

feasting men with the ritual animal – the calf.

The study on the regional traditions in Kyustendil mentions family, all-village services and all-village *sabors* where musicians from Kyustendil played. This study describes the town *sabor* at Kadin Bridge held on Ascension Day. On the occasion, especially commissioned *zurnacies* and *tapancies* played [Пеев, 1991:68-69].

Timothy Rice, tracing the formation of the musical style of the bagpipe player Kostadin Varimezov, has described both his teachers and the music situation in the village of Gergebunar (now Rosenovo, Sredets region) during the 1930s. The author states that the Bulgarian village at that time was not a closed system with regard to the music tradition. It was due to the fact that the musicians used to exchange musical information via two routes: going out of the village and encountering music different from their local music practice; and when the musicians from other regions came to play at traditional fairs of the village. He quotes the memories of Varimezov who said that those used to be “Muslim Gypsies who were playing *zurna* and *tapan*”, accordion players, fair singers with their songbooks [Rice, 1994:50].

According to materials from field research carried out in the 1950-s and the memoirs of informants there were *zurnaci-tapanci* formations in Malko Tarnovo, the region of Tran, the Rhodopes [Качулев, 1953:218-219; Кацарова-Кукудова, 1957:316; Качулев, 1961:420; <http://musicart.imbm.bas.bg> – №9640-9643].

There is contemporary evidence of interesting situations when such music was performed beyond Southwest Bulgarian territory. V. K. remembered that in the 1940-s Roma – *zurnacies* and *köcecies* (women performing belly dances) used to be emblematic of the Turkish and Roma feasts in the region of Troyan. In the 1960-s the orchestra of *zurnacies* led the manifestation on May 1 in Smyadovo, Shumen district. L. B. says that there were *zurnacies* in the Roma neighbourhood of Pazardzhik. The local *zurnacies* were used to present the “Turkish presence” in the performance of the local amateur theater.

The zurna in Bulgarian Folklore texts

The *zurna* is a traditional instrument, which is met in folklore texts of songs, stories, legends and proverbs from different parts of the country.

A ritual song from the village of Pirin, Blagoevgrad district, sung when the *fargulitsa* (banner) for the wedding was prepared says that Nenjo went as *dever* (groom’s brother or first cousin) and when he entered Krushovo announced his arrival with music: “*tupaneto* began rattling / *kaba zurnas* began playing” [Кайфман, Манолов, No1074]. The *zurna* is being to the wedding in the song from Prilep entitled *Petre Voyvoda was getting married*. The recorder classified the song as “from family and social life”. Its main character gives a signal for the start of the feast when the bride arrives: “Strike you *zurnas*, *tapans*!” [Църнушанов, No353].

Zurnas and *zurnacies* are the main characters of humorous folk songs. Such a ritual song sung on *Babinden* from the village of Kornitsa, Gotse Delchev region, tells how nine grannies “dance *horo* and sing songs”. They dance to the music of “*dedo* (i.e. “old”) Vane with *tapane* / *dedo* Yakim the bagpiper / the lame Georgy a *zurnaci* [Кайфман, Манолов, No1069]. The *horo*-leading song recorded in Kilifarevo, Veliko Tarnovo district, an old man left his plough let the oxen go and went to the *horo*, because “on the village he might’ve heard a *tapan* / a *tapan* might’ve heard *zurnas* playing [Стоин, 1931, No2472]. As seen from the text the *zurnas* and the *tapan* are considered by the “folklore” man as a