

how instead of using the typical of the Gotse Delchev region large *tapan*, the musicians play on a cylinder drum (one of the percussion set used by the rock musicians and wedding orchestra). The *tapan* of a musician from Petrich has a plastic membrane probably from an advertising board of Coca-Cola.

There have been attempts to create new instruments on the *zurna* principle. So that the sounding of *kaba zurna* – a very popular characteristic of wedding music – can be achieved, a clarinetist demonstrated his invention at the music competition Stambolovo'94. The *zurna* invented is about 300 mm long, having the mouthpiece of a clarinet, corpus of a plastic roll and a metal funnel like opening. There is a vice versa tendency – young *zurnacies* have been experimenting to supply the *zurna* with a flapping mechanism (keys).

There are changes in the various in size and construction *zurnas* from the Pirin region. The characteristic local classification of Gotse Delchev Razlog and Petrich *zurna* has become arbitrary. The big *zurna* from Razlog is met more rarely with the establishment of the small Petrich. Petrich *zurnas* are fashionable and demanded as providing the musicians with greater possibility to demonstrate technical virtuosity. They state that this *zurna* allows playing any repertoire of fashionable music – from the world hits like *Lambada* and *Maccarena*, through the common Bulgarian sounds of the wedding orchestras (the repertoire of the young *zurnacies* include virtuous performances which they call “the Thracian” “the Graovo’s”) to the all-Balkan fashionable ethnopop music.

Untypical in number and composition *zurnaci* formations are also met: A group from Razlog consists of a maestro playing a Petrich *zurna*, his *glashnik* is on a Razlog long instrument and two *tapanacies*; a group from Petrich is of a *zurnaci* maestro, two *glashniks* and a tarabouka player; even a tavern orchestra with amplified instruments has *zurnas* as well.

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When does the *zurna* respond to the music and the musician? And if it does not respond – what is the reason? The answer of a *zurnaci* from Petrich is: “When it’s playing nicely”. He “feels” the nice *zurna* on its “tone” judges whether it “has a honey voice”. The check is by means of the “technique” – by the so called *avarations* for trying the instrument which reveal the possibilities to play the pure tones, to make the transfers from the octaves via different fingerings and mouth techniques for playing difficult passages. The *zurna* does not “respond” having the following defects of the material or the production: “The wood’s not good, it’s not forced, if the bore inside’s not precise. And becomes faulty. It gives the tone but very hard. To the *bashlik* also and to that the last – the *piska*. Having not a nice *piska*, no matter how nice the *bashlik* is, the *zurna*, *kanel* – you cannot play without problems” [C.K., 10/2001, p.42].

Regardless to the good material and skillful product the *zurna* loses its quality of good instrument without being played regularly. The *zurnacies* state that newly developed *zurna* like the one that has not been played for a long time should be played up, so that it could show its capacities.

¹ The dialect word of sycamore tree.

² A legendary Bulgarian football player, who died in a car accident in 1971, aged 31.