

were Bulgarians. The master remembers that fifty or sixty years ago the turning on of *zurnas* went on a *chark* – an old lathe for wood: “Then our lathe was foot driven. There was a *zurnaci* from Dzhigurovo. He was driving, my father was turning on and at the end they’d do something wrong, the *zurnaci* would say: ‘master it went bosh (<Turkish “empty”)’”. So they would start again. It is a hard business foot driving to turn on the wood. Now we’ve got the electric engines at least, it’s more different!” [K.B., p.7].

Bulakiev is retired. His main job is another one – he has a small grocery. Making music instruments, he says, it is a hobby, not a profession. He had not meant to go into the business but began when his father died and there were uncompleted orders. According to him he is the only master in the Strouma river valley. There is nobody else in the regions of Petrich, Sandanski, Bansko, Razlog. He has heard of a master in the region of Gotse Delchev but does know him and has not got orders placed by musician from those places. His customers are from Kavrakirovo, Petrich, Mikrevo, Razlog. He describes the recent characteristics of the manufacturing process with regard of his experience. The material is provided by the players – a block of walnut or cherry, more rarely apricot (“it’s a bit in deficit”). They provide the measures of the desired *zurna*. He turns the corpus of the instrument on the lathe as well as the *bashlik* which is also from walnut or cherry. This master works on a carpenter’s lathe of the old models. After that he smoothes the corpus rubbing it with glass paper. Not all the wood is suitable for a pipe. Often the material is not dry enough or has not been stored properly, therefore it crazes. “Often it’s warm eaten”. The orders placed are not much ten or fifteen per year. He has made *zurnas* for Turkey, Greece, Yugoslavia ordered by Bulgarian *zurnacies* for resale. Those for Turkey were smaller with another shape – “their funnel is broader”. He made longer *zurnas* about 550 mm for Yugoslavia. Most orders are for Petrich *zurnas* long between 380 and 450 mm [K.B., p.1-8].

The materials from the field research and other publications have shown that in the past the *zurnas* were manufactured manually “with primitive turner’s tools” – wooden clamp, ordinary augers, foot or hand driven lathes. The first stage – the shaping of the instrument – is the priority of masters while the second – the smoothing and precision of the bore, the drilling of the finger holes, smoothing and impregnation of the *zurna*, as well as the making of *kalems* and *piskas*, is trusted to some players. Most probably that both the usage of the *zurna* and its manufacturing used to be active practices in this part of the country. Today the functional fields of the *zurna* are being changing and narrowing which leads to narrowing of the trade of its production. The present day masters make *zurnas* more like a hobby since this craft does not pay enough. There is not enough information whether their ancestors could make their living manufacturing *zurnas*. However, it is known that *svirkarstvo* used to be a “home trade”, “poor-man’s trade” run by the masters without the help of assistants and apprentices. It was run went with some other job or small business [Качулев, 1956:218].

CAPACITIES OF THE MUSICAL INSTRUMENT

/TONE VOLUME, SOUND ARRANGEMENT, TECHNIQUE OF PLAYING, APPLICATURE/

It was mentioned above that regardless to the excellent material and manufacture, the *zurna* has not the qualities of a good instrument, if not played regularly. The *zurnacies* state that only being played an instrument can reveal its abilities: “By the time it has not