

performance". In the following lines we shall stress upon some aspects of the festive *zurnaci* music, connected with repertoire and its functional and local characteristics. The term festive *zurnaci* music refers to the repertoire played in festive situations: *to table* and for dancing. Table and dances form a part of various ritual-festive situations: wedding, *sünnet*, *sabor*, calendar festivals and pub gatherings.

Zurnaci playing as a "songie"

The *zurnacies* call their performances *songies*. This musicians' term has its ground in several aspects of their music: the notion of the instrument as a body part and playing as a song, cry or speaking; the place of the melodies of a song origin in the repertoire; the substitution of singing by *zurnaci* playing in ritual contexts; the comparability of the *zurnaci* maestri with famous folklore singers.

The playing of *songies* is characteristic of all performance contexts of *zurnaci* music. The *zurnacies* of today, for example, call the "protocol" melody *Alay* – *songie*, but often substitute it by a medley of instrumental versions of popular ethnopop songs. Even the conservative ritual repertoire of the *Rusalia dances* is called by the musicians a *songie*. The *Rusalia plays* are composed of several *melodies* called also *songies*, which are played and danced successively. When asked about the old local repertoire, a *zurnaci* from Kavrakirovo played "our wedding songs" [Д.К., 10/2001, p.2], denoting by this term the whole complex of *zurnaci* music played at weddings (from the protocol ritual melodies to the typical local dances). The same *zurnaci* considers the sum of *songies* to be the individual repertoire of a given player: in order for Shein's music to be preserved, all songs of his have to be recorded. The local *zurnaci* repertoire of Petrich region, composed of old traditional *horos* and melodies *to table* is, according to another *zurnaci*, all *songies*: "*Maleshevsko horo... Gayda avasi, Kasap avasi, Greek... Tashak avasi... Sitno, Ograzhden, Eleno lassie, Traka-traka*, you know all these songs, don't you? That's what they want here. While *to table* – *Gotse Delchev, Kara Isuf, Mechik pe'livan, Alay bey, Gotse Delchev the black death is coming*: there are thousand's of *songies* and the old people want theirs. For *horo* – I told you which *songies*" [С.Д. 02/2001, p.7].

The festive music includes *zurnaci* versions of old, typical models from the local song tradition, emblematic for the local folklore style, as well as active instrumental transformations of songs from other regions, countries and historical periods (the contemporary period). The *zurnaci* versions of song artifacts lead to utter changes in the structure of the song borrowings. The instrumental transformation and variation of the song theme is conditioned by both the immanent to the *zurna-as-an-instrument* characteristics and the players' agility. In the process of this transformation the *zurnacies* discover and materialize a new content of the song patterns.

If the stylistic details of a given song are studied and compared to a *zurnaci* transformation of it, obvious differences in the musical-expressional means used can be noted. The instrumental remake of the song melody leads to changes in several directions: widening of the diapason, variety of the rhythmic outline, ornamental enrichment of the melody, new vertical decisions and acceleration of the tempo. Although the provocative transformations mentioned do keep the melodic profile of the instrumentally remade song (inasmuch that it can be recognized), the image implications emanated by *zurnaci* music greatly differ from the song messages. The multi-directional activations and complications of the musical-expressional means lead to an increasing expression in the *zurnaci* interpretation