

over the finger holes while with the other closes the *shator*. The musicians explain it as needed “to hear more clearly”, “the sound should come my way, to hear better” [A.C., p.40].

The masterful performance requires complex abilities. The skill to combine and synchronize the proper breathing, the appropriate position of the lips and the tongue with the manual technique yields into a good command of the instrument, i.e. into the production of nice music. The components of the performers’ technique dressed in musicians’ terms leap out in a conversation between three *zurnacies* who were provoked to characterize the maestro:

S. K. – The breathing, the *abuzhirovka* is a great thing.

L. F. – It also comes from that – you must have a good finger as well.

D. K. – The *parmak*’s a very important thing. You see now my younger son has a very nice *parmak*. Tak-tak – to respond. The finger and the tongue. He knocks better the tongue and the fingers from me and from Samir. And he knocks them better, he pronounces better.

S. K. – Though he pronounces better, he’s slow. Not in rapidness. With us – that’s our trick.

D. K. – My question is that he’s telling better. He’s playing more neatly.

S. K. – Come on, plays neatly! And let him play neatly and fast.

D. K. – That’s very important – the tongue and fingers to knock the same. My brother Shein was like that [Д.К., С.К., Л.Ф., 10/2001, p.53-54].

The musical capacities of the *zurna* can be entirely exposed only in connection with the musician and the performance contexts which will be discussed in detail in the following chapters.

## THE TAPAN

The *zurnaci* formations from Southwest Bulgaria differ in the kind and number of the *zurnas* they consist of. What makes them alike is the inevitable *tapan*. It is only natural that one of names of these formations is “the *tapans*”, “the *tapans* play”, “comes the *topans*” is met all over the geographic region Macedonia (the Pirin region inclusive).

The *tapan* belongs to the group of membranophone instruments. They are hit indirectly, having two usable membranes of circle form made of skin, cylindrical shape of the corpus made of wood and two wooden sticks [Атанасов, 1977:77] (systematic No 211.212.1 according to the system of Hornbostel and Sachs) [Хорнбостель & Закс, 1987:245].

The instrument in Bulgaria is called *tapan*, *topan*, *tupan*, *daul*, *dabuan*, *tabuan*. The hook like big stick is called *kiyak*, *tokmak*; while the small is – *prachka*, *klechka* (a simple stick). The wooden corpus is called *obrach* (hoop) *ramka* (frame), *kasnak*. The membranes are *kozhi* (skins). Once the frame used to be made of a tree trunk with a large cavity or the trunk was hollowed, later on they began using old sieves and riddles for the purpose. The most common material for the corpus is walnut, the membranes are of sheep, goat, cattle or dog skin, especially tanned. The skins are tightened over both sides of the corpus and fasten by wooden hoops. Hemp ropes (*varvi*, *sidzhimki*) are keeping the hoops and the skins fastened. The *tapans* met in Bulgaria are from 500 to 900 mm in diameter. The largest are typical of the Pirin region. The *tapan* is an instrument used