border.