

of the song theme. The specific timbre characteristics of the *zurnaci-tapançi* formation place a unique brand upon the contradictory sound quality of the *zurnaci* ensemble: an incomparable unity of “wild” and “cultivated”, “sharp” and “soft”, “sweet” and “bitter”. Particularly strong are those implications of the *zurnaci-tapançi* sound which result from the volume of its dynamics. The impressing power with which a given song melody is re-created at one and the same time traumatizes and frees both the hearing and the musical consciousness.

The *zurnaci* music as a *songie* has its forms, performed *to table*. In them the leading role is given to the *zurnacies*, while the *tapançi* plays only in definite moments and only with the small stick or with his hand. The *zurnacies* call this part of their repertoire *maane*, *taxim*, *nebet* or *to table*. Some of the melodies performed are based upon song patterns, richly ornamented with instrumental improvisations.

In the repertoire of Petrich *zurnacies* there is a unique performance connected with playing at a festive table – *Lazo pe’livan*. This is the only example among our recordings which shows the *zurnacies* from a different side – as players and epic tellers both. *Lazo pe’livan* is an epic story of a renowned Bulgarian wrestler who was forced by the Turks to leave his agricultural work and participate in special wrestling games where he wins over his *Pomak* adversaries and the son of the Turkish *bey*. Demko Kurtov from Kavrakirovo, who presented the story to us, mixes telling and playing, including elements from the traditional *zurnaci* repertoire for games and weddings. The epic suite includes: a signal melody played by *zurna* and *tapan* (*sbor*), *alay*, *kushia*, *Güresh* and *horo*. The performer describes *Lazo pe’livan* in the following way: “*Lazo pe’livan* is a pretty old song. It’s played and told at weddings. Indeed, the *tapançi* should speak. *Lazo pe’livan* is the only song where you both play and speak. It’s a very interesting story with music. It’s told like a fairy-tale” [АНФ, I, №100, c. 38].

*Zurnaci* music as a transformation of a single song is rarely met in practice. More often than not, the *zurnacies* construct their music of song origin as a spontaneous construct consisting of different song fragments. The choice of these fragments, their arrangement and interpretation, are unpredictable; they do not form a hierarchical structure. The choice of the song image messages, emanated by *zurnaci* music, probably depends on the associative links appearing in the process of playing. In the transformation of musical material of song origin into *zurnaci* music, the player combines with great freedom and as he wishes the source material in order to construct (as far as he can) his own concept of music.

There is a definite approach to regulated, paid situations of playing (at a festive table and *horos* at *sabors* and weddings). When the *zurnacies* serve the customers’ wishes, they play specially ordered and paid for melodies. The *songies* in the course of such a playing are determined by the order and limited in their patterns and images, and the combination of various song prototypes in a single table or *horo* melody follows strict rules and structural formulae. If Macedonian dance music is wanted, the *zurnacies* play a medley of well-known song melodies suitable for *pravo* (straight) *horo* in the typical for the region measures 7/8 (with the first part extended) and 2/4. When modern music is wanted (for “free *köcek* dancing”), the players perform *zurnaci* reflections of modern ethnopop hits: they combine the melodies of *Radka Piratka* (Radka the Piratess), *Byal Mercedes* (White Mercedes) etc. The repertoire for Roma weddings is this described: “The other day there was a wedding here. All the music was two or three songs only! Repeated! One and the