

in quantity allowing to choose material for the corpus from the heart of the wooden block [Б., p.8]. Some craftsmen and *zurnacies* used to choose the wood while being still on the living tree. A *zurnaci* from Gotse Delchev says that it is well to have a tree grown in the sun: "Any wood can't give a sound. The clearest sound – the wood must be at a sunny place. When the tree's in the shade it hasn't nice sound. This has been recommended to me by Sali from Dolno Dryanovo, the master" (Ю., p.20]. Today they do not cut the whole tree "since it isn't withered" but prefer dry material, found and chosen in the workshops of carpenters" [Б., p.8].

The information about the choice of the material that a *zurnaci* from Petrich provided is different. He says that the preferred material is the apricot. The tree should be five or six years old with a thick trunk – "to be split into two or into four parts". Unlike the player from Razlog the one from Petrich claims that "the pith should be avoided since it crazes". Therefore the log is split into two or four, to avoid the presence of the pith in the block needed to make the *zurna* [Д.К., 10/2201, p.48]. The scientific publications give detailed information about the procession of the wood for pipes. The tree trunk is cut into logs, split into two, and then into smaller blocks. The pith is separated from these block, because: 'the pipes don't come from the block, it crazes' [Качулев, 1956:223].

The players share the opinion of the cherry *zurnas* that have a "more *kaba*" sound, blowing into it is light, the tone produced is strong and powerful, but their life is short. A *zurnaci* from Petrich remembers of having possessed a cherry "terrific" *zurna* that lasted only ten years having caught mould.

The musicians quote different age of the *zurna*. Some *zurnas* turn bad in two or three years, while there are such enduring fifty or sixty years. The *zurnas* inherited from their grandfathers are told to be made of boxwood, apricot and pear wood.

Having been chosen the wood is cut into blocks and left to dry out of sunlight for a long time; "six or seven years" in "a basement or something like that" [С.К., 10/2001, p.49].

The dry wood block is chiseled and shaped – in the past manually, now on a carpenter's lathe. The corpus outside and inside is turned on the lathe. The profile of the *shator* is shaped from a small conic block using glass paper. Glass paper is used to shape the inside channel which according to the *zurnacies* from Petrich should have the shape of "two opposite cones". This part of the work is the priority of craftsmen owing the required tools. It is said that in the past some craftsmen used to execute all the operation manually – cleaning the block, chiseling the outer shape of the corpus, drilling the inside hole with a *matkap* (a long augur) and only then putting the *zurna* on a *chark* (foot or water driven lathe) in order to shape the "hat" (the bell of the corpus) [Кличкова, 1964:780]

The operation that follows is drilling the finger holes. Today it is usually done by the very musicians. Some make them using red-hot iron (a nail or armature). But there is an opinion of burning the wood this way and the *zurna* turns bad in a couple of years. Therefore they "open" the *zurna*, at first making the finger holes by a very thin drill. After that the hole with special "irons" is gradually enlarge: "After this drill I've got an iron, larger, but it's sharpened in order to get into. Next with a broader iron" [С.К., 10/2001, p.41]. The drilling of the finger holes might follow a ready pattern or be done after a preliminary measurements for fixing the distance between them. The finger holes are drilled only into dry wood "cause when row, the wood crazes". The *zurnas* from Petrich and Razlog have finger holes of different diameter increasing from the first to the seventh;