

has a shrilling voice, it is played together with a *tapan*". He gives examples of its usage in the popular language quoting folk songs and proverbs. The musician that plays it is a "*zurnaci*" with synonyms "*surenshtik, surnachej, surnik*" (probably borrowings from Russian) [Аеров, 1976:166].

Describing the folk music instruments (*chalagaci alati*) from the geographic province Macedonia Tsepenkov has included the *zurna*, called "*surla*" in the "pipes for amusement" class. His brief notes about the instrument consist of the dialectic names of the types of *zurnas* and of the instrument's parts: "They call the first *surla kaba*, the second – *orta* and the third – *dzhura*. The *kaba* plays quite lowly, the *orta* (the middle) – moderately and *cura* (the third) – highly. The place from the mouthing is called a cap, the third – *tsiun (piska)*, the fourth vertebra." Another article "about some old music organs" give information about *kaba surla* and *dzhura surla*, that play "with the *piskas*" [НА БАН, сб. 16, а.е. 72, п. II, л. 235, 287-291].

According to Ivan Kachulev the dialect name of the instrument amongst the Bulgarian Muslims in the regions of Velingrad, Razlog and Gotse Delchev is *zurla* and the player *zurlaci* [Качулев, 1962:199]. On the other hand field research materials of this author in the 1960 registered the name *zurna*, as far as players from Gotse Delchev informed the instrument is called *zurla* by those who do not know it [АИИ БАН, Папка 265/№4757].

Folklore texts and field research information of the region give names of the instrument like *zurna, zurla, surla, svirka*, while the player is called *zurnaci, zurlaci, svirkar, mehter*. These names have been also registered during our recent field research. Most often used terms are *zurna* and *zurnaci*, but the musicians of the older generations call their instruments *svirki* (pipes), and themselves *svirkari svirci*. Similar names have been found in other Balkan regions – In Bosnia the instrument is known as *zurna, zurla*, but is called most often *sviralo* (something to play with) [Krajtmajer, 1990:457]. Though rarely the term *mehter* is also met: "A *zurnaci* and a *tapanaci* – that's a *mehter*. All *svirkari*'re called *mehteri*" [АИФ, I, № 100, с. 32, 35]. *Mehter takim* is called the music group of Western Turkey that comprises a *zurna* while *mehterler* are called the *zurnacies* in Anatolia [Picken, 1975:501].

CONSTRUCTION – DESCRIPTION

The *zurna* has four parts installed one into another: corpus (*body, zurna*), muffle (*bashlik*), a metal tube (*kanel, kalem, mednik*) and reed (*piska, piskalo, sipsi, kamish*). The parts of the *zurna* can be denoted as "four tubes of different size installed into one another starting with the largest and finishing with the smallest [Джуджев, 1975:77].

The corpus of the instrument is presented as enlarging in the lower end and if seen from outside resembling a long cylinder which ends with an enlargement in the form of a cone (*shator*). The corpus length of the Southwest Bulgarian *zurnas* is different – most often it is between 380 and 530 mm. The diameter of the corpus in its upper part varies in the 30 and 38 mm range while that of the lower (of the *shator*) is between 70 and 80 mm. There are 7 finger holes (*dupki*) on the front side of the corpus. Their diameter is between 5 and 10 mm. The distance between the finger holes varies between 17 and 47 mm for the various kinds of *zurnas*. On the hind side at the top, behind the first finger hole (or between the first and the second ones) is the thumb hole. There is data that every finger hole has its special name in the Orient. It corresponds to the respective pitch of the basic