

women who obviously knew the steps. Reverse, when the players start popular melodies – Macedonian *horos*, Rhodopean melodies or *chalga* versions, the number of the dancers increases as the young people predominate.

Zurnaci repertoire from Razlog

The oldest recordings of Razlog *zurnaci* music are made in 1960 by Ivan Kachulev. These are nine melodies preserved in the archive of the Institute of Art Studies: *Piy yunache blago vino*, *Starsko horo*, *Daychovo*, *Chetvorkata*, *Lito horo*, *Varay Kalyo*, *Rachenitsa*, *Poduhnaha Predelskite vetrove* and *A bouquet of folklore horos*.

In 1992 we recorded in Razlog *Rhodopean horo*, *Mechkanska*, *Albasan*, *Rhodopean melody* (a motif from the song *Rufinka bolna legнала*) and some *bouquets* (medleys) of Bulgarian melodies – non-measured and dance melodies, combining folklore music from different dialect areas (Macedonia, The Rhodopes, The Shopluk), as well as *zurnaci* versions of Roma and Serbian ethnopop songs.

In interviews with musicians and while watching St. George's Day in a neighbourhood of Razlog in 2001-2002, we came up with a repertoire named by the *zurnacies* in the following way: *Gayda*, *Shirto*, *Turkish march*, *Gankino*, *Rachenitsa*, *More sokol pie*, *Ay da idem Yano*, *Shumarsko horo*, *Kasap*, *Arap*, *Ginka*, *Shopskoto*, *Nebet*, *Ibish aga bolen lezhi*, *Ela si sviva*, *Sünnet*, *Güresh*, *Alay*, *Chorbadzhiysko horo*, *Razlog straight horo*, *Pusti ostanali razlozhki ergeni*, *Tzurnimioko ergenche*, *Duyni mi, tih vetrets*, *Predelskite vetrove*, *Pokachi se Mariyche*, *Gypsy köcek*, *Zasvirili sa kavali Alishe le Alishe*, *Na kuna*, and *Kushia*. Besides, we have listened to and watched Roma dancing *horos* and *köceks* under the sound of *zurnas*. The *horos* are predominantly straight, after the melodies of Macedonian songs popular in the Razlog region, and they are constructed as *bouquets* (medleys). In the course of dancing the melody is changed and a *horo* of complex steps starts, called *Gypsy horo*. After some dancing men demand so, older *zurnacies* substitute the young ones and perform a slow male *horo* with shoulder hold, probably the *Chorbadzhiysko*. The *köceks* played were, according to the musicians, "both old and new". The "old gypsy *köcek*" sounds in one way, and a *köcek* after a *chalga* hit by Toni Storaro – in another. In Belitsa, at a family holiday, *köceks* are played and danced, and called by the *zurnacies* *Turkish*.

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The *zurnaci* music of Southwest Bulgaria demonstrates the typical of a traditional local style and repertoire features: mastering, performance and transition all done illiterately (orally) and without technological help (live); dynamic proportion and interaction between variant and invariant musical "nuclei" and "electrons"; locally limited values of its significance. The situation of today, when *zurnaci* music suffers various metamorphoses (from change in the construction of the musical instruments, through change in the performance styles and contexts, to change in the proportion of orally performed vs. recorded music), naturally leads to changes in *zurnaci* music, which is more and more active still in its search for the profiles of its modernization.