

same: the *Petrich gayda*... that one, Moharem's brother's, it has two or three nice sad songs. And Turkish too" [СН.Д., p.8].

The medley of *songies* in non-regulated, free, musician playing, is made in another way. Then the *zurnacies* play whatever comes to their mind – such a playing is orgiastic. Even when there is an audience and it orders the music (when playing in a pub, for example), the musicians use their masterly skill and fantasy to induce good mood in the dancing and merrymaking audience, while it, on its part, gives it back to them and thus provokes their invention. In such situations the *zurnacies* play with a great flair, freely and with passion.

We can illustrate what *songies* the *zurnacies* include in their repertoire, how they choose and connect the images in a suite of musician playing, recorded at a table in a Melnik pub. The players are Demko Kurtov, Samir (Krassy) Kurtov, Lyubcho Fetov and Ognyan Fetov from Kavrakirovo. The rest of the crowd is composed by the writers of these lines, a colleague ethnomusicologist from Finland, and the pub owner.

At a given point of the festivity, Krassy announces they are going to play "Turkish *maane* and after the *maane* – *Chifteteli*, Turkish again". They play a long time, Krassy leading and Lyubcho droning. The spontaneous musical form-construction is unfolded in a cyclic compositional form of several parts. The introduction is slow and long, without a *tapan*, and when the two *zurnas* start playing in unison and change the rhythm the *tapan* enters too. The melody changes, probably by a signal – the *maestro* starts a new thematic thesis, the *tapan* stops, and the second *zurnaci* (having immediately recognized the new musical image) waits for the motif to be repeated and starts playing in unison with the first. A familiar thing follows – the melody of the song *Prituri se planinata* without a *tapan*, which in its turn is substituted by a fast playing out in the manner of Thracian *calga*; then again, in a free unaccented metrics, the motif from *Prituri se planinata* comes again, this time accompanied by fast *tapan* beats in polyrhythmicity. The final is applauded by shouts "Bravo!", "Evalla!" and "Cheers!".

Krassy and Lyubcho, who have played till now, stop to light a cigarette, and Demko takes the *zurna*. Now he is the *maestro*. A slow and metrically free introduction begins, with a *tapan* and a *glashnik's* drone. We recognize the varied and richly ornamented melody of *More sokol pie* as the second *zurna* plays in unison, and – for several moments – in interval of thirds. Then a long *taxim* in which the *glashnik* plays the drone and which is a transition towards a new song melody – the Rhodopean *Glava li te boli, sino moy* (Do you have a headache, my son). When Demko decides to change the melody, he holds a single tone, the *tapanci* stops, the *glashnik* listens and, after certain signs made with the eyes or with raising the *zurna*, the next part of the medley begins. This is the melody of the song from Dobroudzha *Lale li si, zyumbyul li si* where the freedom of improvisation is impressive. After playing twice the motif, the formation passes on to another melody in a fast *horo* tempo in 2/4, sounding like a Thracian melody. After it comes the melody of the song *Vino pia, hem rakia* (I drink both wine and brandy). Demko plays out a virtuoso improvisational solo in a fast tempo, then holds the tone and changes the melody with something from Shop region in 2/4. The music recorded reminds one of a suite of Bulgarian song melodies, a strange trip in the folklore dialects by quotation of impressive symbolic images of the local. Demko has heard all these probably by the radio or on vinyl records (songs such as *Lale li si* are overexponentated in the media) but his preference of folklore hits does not make their presentation banal. In the spontaneous musical decisions