

it's done. Chain breathing – it's very simple. Lyubcho made an easy *piska* for me, a soft one. It was OK at once. I'd tried with bottles, with a straw. But the blow's not the same. By the time you feel it – sometimes you lose it, then it comes back. Having used to it – there're no problems. It's easy to play then. Otherwise it's hard to withstand up to the end of the phrase, for example. It's the inner pressure, the eyes, and..."

Presently I. I. plays the *zurna* as a maestro. He is still visiting Kavrakirovo and Petrich, to meet the local *zurnacies* and learn from them. He has also recorded the *zurnaci* accompaniment of the part of the music to the spectacle Two Worlds. Being a choreographer he supervises a dance ensemble of university students. He applies his *zurnaci* skills while working there:

"It's me the chief supervisor, a musician, a leader of the orchestra – everything. Only *zurnas*, mate. Two hours. (Who plays with you? Have you got a *glashnik*?) I play, who else. I have no *glashnik*. I've got a *tapanci*. (What do the students study?) All kinds of things. Those; if you make them dance *rachenitsa*, they cannot dance it. But let's say *Eski Drama*, they know it. Those like *Dajchovoto*, there's nothing like that, mate. I've taught them just this. Only those from the Aegean region, down there, from Demir Hisar..." [H.H., p.2-6].

A local non-government activist gave the idea to teach the Roma children from the neighbourhood in the village Marchevo, Gotse Delchev region. The village school has a facultative *zurnaci* school where the teacher is a young *zurnaci* from Debre. The musical instruments are ordered with a master in Dolno Dryanovo (III., p.7]. The children do not come from musicians' families. Their band is of the so-called "naked Gypsies" who make their living by picking up herbs and mushrooms. The idea belongs to a Bulgarian Muslim (*Pomak*) who highly praises the *zurna* and regards it as an ethnic and confessional identity marker.

Media

The presence of *zurnaci* music in Bulgarian films is first of all that of sonic and visual marker of the Turkish and Oriental. Film scripts connected with the Ottoman reign, e.g. the serial film "Kapitan Petko vojvoda" (The Riot Leader Captain Petko), the suppress of the April Uprising (in the film Under the Yoke) and the history of the period during the Ottoman period in general have usually been illustrated musically by *zurnacies* from the Gotse Delchev region. Probably it is due to the fact that their *zurnas* sound like the Turkish ones. *Zurnacies* and *tapancies* from Gotse Delchev, Hadzhidimovo and Dabnitsa have been in the casts of the films Kapitan Petko Vojvoda, Measure for Measure, Gori, gori oganche (Burn Little Flame, Burn), etc. Our informants Akif and Mustafa Sarachevi, Mustafa Mahmud, Abdul Madzhirov remember that the old *zurnacies* Alish and Amed (Ahmed Zurnadzhiev) have played with them in the films mentioned. Four groups of two *zurnacies* and two *tapancies*, in total 16 musicians played in Kapitan Petko Vojvoda [M.C., M.M., p.31].

The *zurnacies* from Gotse Delchev have participated foreign film productions as well. The nephew of Ahmed Zurnadzhiev – Abdul Madzhirov tells about it. "In '62 or '63 I was at a summer camp from the school. There is place here called Papaz Cheir. Came Germans to shoot a film. Well, but one of their *tapancies* whom they'd started with, fled, and came home here. And there's nobody to knock the *tapan* there. And this *zurnaci* – Ahmed Zurnadzhiev, he knows I'm camping. I'm a kid but I'm knocking the *tapan*. Tells