

There are special *zurnaci* pieces where the *tapanci* plays only with the stick and with hands. They call this pieces *nebet* – mealtime music which the players can also perform sitting. The *tapanci* just knocks on one of the membranes.

The old “old time’s” *tapans* are hardly used in the contemporary *zurnaci-tapanci* formations. However, there is information about them in the memories of the musicians who used to manufacture them by themselves: “The old are handmade. We, ourselves used to make them” [Ю., p.26]. Even now there are musicians who make the *tapans*. They are for export. The musicians sell them to foreigners or manufacture them upon the orders of their colleagues musicians from Greece and Macedonia. A player from Petrich tells how *zurnacies* from the region of Drama, Greece came to visit him: “Fifteen days ago they’re here. They wanted *daul* – *topan* with *sizims*, skins to make to it. And run home. Now after five days they’ll come for the *topan*” [С.Д., 02/2001, p.5].

Our field research provided pieces of information about the traditional manufacturing of the *tapan* by hollowing a tree trunk or boiling a tree which is then bent by a steam-roller. The latter technology is typical of Macedonia and Turkey [Picken, 1975:68-69, Линин 1986:30]. Ivan Kachulev registered in the 1960-s the existence of the traditional technology. The *kasnak* is made of a whole trunk of walnut tree. They make the *tapans* this way in the village Teshevo wherefrom the players from Gotse Delchev purchased the instruments. The skin on the right side whereat the *tokmak* strikes is from a ram, that whereat the *chibuk* goes is one of a sheep. The *tapancies* wet the tanned skin in water. They take the measure on the *chumber*, cut it, then wrap it over the *chumbers* and fasten it over the *kasnak* with a rope [АИИ БАН, Папка 265/№4757]. *Zurnacies* from Petrich remembered how they used to make the *daul* in the past days: “Every *tapanci* used to make them by himself. They’d go and take plywood or walnut wood – a walnut plank about 30 cm thick and 60 cm wide. The nice *tapans* have been of walnut. And go and put it into warm water and try to bend it. And even there was one, the round was very rare, most of them’re mis-shaped, since there didn’t use to be a press then to bring it round like those the modern *tapans*. Simply the people used to have quite hard times. And with ropes, sheep skins, this and that, the rope they tightened with their teeth. Even when a skin cracks they’d slay some lamb or sheep... All night the *tapanci*’ll tan the wool and he’ll put it, till it’ll be the needed... All night that’s his business... Only from sheep. There is one thinner and one thicker. The thing which is for the *tokmak* – it’s thicker. That one the thinner should be from a year old lamb. (It gives a different voice?) Well, it gives a higher tone, it’s supposed to respond to the stick, isn’t it. When it comes ‘dum-taka-ka-ka-ka’. It must respond. Not ‘klyan-klyan’... [Д.К., 10/2001, p.50-51].

A *zurnaci* who manufactures *tapans* by himself tells of his own technology of making “old time” *tapans*: “Let’s say there are such wooden barrels. It’s cut into two. You measure about a span like that. The hoop’s put inside. Outside you put again a hoop. And with thin sticks you wrap this hook with the skin. It’s wrapped and inserted into the *tapan*. Left to dry this way. *Sidzhimi* are driven. The skins are from sheep. And from rams” [Ч., p.10]. Such a drum is about 500 mm in diameter, the corpus is about 350 mm high.

The *zurnacies* state that old *tapans* differ from the modern ones: “the old ones used to give another tone” [АИФ, I, № 100, с. 10]. Characterizing the acoustics of the old instruments they say: “They have nicer, softer tones” [АИФ, I, № 100, с. 10]; “The old *tapans* used to play more openly. Nice. Let say the more open striking isn’t like today’s. When you strike one skin the other continues. While you bang these plastics, bang them – but