

The *zurnas* from the first half of 20<sup>th</sup> century preserved in the museums are obviously of different kinds. The observations on the *zurnas* – size, material, construction and sound – made during the performances allow precision of their difference.

Three kinds of *zurnas* are met in Southwest Bulgaria: long – in Razlog, middle – Petrich and short – Gotse Delchev. The *zurnas* from Razlog are about 520-540 mm long (corpus+muffle). Those from Petrich are about 420-450 mm. The instrument originating from Gotse Delchev is between 380-390 mm.

The musicians determine the *zurnas* from Razlog and Gotse Delchev as *kaba*, and those from Petrich as *dzhura*, *tanki* (slender). According to them the Razlog *zurnas* are big, those from Petrich – small. The *zurnaci* tradition of the last years in Razlog is that the young *zurnacies* from the region use preferably the slender Petrich *zurnas*. As a sound the old *zurnas* from Razlog are *kaba* (wide), from Petrich *slender* (*dzhura*) and from Gotse Delchev *kaba* (heavy). Different in morphology, the *zurnas* from Pirin region are played in a different way: “These *zurnas* – the *kaba*, are greasier, it’s softer to play them. And these from Petrich are sharper. You could hardly sing with them, ‘cause it’s on a high tone. While in the *kaba* you could” [АИФ, I, № 100, с. 8].

Details about the notion *kaba* dealing with the pitch is also present in the narration of the musicians. A *zurnaci* from Petrich considers the instruments from Gotse Delchev and Razlog *kaba*. But whenever he compares them, there emerge the nuances of this notion *kaba* and even a new term of the type of *zurna*, typical of Razlog: “*Kaba* is deep. Complex deep – *yarim* (<Turkish ‘half) *kaba*. Complex *kaba*. *Yarim kaba* is a *kaval zurna*, like a *kaval* the music comes lower” [АИФ, I, № 100, с. 34]. In the particular case *yarim kaba* can be interpreted as a half-*kaba zurna*. *Yarimkaba zurna* (from 480 to 540 mm in size) is one of the four types of Macedonia *zurnas*. It can be seen in the areas of Skopje, Strumitsa, Radovich, etc. [Линин, 1986:106-108]. When a *zurnaci* from Razlog compares the *zurnas* from Gotse Delchev to those from Razlog he defines the first like: “*asil* (Turkish “essential, real”) Turkish – they are of richer sound and have a bigger voice” [АИФ, I, № 100, с. 84].

But in size and sounding, the *zurnas* are different in their appearance and decoration. The *zurnas* from Petrich and Razlog we have studied have neither incrustations of bones nor metal casing. The *zurnas* from Gotse Delchev have three metal made of tin, brass or aluminum rings on their corpus. The brim of the *shator* might also be put in metal casing. The musicians call them metal bracelets and explain their being put “to prevent the *zurna* from crazing” and “for a decoration” in the same time [АИФ, I, № 100, с. 6].

Quite often the *zurnacies* describe the specific features of their instrument comparing it to another one – opposing it to the instruments from other regions or to the *zurnas* of his clan to others from the same region.

For a *zurnaci* from Razlog, who prefers the old local *kaba-zurnas*, those from Petrich, which are fashionable at the moment, are lighter and easier: “Those *zurnas* are lighter than these ones. Ours are heavier. They aren’t weighing much. Their *piskas* are very firm. They’re harder to blow, that’s why” [И.С., p.46-47].

Describing the *zurnas* of his clan a player from Petrich says: “Principally the *zurnas* are very different. I don’t see any other *zurnas* being in our tone, no. They’re much slender, more *dzhura*. Higher. Our *zurnas* are the most *kaba* for our region. And we are making them most *kaba*. While they’re making the hole closer, to be higher, them the other colleagues. The closer the hole and the shorter the *zurna*, the higher tone. It is not that sweet as ours” [С.К., 10/2001, p.41].