

disk (of about 20 mm in diameter) permanently soldered to their *kanel* acting as a support. The *zurnas* from Petrich do not have such a disk. The *mednik* of the Gotse Delchev *zurnas* is placed higher than the *bashlik*, while that of the Petrich ones is inserted into the *bashlik*. Therefore the Petrich *zurna* has a higher tone.

The *kanel* is made by professional tinkers or by the very *zurnacies*. The tinkers make the *mednik* upon a special order so that it could fit the *zurna*. "I've got one man who makes them. I give him another form to look at. He's a tinker by trade, a master" – says a *zurnaci* from Razlog [Б., p.8]. When the *zurnacies* make the *kalems* themselves they provide the material on their own: "I acquire the brass from the plants in bands. Or from people, from such tinkers". The brass disk is wrapped like a funnel. This operation requires a skill needed to achieve the exact size and shape: "It's wrapped very hard. It's not because it's solid, but it's hard to wrap it. Not everyone could manage to wrap it this way" [C.K., 10/2001, p.40]. The ready *kanel* is wound in threads "not be loose, to be able to play – the threads give acoustic to the *zurna*" [АИФ, I, № 100, c. 4].

Double reed tongue (piska, piskalo, sipi, kamish)

The double tongue is made of reed (*trastka, shavar*). This part is made of the stable of the plant for the *zurnas* from Petrich while those from Gotse Delchev have them made of the roots. The Petrich *piskas* are narrower while those from Gotse Delchev are broader and harder.

The musician prepares the *piskas* by themselves. A *zurnaci* from Kavrakirovo says that he supplies the reeds from a place near Konomladi. The best season for the harvest is the spring (March, April), because after the winter colds and snows the reed is more moisture resistant, hence more suitable: "They're cut in spring – the reeds. Rains should hit, snows should hit, frosts – to burn this. This *piska* to be able to ferment. Taking and putting it here – not when you expose it to a bit of moisture to turn green and begin to leave air" [Д.К., 2001, p.34]. During the spring the *zurnaci* harvests "about 100 pieces", but not all of them turn successful: "these a hundred reed will give ten successful, the rest I throw them". If reed is good seven or eight *piskas* can be produced from a single stable, if not ten will be needed to make one *piska*. Asked how one can judge whether the reed is good or not for *piskas* the *zurnaci* explains: "It's obvious. We try them here. (I do not understand. What are the symptoms?) It shows by itself. It plays lightly and responds. If it does not respond and starts hissing like a snake – his-his – it's no good [Д.К., 10/2001].

A *zurnaci* from Razlog explains that the *piskas* are made of reed but better reed should be looked for and cut from that place. *Piskas* making according to him is a loitering job since it is not easy to find reed good for the purpose. Moreover, not everybody has the idea which material suits for good *piskas*. Suitable season for cutting the reed is winter: "When the cold sets in. When they are burnt by the cold then they become dry. And the *piskas* become better, when they've dried well" [Б., p.7].

The *piska* is called "*sipi*" (Turkish "pipe") and *kamish* (Turkish "reed") in the region of Gotse Delchev. The reed (*kamish*) grows in the swamps. The *zurnacies* take only the roots. They wet it and peel the outer part. Then remove the inside skin [АИИ БАН, Папка 265/№4757]. Our materials show that now the *piskas* in this region are made of the root of "wild reed". It should have the buds above, the material is cut when it "has something like a small broom". No matter the season. The players dig out "the veins" – the roots and dry them. When they are dry the needed part is cut, the outer and inner skins removed.