

he, Run to the camp, there we're taking a kid to knock the *tapan*. There're two rail carts with cranes that shoot us (probably camera, farts – n.a.). There came a magazine in '68 and we saw ourselves [A.M., p.28].

As far as recording at the radio and Balkanton is concerned, there appear the *zurnacies* from Petrich. It might be on account of the specific sound of their *zurnas*, of the repertoire, of the biographies and presentations of the musicians being connected predominantly with Bulgarian folk music. Shein Kurtov and Demko Kurtov have recordings for the BNR [Д.К., 10/2001, p.14-15]. The piece *Bavna melodia i horo* (A slow melody and a *horo*) performed by a *zurnaci* formation is in Bulgarian Music Folklore –1 /Pirin, Middle West Bulgaria and Thracia/. It is a collection album of Balkanton issued on a gramophone record and on a CD in 1986 and 1990, respectively [D.1]. The booklet does not give information about the performers but it has been found out that they are the band of Shein Kurtov. The great master had made his own version of *Eski mangusar*, called by the *zurnaices* the heaviest and most beautiful *horo*. He has kept the division into a slow and fast part, but to the three constructive elements played in a certain succession he has had a creative approach. The *horo* has been tuned from a dance instrumental melody into a concert piece. The characteristic style of the Maestro is recognized by the rich ornaments, the pure production of the tones, the completed phrases and the creative virtuosity. The piece is a good illustration of both the individual style of the Maestro – a representative of the Petrich *zurnaci* style – and of the change noticed in the performance of the *zurnacies* after their departure from the local environment and the schooling at the Ensembles.

The discography of Bulgarian *zurnaci* music is not rich.

In 1996 the Biserovs Sisters and a *zurnaci* band from the village Kavrakirovo (Yashar Chilikov – first *zurna*, Sali Chilikov – second *zurna* and Esref Mustafov – a *tapançi*), recorded in Sofia a joint album issued by Balkanton [D.10]. The album "Diloto" is in the form of an audio cassette and comprises 10 songs and 3 instrumental pieces: *Gajda avasi*, *Köcek* and *Racenitsa*. The combination of women's singing and *zurnaci* music is something novel, unfamiliar to the tradition. According to Mitra Biserova the idea of such an album came up to her and her sisters in their search of new means to impress the Western audience with. Then they remembered the effect produced by the *zurnas* from Petrich at the wedding of their brother in the village Levunovo, Sandanski region [M.Б., p.2].

The "VVD Rujchev" Recording House in Blagoevgrad made the first attempt to record and issue in a series of cassette albums the traditional repertoire of Petrich *zurnacies*. The albums are called "Selim: the best *zurna*", parts 1,2 and 3 [D.7, D.8, D.9]. The cassettes contain totally 43 performances of the *zurnaci* band from Kavrakirovo, Petrich region. The paper cover of the cassettes mentions only the name of the maestro Selim Demirov, but judging by the photo he's playing with the *zurnaci* Lyuben Fetov and the *tapançi* Esref Mustafov. The music recorded is of old ritual melodies, heavy men's dances from the Lower Strouma Riva valley, moderate and fast men's Serbian and four tact *horos*.

Recorded and issued, the *zurnaci* music illustrates two tendencies (called arbitrarily commercial and ideological) of its contemporary reproduction. Being in different interrelations these two tendencies do not exist separately in the particular music. In the album of the Biserovs Sisters which is addressed to the foreign audience (the title of the albums is written specially in English for the case) dominates the commercial element. Incompatible in the tradition women's singing and *zurnacies'* playing have been combined. The songs