

(pipes), *sfirki* (pipes), *tabuani*. There are several arguments allowing the presumption that these might be *zurnas* and *tapans*. Our field research in Southwest Bulgaria has shown that the *zurna* is called *svirka* and the *zurnacies* – *svirkari* [АИФ I, №100:1, 7, 34]. The texts of the songs mentioning *tapans* and *svirki* describe a Macedonian wedding where *zurnaci* are traditional. Moreover a pipe (shepherd's *svorche*, *pishtjalka*, *shupelka*, etc) would hardly be combined with a *tapan* that is too loud and would drown its voice. The identity of a pipe and *zurna* (*surla*) present in folk song texts directly proved by Marko Tsepenkov by means of the song he published. The epic song called *Dete oliverche* tells about sixty *dajkovtsi* (in the explanatory note he says that those were a group of musicians “*tapanari* with *surlas*” – p.407) whose instruments were called *surli* and *sfirki* [Цепенков, 1998, No161]. Last but not least come the *svirkas* from the texts of Southwest and Middle West Bulgaria as those from Vardar Macedonia. These *svirkas* differ from those in the texts from other parts of the country. A collection of “Folk Songs from Northwest Bulgaria” the *svirka* is mentioned many times but always by itself – without *tapans*. It always has the epithet “shepherd's”, “thin”, or “honey”. It is obvious the word is about shepherd's pipes, *duduks*, of the flute labial aerophones, not about *zurnas*.

The *horo*-leading song from the village of Igralishte, Sandanski region was a balladic plot – the motif of “funeral-wedding” – Yana was invited by her uncle to go to her brother's funeral like to a wedding. On her way home she guesses what might be case since there could be a wedding without “banging *tapans* / playing *svirkas*” [Кайфман, Тодоров, No999]. A love song from Gotse Delchev recorded from refugees from the village Plevnja Drama region in Greece; the playing of *tapans* and *svirkas* is the sign of the wedding – when the bride is taken out of her home⁶. The main character is sick of love because he heard the “knock of two *tapans* / and the playing of three *svirkas*” hence his sweetheart was wedding to another man [Кайфман, Тодоров, No1478]. In the 1850s a ritual wedding song was recorded in the village of Prosenic near Seres. According to its text *svirkas* and *tapans* begin to play at culmination of the wedding. [Веркович, No209]. The Miladinovi Brothers published in 1863 a sad song wherein the character arrives “with *svirts*i and *tapans* behind him / three curly *horos* in front of him” [Миладинови, No242]. The same collection contains a song about a diseased Dojchin who wants to be burred not with tears but with music – *svitsi*, *dabuani* that would play three days and nights like they do at a wedding [Миладинови, No88].

Usually the epic songs include the *zurnas* and *tapans* called “*svirkas* and *tupans*” in the narration about the hero's (*yunak's*) wedding. In a song from Razlog Marko⁷ invites “One hundred *kums*, a hundred relatives / and twelve *tapans* / and two *svirkas* voiceful”; in another variant the *svirkas* are two but the *tapans* – fifteen [Поманска, No174, 177]. An epic song from the Western Bulgarian lands Marko starts the wedding of his son: “Invited Marko / decorated relatives / invited Marko/ up to nine *tupans* / and twelve *svirkas* [Стоин, 1959, No542]. The *zurnas* and *tapans* mark the beginning of the wedding like a road and movement, they are the start of the wedding procession, when the wedding guests make their way to the bride's home and take her to the home of the groom. The *Dete Golomeshe* (The Child Bare Oak) song from the village of Djakovo, Dupnitsa region the start of the wedding procession is described as follows: “They gathered decorated⁸ relatives / and banged three pairs of *tupans* / and unfolded three silk banners / and took the way those decorated relatives” [Поманска, No377]. The same is the beginning of an epic wedding in a song from the Western Bulgarian parts and it was the prompt to the