

The word *mefter* is also met in the folklore texts. There is a ritual Easter song recorded in the 19<sup>th</sup> century in Prilep. It is about three hundred *samovilas* who are dancing *horo* but having no *mefter*. Therefore they send Georgia *samovila* to bring the *mefter* from Bitolja where she has heard him playing [Миладинови, No2]. Though the stable correlation in the Bulgarian folk song in this motif is “a shepherd charms a *samodiva* with his playing and she becomes his wife” wherein the player is a shepherd *kavalci*, in the particular case the player is city musician probably *zurnaci*. Like in Middle Asia music tradition that of Southwest Bulgaria the notion *mehter* is used predominately for denoting professional (military) musicians first of all *zurnacies*: “*Mehters* the musicians. *Zurnacies* and *tapani* – this is *mehter*. Generally musicians. All *svirkars* are called *mehters*” [Пейчева, 1999:223].

A *zurna* and *tapan* appear as a part of the tale formula “A Boy and a Bag” in its variant recorded in the village Novoselec, Nova Zagora region and in the town of Novi Pazar. The story goes about a boy that hanged his bag on a tree. While he was sleeping the tree grew up and the boy could not reach his bag, therefore he started seeking aid from an ax, stone, etc. from a mouse. The final formula is that the boy gets an ax and cuts the tree, giving it to a woman to keep it. She burns the tree and gives the boy some bread. The boy exchanges the bread for an ox, the ox for a bride, the bride for a *tapan* and *zurnas*. He sits under the tree and starts singing therefore is get by vagabonds who imprison him into a barrel [Даскалова-Перковска и др., 1994:620].

There is a legend about the place Marko’s Bees on the bank of the Struma river near Petrich. It tells that while being chased by the Turks Marko and his mother hid into a rock. He used to keep bees in the rock cleft. There is still a small chapel in this rock. Pilgrims come to the place on the day of St. Panteleymon. *Zurnas* and *tapan* have a special role in this feast: “they make (h)oro on Panteley’s Day, topani, svirtsii go there” [Романска, No161, p.806].

The book “Bulgarian parables, proverbs and characteristic words” by Petko R. Slaveykov contains several items with *zurna* and *tapan*. The proverbs “If you put a *zurna* and *tapan*, do not put the making of a wedding into your mind” and “If you calculate *zurlas* and *tapan*, you wonna make a wedding” [Славейков, 1954:105, 106] mean that if you think too much, you do little. According to the saying the *zurna* and *tapan* are the inevitable signs of the wedding. This relation is also well pronounced in the proverbs from the Prilep region collected by Tsepenkov: “*Tapans* are banging in the lass’s house, the groom’s one has no idea” [Цепенков, 1998:226]. The next proverb reveals the obligatory commissioning of a *zurnaci* formation for the wedding: “Young or old the bride – she’ll get married with *tapans* (Poor man/rich man they have expenses at this house) [Цепенков, 1998:229]. As seen the *zurnacies* were a high cost. It is proved by the proverbs from Prilep: “Those who give money, they’ll play *svirka*” and from Shtip: “Everybody knows to dance *horo* when the *tupan*’s paid” [Цепенков, 1998:284, 239]. The proverb: “*Tupans* and *zurlas* gather for him” [Славейков, 1954:574], noted as originating from Shtip might be interpreted as a wish for a well-being and festivities. The *zurna* is always mentioned with the *tapan*, while the latter might be mentioned alone. Moreover, it is mostly associated with the Roma ethnic affiliation of the musicians: “Fat like a Gypsy *tapan*”, “He’ll have a rest like a Gypsy horse on a *tapan*” [Славейков, 1954:215, 618].

The survey on the folklore texts from different genres wherein the *zurnas* and the *tapans* are present allows the following conclusions: