

there's no continuing voice. It cannot reflect. In the past it reflected like an echo am-am. Like an echo!" [Ч., p.11]; "When the *tapan* is bigger and is heard stronger, it plays more" [Б., p.17].

These days the *zurnaci* formations prefer new makes of *tapans* which they purchase from the shops (industrial products, plastic). A player from Razlog who began his career on an "old *tapan* with ropes" compares it to the modern ones, which he favours: "Now when such *plastici* came out, they are strong, very. The smaller, the new one, gives a nicer, a more splendid sound" [Б., p.17]. The father in a family *zurnaci* formation can make old *tapans*. But the son uses an industrial one of the new. When asked what makes the new *tapans* better than the old one they answered like that: "'cuz these here are lighter", "the plastics withstands everything", "when it's rainy weather the old one loses its voice, with these it's the same rain or not rain". The old *tapan* has only one advantage to the new instrument: "the old is nicer in the voice, this one is lighter for quiet music" [М.Ю., Ю., p.26].

Despite of the abundance of innovations the *tapan* has preserved its traditional role in *zurnaci* formations. As a rule a formation consists of to or three *zurnacies* and a *tapanci*, but there are cases (weddings, *sünnet*s of rich families) when there are two, three or four *zurnas* and the same number of *tapans*. Whenever during our field research we would like to record *zurnaci* music, the *zurnacies* would refuse to play without a *tapanci*. Only after insisting on their playing alone and explaining that we would like to have the essential melody of an old song or the neat voice of their instrument, the musicians would consent warning that their music cannot be the one that should be without the *tapan*. Because as one of the best *zurnaci* maestro has put it: "I can't play alone. The *tact*'s being lost. Without a *tact* I can't perform alone. I'd start a melody but if there's nobody to hold the rhythm for me, I can't do it" [АИФ, I, № 100, c. 14]. The *tapan* is the warp of the specific texture of the richly patterned *zurnaci* music.

TRANSFORMATION PHENOMENA AFFECTING THE ZURNAS AND TAPANS

During the field research we have noticed that the state of the music instrument we have been studying are affected by new phenomena, processes and tendencies connected with the material, manufacturing and playing of the instruments.

The old natural materials wood, reed, animal skins, cotton wool threads are being replaced by new ones. The *zurnacies* have been offered plastic mouthpieces. The plastics have become an additional attribute of the *zurnas*. We have seen *zurnas* whose *bashlik* is stuck to the instrument by means of a scotch tape instead of being wound in threads to fit perfectly into the corpus. There are many stickers over the *zurnas*. The construction has been repaired by epoxy resin. The plastic garments replace the old silver ones over the *caprazi*. But the plastics in the *tapans* are the most invasive. Today one could hardly meet an old *tapan* made of wood and skin. The young musicians prefer "plastic" *tapans* whose membranes are of synthetic materials.

As far the technology is concerned the handy craft is replaced by machine run procedures: the lathes are driven by electric engines. Almost nobody makes an entire *tapan*. But if he does, the instrument is for export, chiefly to Greece. The *tapancies* purchase industrially produced items whose membrane is easy to change when necessary. We have seen