

Tryinh to be as up-to-date as the *chalga* of the 1990s, the *zurnacies* activize the process of eclectic combination of different musical idioms in their music, creating the-matically hybrid music in which they mix together elements from local, Balkan and world dance music.

Local characteristics of the zurnaci repertoire

It is mainly the old, traditional *zurnaci* music that is defined geographically by the local *zurnaci* tradition – Petrich, Gotse Delchev and Razlog one. The *zurnacies* have in their repertoire dance and song melodies *to table* which are emblematic for the respective region and unknown in the other regions. For Razlog players, the old *songies* of theirs are *Ibish aga*, *Poduhnaha Predelskite vetrove*, *Chernooko devojche* (a *babuger* dance), *Shumarsko horo* and *Chorbadzhiysko horo*. The *zurnacies* of Gotse Delchev consider the old local repertoire to include *horos*, such as *Yuch ayak*, *Kushak*, *Taushan* and songs such as *Duyni mi duyni*. The musicians from Petrich regard as theirs the cycle of *Rusalia plays* and the heavy *horos* *Boyna*, *Arnaut*, as well as the *saborski horos* from the Ograzhden mountain.

At the same time, there are instrumental pieces which are played in all the three *zurnaci* centres of Southwest Bulgaria. These are some ritual melodies, e.g. the wedding one *Ela se vie previva* and especially the *zurnaci* versions of popular Macedonian songs played in medleys. Here go also the *new songies* – the instrumental versions of beyond-regional and usually Balkan ethnopop.

In order to present more fully and exactly the *zurnaci* repertoire we shall try to gather and arrange by regions the music performed by *zurnacies* according to archive information, scholars' publications and our own field materials. The list of *zurnaci* pieces presents the repertoire characteristic of the regions of Petrich, Razlog and Gotse Delchev in the past fifty years.

Zurnaci repertoire from the region of Petrich

The oldest recordings from the Petrich region available to us are made in 1959 by Ivan Kachulev and are preserved in the Archive of the Institute of Art Studies of Bulgarian Academy of Sciences. Kachulev has recorded sixteen melodies called *Boyna*, *Chestoto*, *Drama*, *Tikvich*, *Ispaisen* (probably *Ispaiche*), *Bicjak*, *Krivoto*, *Elbasan*, *Vinka*, *Arnaut havasi*, *First Breznitsa*, *Second Breznitsa*, *Petruno*, *Rusalii*, *Chifte tel* and *Kalamata*. In 1965 Kachulev recorded in Petrich his conversation with *zurnacies* about the organology, the basic and following tone of the *zurna*, as well as three other melodies: *Old man*, *Ela se vie previva* and *Breznitsa*. In 1973 Ivan Kumichin recorded 22 *horos* melodies presented by *zurnacies* and Petrich dancers lead by Ilia Vretenarov: *Tell me lassie*, *Chestoto*, *Eski Drama* (two melodies), *Kiklik*, *Karadak avasi*, *Arap avasi* (two variants), *Dvoynata*, *Bichak*, *Mangusar*, *Alekso*, *Eski mangusar*, *Boinya*, *Eski Drama*, *Chestoto*, *Yamushak maamudi*, *Kavadar*, *Guresh avasi*, *Dankina*, *Rusalia plays* and an unnamed melody.

There is one description of a dance repertoire with *zurnaci* musical accompaniment, according to which Petrich dances are divided into three groups: heavy male *horos*, local energetic *horos* and combined *horos*, having markers of both. The heavy *horos* here include *Drama*, *Ispaiche*, *Alekso*, *Kulsko*, *Kyorali*, *Krivoto*, *Kavadar*, *Eski*, *Ginka*, *Bichak*, *Elbasan*, *Dram shirto*, *Danke*, *Yamushak*, *Boyna*, *Chestoto*, *Arnaut*, *Rusalia plays* (including *Alay* or *First rusalia* and *Second rusalia* or *Frangalia*). The combined *horos* comprise