

sign of a festive situation – the *horo* in the square. The evenness in the functioning *zurnaci-tapanci* formations with those of a bagpipe and *tapan* present at outdoors feasts like weddings and other great celebrations is proved by the fact that song above *An Old Man in the Horo* comes after the song wherein the character thinks he might have heard a bagpipe and *tapan* playing in the village.

A *horo*-leading song from the town of Malko Tarnovo Todorka was cheated and forced to convert to Islam. The latter act is accompanied by *zurnaci* music: “When Todorka’s changing her faith / nine *tapans* were playing / nine *zurnas* are playing / in order not be heard her voice playing” [Стоин, 1939, No155]. The nine *zurnas* and *tapans* playing can be interpreted not only in the practical plan – as music loud enough to drown the cries of the character. It could be seen as an ideologeme factor – a specially chosen accompaniment as a symbol of the “Turkish faith”. According to a Samokov song the instruments playing at the feast of *tsintsari* (Valachians) are a pipe and a *tapan* (see below the grounds to interpret them as synonymous to the *zurna* and *tapan*): “at Yankote’s the *tsintsarin* / a pipe shrill, a *tapan* banged / they started dancing small step *horo* / small step *horo* of Dupnitsa” [Стоин, 1975, No779].

The formation of *zurnas* and *tapans* is one of the symbols of traditional fairs in the Strandzha region. *Manolou and the citizens of Malko Tarnovo* – a song *na sovak* (a mealtime) – tells how the tradesmen at the fair are warned to give up expensive music while eating, drinking and dancing in order to avoid the high taxes: “Iljo shouldn’t bang the *tapan* / Manol shouldn’t play the *zurna* / Pesho shouldn’t lead the *horo* / he should put the *liras* (sterling gold coins) / the *liras* upon the forehead of the *zurnaci*”. Though the citizens (wealthy and poor) gathered and decided that they could not spend a “prominent day like Crnogorovo (Good Thursday)” without the *horo* and *zurna*: “We’ll pay the *vergi* (tax) / we’ll go again to the fair [Стоин, 1939, No254]. The text informs of the high fees demanded by the *zurnacies* who were also tipped by gluing money – *parsa* on their foreheads.

The balladic plot of the song *The traitor Mother-in-Law* from the region of Elena tells of a man coming home from the tavern with *zurlas* and *tapans*, with bagpipes and with violins (in variant B with *zurlas* and *tapans* and with four violins) but his sweetheart does not go out to meet him and therefore she was killed [Аранудов, 1913, No107 – variant A and B]. In a variant of the same song from the village of Mirkovo, Pirdop region, Trendafil returns from the tavern is with “two banging *tapans* / and three *zurnas* playing” [АИИ, панка 149, № 1807]. In a song sung at working-bees the *zurnas* are called pipes. Damjanka, tired of work, asleep and did not keep the promise to her husband Damjan to wait for him till the second rooster-crow. He came back with a procession: “three pipers playing to him / and three *tapans* were banging” the end is like in the previous song [Стоин, 1931, No1349]. This scene also shows that the *zurnas* were used to accompany the merry-making men after their parties at the taverns. Of course, the *zurnaci-tapanci* formations could be afforded by wealthy people (in the song above Damjan has a good number of assistants).

Though the name of the *zurna* is not mentioned, the *zurnaci* formation is hinted at in many folklore texts. Sometimes the folklore texts give it like – “the *zurnacies* came”, “pipes, *tabuans* (*tapans*)” “*tapani* and *surlas*” [Цепенков, 1998:80, 82, 85].

The texts of songs, especially those from the Pirin region and Middle West Bulgaria contain names of the musicians like *svirts*i (players) and of a formation *tapans* and *svirki*