

the instruments from Gotse Delchev have all finger holes of the same diameter.

The “opening of the *zurna*” like the choice of the wood, its shaping on the lathe and the channel drilling is a very “fine, very complicated job”. No one but the very musician is able to feel and decide about the size of the finger holes and the distance between them. The non-tempered sounding is achieved by skilful fingering, i.e. half-closing the holes. *Zurnacies* confess of spoiling up to ten “preperatives” before hitting the good *zurna*.

The devils’s holes (*deshnitsi*, *dushnitsi*, *glashnitsi*, *pomoshtnitsi*) are of the least number on the *zurnas* from Gotse Delchev and most on those from Petrich – up to 9. The musicians say that the number of the *deshnitsi* depends on the size of the *zurna*. But the devil holes are less on Razlog *zurnas* that are bigger than the instruments from Petrich. A *zurnaci* from Razlog tells that *glashnitsi*’s drilling goes with the drilling of the finger holes: “when the tone of the hole doesn’t correspond, we open here posterior” [M.K., p.27].

There is information on the impregnation of *zurnas* and pipes with olive oil when they are made in Macedonia [Цимревски, 2000:40]. The oil is used to protect the wood, to homogenize the layers and to prolong the life of the instrument. Moreover it polishes its corpus and gives it a nicer colour. We have registered such practice of making and maintaining the *zurnas* during our field research in Southwest Bulgaria.

### ***Muffle (bashlik)***

As a rule the *bashlik* is made of the same wood as the corpus of the *zurna* but there are cases when the two parts are of different material – for example the *zurna* of Iliya Zangov from Razlog is of walnut while its *bashlik* is made of juniper (*ovina*).

The *zurnas* from Gotse Delchev have a rounded upper section of the *bashlik* – it is more domed in the middle around the bore. The muffle of the Petrich *zurnas* is flat on the top.

This part of the instrument like its corpus is turned on a lathe by a specialist. Then the master “opens the *bashlik*” – enlarging the bore, smoothes the angles with a pocket knife. It must fit tight when inserted into the corpus of the *zurna*: “it mustn’t be loose, ‘cuz it starts to burst, begins to breath and doesn’t play” [Д.К., 10/2001, p.44]. The upper bore of the *bashlik* should correspond exactly to the size of the *kanel* to be inserted into it. The latter should also fit perfectly. The *zurnacies* call a “nest” the place wherein the *kanel* with the *piska* is put. “The birdy” they call the small threshold upon which steps the lower part of the *kanel* [АИФ, I, № 100, с. 3].

The *bashlik* is wound with threads in order to cling close to the opening of the corpus. The same is done with the *kanel* – “to be fitting well, not to be loose”. It can be put “to swell” in water. There is also information on burning the *bashlik* aiming at its fitting to the *zurna* [АИФ, I, № 100, с. 3].

### ***Metal staple (kanel, kalem, mednik)***

The metal of the staple is brass. Copper was used in the past therefore is the name *mednik* (copper “мед” in the Slavonic languages). The function of this part is to connect the reed (*piska*) with the *zurna*. The reed is attached to its upper part, its lower section is inserted into the *bashlik*. The *zurnacies* call the set *kanel* (*kalem*, *mednik*) with a *piska* – *piskun*.

The form and the position of the *kanel* in the instruments from Petrich are different from those of the *zurnas* from Gotse Delchev. The latter have a metal (brass or alpaca)