

practice even in Thracian times [Качулев, 1965:64; Качулев, 1956:215, 218]. The studies mentioned pour light over the manufacturing of such folk instruments by professional masters: *kavals*, pipes, double pipes (*dvojanki*), bagpipes; even about a settlement of such a practice – the *svirkarstvo*. To our knowledge none of the publications on the manufacturing of Bulgarian traditional instruments gives information on the production of *zurnas*.

There is such a practice as a specific craft and a masters' guild in the Macedonian town Prilep. The trade of *zurna*-bagpipe making called at the end of the 19<sup>th</sup> century *chekrechijski* (<Turkish *cark* – machine wheel, lathe). Several clans from Prilep have been in the trade. One of them are the Surlidzhiovtsi<sup>5</sup>. The masters under question are said to have had work shops and shops at the town market place. The masters are the fifth generation in the trade which has been in the clan since the 20<sup>th</sup> century. They have made *kavals*, *duduks*, bagpipes and *zurnas* on their manually driven lathes “*chekreks*” and *matkaps*, screws, knives and other special tools [Кличкова, 1964].

The archive materials evidence that in the first half of the last century there used to be several masters of *zurnas*. Ahmed Latifov used to produce entirely the *zurnas* in Gotse Delchev [АИИ БАН, Папка 265/№4757]. At that time the best master of *zurnas* in Petrich used to be grandfather Valcho but *zurnas* were also imported from Turkey like the *zurna* of the famous then Kurta *zurnaci* which was brought from Istanbul and called *Stambolijka* [Д.К., 10/2001, p.49].

In the second half of 20<sup>th</sup> century the masters turn on the lathe only the *zurna* and the *bashlik* and drill only the bore. The *zurnacies* shape and smooth the bore, ream the finger holes, make the *kanel* and the *piskas*; open and try (accord) the sound of the *zurna*. Masters who have specialized in the shaping of the corpus are grandfather Runka (deceased for several years) and the carpenter Itso Mezeto from Razlog; Kostadin Bulakiev from Sandanski; Stancho Stoilov from Sofia. Today there are also masters who manufacture the whole instrument. Usually they are *zurnacies* as well. The most famous in the region of Gotse Delchev is Sali from the village Dolno Dryanovo. He died earlier this year. Kurta Demirov makes Petrich *zurnas* [Д.К., 10/2001, p.47-49; Б., p.7; М.К., p.26]. Not all *zurnacies* are able to complete a *zurna* – in Petrich the best experts are Selim Demirov and Samir Kurtov (Kراسي) from Kavrakirovo, who “open” *zurnas* for them and for other players as well. Such an expert in Razlog is Mancho Kamburov [К.Б., p.4, 6].

The *zurnacies* from Gotse Delchev tell about the master Sali from the village Dolno Dryanovo. He used to carve everything – the *bashlik* was whittled with a knife, then using several screws he drilled the bore into to corpus fixing it with a vice. The *kalem* was made of yellow metal. He used to drill the finger holes keeping the measures from the pattern. His being a *zurnaci* himself allowed him tuning the instrument and judging whether it has turned out a good one. Those considered a failure (due to unsuitable material or mistakes in the manufacturing process) he threw away. His son is said to have kept the tools after the master's death but the players do not consider him of his late father's class [Ч., p.7-8; Ю., p.19-20].

The master of *zurnas* from Sandanski Kostadin Bulakiev (Bay Dincho) has inherited the craft by the family – his grandfather and father used to be carpenters. His grandfather and father Iliya Bulakiev used to make casks as well as doors and window frames. Their trade also included the manufacture of *gadulkas*, *tambouras* and *zurnas*. At that time they were the only masters in Sandanski. The masters in Petrich were other people. All of them