

bride that they come to take her to her groom's home: "He invited up to nine *tupans* / he invited twelve *svirkas*. / And made their way on the wide fields / started banging the nine *tupans* / started playing the twelve *svirkas*" [Стоин, 1959, No398]. The wedding group of the groom Ognen Gardomasen (Firely Fearful) in a song from Prilep made his way to the bride's home like that: "And they stroke my dear, *sfir'ki, tabuani* / knocked, my dear, voices, marvelous / invited they decorated relatives / here they come over white roads [Цепенков, 1998, No172]. In the song from the region from Radomir Marko's men pretended to be a wedding so that they could cheat The Black Arap: "The rose white flags / stroke *svirkas* and *tupans* / so made their way on the dewy meadows [Поманска, No81]. *Svirkas* and *tupans* are the sign of the wedding in the home of the groom. The song from Prilep Marko Kidnaps Ang'elina tells how the main character finds Yanko Kumenci from Salonika at a wedding: "The gates, were my God, closed, / *svirts, tabuani*, / since Yano was making two wedding, / he was wedding his son and his daughter" [Цепенков, 1998, No172]. *Svirki* and *tupans* are mentioned in the plot of stopping the wedding procession so that can be seen the face of the bride. There is a song from the village of Bistritsa, Sofia district which tells the story of Marko who was marrying his son but became envy of his beautiful bride and stopped the wedding on its way to their home: "Stopped the decorated relatives, / stopped *svirkas* and *tupans*" [Поманска, No376]. Another song from Samokov also tells how the wedding had to stop, so that the *kum* and his wife could see the face of the bride Sarmenka the Lass: "Might God be with you decorated relatives, / do stop the *svirkas* and *tupans*, / let down the white banners" [Поманска, No399]. The same way the groom stops the wedding procession in order to see the face of the bride who dies of an evil eye. This song is from the same region [Стоин, 1975:556]. Many songs tell the story of a husband who disappeared long ago and who comes back to find his getting married. Of course *svirkas* and *tupans* are playing at the wedding. Such is the song from the region of Sofia having a variant from the region Dupnitsa. The story goes about Gjuro "king's soldier" who came back after nine years and found "the yard full of *svirkas* and *tupans*" – wedding guests who came to take his wife Mara from Arbanassi [Поманска, No535, No536].

The song from the village Marno pole, the region of Petrich narrates that white Gera dreams of being kidnapped by four ruffians who are making fruitless efforts to wake her with two *tupans* and two *svirkas*" [Кауфман, Тодоров No106]. The song from the village of Samuilovo, the region of Petrich tells that Stana was kidnapped by Turks and taken to the Arnauts' land. To rise up her spirit they call: "two *tupans* also two *svirkas*, / to start banging, to start playing" and "the *kadins*¹⁰ and *calgias*, / to start dancing, to start singing" [Кауфман, Тодоров No1049].

The music of "*svirkas* and *tupans*" is intermingling with the image of the so called *goske* (guests) – a large family feast in the epic song from Sofia region. The song tells of Marko and Iliya Smiljanin: "So he invited *svirki* and *tupans*, / so he invited the whole his clan, / started playing *svirkas* and *tupans*, / started dancing Iliya Smiljanin [Поманска, No551]. With *svirkas* and *tupans* the whole village sees off the shepherd who makes his way "downwards"¹¹: "up to three *svirkas* were playing to him, / up to three lasses were dancing to him, / up to three *tupans* were banging to him..." is the story from a song from the region of Samokov [Стоин, 1975:207]. A song from the same region is about seeing off soldiers joining the king's army: "somebody's playing a *svirka*, / somebody's banging a *tupan* [Стоин, 1975:632].