

The *piskas* are shaped by a pocket knife. The *zurnacies* from Gotse Delchev, Dabnitsa, Debren, Garmen cut their *piskas* from a place called Ormana along the Mesta River. The dried roots can be used in the course of several years to make *piskas* [Ч., p.8-9; Ю., p.20].

The *piskas* are usually made by a pocket knife. They “whittle the reed” and when it is soft they bend it: “I whittle and soften them, making them. There’s a shirty inside, this shirty is taken out” [Д.К., 10/2001, p.40]. Then comes the placing of the *piska* inside the *kanel*, called “tuning the *piska*” – the musician has to decide what part of it should be inserted into the *piskun*.

Before each performance and when necessary during it the *zurnacies* “open the *piska*” – it should be wetted in the mouth (the player says: “I kiss the *piska*”). If the *piskas* are closed, blocked, a stiletto (needle, clearer) repairs them, the tool is always at hand chained to the *caprazi*. The *zurnacies* say that the tone betrays the amortization of the *piska*; “if it doesn’t respond, the instrument’s no good – it might be the *piska*”. The Gotse Delchev musicians say that their *piskas* last longer – “if it’s a good one, may last a week, a month” [Ч., p.9]. According to the musicians from Petrich a *piska* will last up to 4 hour nonstop playing. Then if it is spoilage, it is thrown away, but can be also repaired. The players repair the *piskas* heating them [АИФ, I, № 100, c. 8]. We have seen them burning the end with a lit cigarette. Then the musician wets the *piska* in his mouth and tries it.

#### *Attributes (narida, aski, caprazi)*

The metal garment (*narida, aski, caprazi*) which the *zurnacies* put usually upon the left side of their bosoms or on the collars of their coats is compiled by the players. The basic element is a silver (alpaca) brooch with a number of chains attached. The spare *piskuns* (*piskas* into *medniks*) are hanging on some of them. The others are used to hang the stiletto, the metal needles or similar tools of bone or plastics (*shiltse, igla, chistalka*) with a sharp end for unblocking the *piskas*. Other garments depending on the taste and beliefs of the musicians are also a part of this decoration. Some of them consider the *aski* to be of utility function “a chain on which we hang the mouthpieces”. Others say the garments are of utility and magic function. The *zurnaci* I. S. from Gotse Delchev wears a blue stone on his *caprazi* to protect him from evil eyes, instead of a stiletto he uses a plastic little horn “for the job and beauty”. The *zurnaci* I. Z. from Razlog has but the two spare *kalems* four or five silver coins, a multi-colour shell and the photograph of Georgi Asparuhov<sup>2</sup> - Gundi and the emblem of FC Levski<sup>3</sup> in a blue plastic frame on his *narida*.

## MASTERS<sup>4</sup> OF ZURNAS

It is known that in traditional cultures the players make their musical instruments by themselves. This fact has been pointed at the different studies on the aerophones. The Greek traditional instruments, *zurnas* inclusive are produced by the very musicians or by craftsmen, masters of folk instruments. And a correlation between the manual production of the instruments and its non tempered music [Anoyanakis, 1979:27]. The situation in Southwest Bulgaria is analogous. The *zurnacies* entirely or partially make the instruments all by themselves. The studies on the Bulgarian wind wooden instruments and their production have shown that not musicians but masters – carpenters and coopers are involved in their manufacturing. The usage of a lathe to make aerophone instruments has been in