

köcek, it's heavy", says a player from Kavrakirovo, and when he plays a medley, he names its parts in the following way: "The first one was Turkish, *Chana kale*. The second was the *Elephant, my friend*. The third was *Gypsy köcek* and the fourth – *ratchenitsa*" [C.K., 06/2001, p.5]. Sometimes melodies danced as *köceks* are called *songies*. Such *new songs* (ethnopolop hits) also called *köceks* constitute the *zurnaci* repertoire for Roma festivities. During the 1990s in the Petrich region the most demanded *köceks* were, according to the *zurnacies*: *Petrichka gayda*, *Sofiyski köcek*, *Kaba zurna*, *Zhamba-zhumba*, *Kobra*, *Gumena palatka*, *Stroumishki köcek*, *Devla devla*, *Oriental köcek*, *Aylilili*, *Kameneto padat* and *The piratess* [C.O., 02/2001, p.7-8; Ч.К. p.8; C.O., 03/2001, p.9-11].

The *köceks* are a basic part of the contemporary *zurnaci* repertoire because, as they say, "what they now demand most of all here is Macedonian music and the *chalgia*" [Б., p.12]. The *chalga* is danced as *köcek* – at weddings and *sünnets*, in restaurants and in home at a festive table, on banquets and gatherings in a restaurant or in the open air. During our field observations of holidays with *zurnaci* music in different ethnoconfessional communities of Southwest Bulgaria we registered lots of ethnopolop hits danced as *köceks*: *Radka piratka*, *Byal Mercedes*, *Sto patrona*, *Rachna-krachna*, *Kamanite padat*, *Megi*, *Richi*, *Tythanic* etc.

Hybrid dances

Besides the traditional local and common Bulgarian *horos* and the old or modern *köceks*, the *zurnacies* include in their repertoire hybrid music for free dancing – solo or in groups, with *köcek* or *horo* steps or sometimes with dance movements typical of Western pop music. The hybrid *zurnaci* dance music is regarded as *modern* and sometimes includes elements from pop hits. The Roma musicians in Bulgaria especially love and often interpret the Latin American dance rhythms – samba, rumba, lambada etc. combining them with disco elements and "Gypsy accents" [Пейчева, 1999:108-109].

Indeed, Latin American hits are the only examples of *zurnaci* interpretation we have watched in our field work. They were played in 1996 by *zurnacies* from Kavrakirovo in the presence of American tourists. The Americans were the guests of a famous *zurnaci* where they were served local dishes and played *zurnaci* music as an attraction. After the table the Americans joined the dance. The *zurnacies* played a medley including *Rhodopean straight horo*, *Straight horo* after the popular Macedonian song *More sokol pie* (easily danced) and finally a *zurnaci* version of the popular Latin American hit *Lambada*. At the climax of the dance hosts and guests danced together. Encouraged by the success of the mixture between *horo* and *Lambada*, the *zurnacies* provoked the dancers by starting a melody of *gypsy köcek* from which unexpectedly came out the motifs of the world latino hit from that year *Macarena*. Some of the dancers reflected the music by *köcek* movement, others started a *horo*, while still others (Roma girls surrounding a dancing American woman) acted the familiar movements of the *Macarena* dance. Such a hybrid dancing has also been watched by Svanibor Pettan in Kosovo where a *zurnaci* band performed *Lambada* [Pettan, 1992:119].

The quotation of latino hits by *zurnacies* can be explained by their wish to play *modern music* harmonious with the tastes and wishes of the audience. During the 1990s the most commercial music in Bulgaria is ethnopolop and – from the Western music – latino music. This is why many of the ethnopolop hits are Bulgarian cover versions of latino hits [Димов, 2001:89].