

chosen from emblematic ones of traditional regional repertoire (*Pusta mladost*, *Pavle mi pie*, *Posadila baba*) are impressive. The instrumental melodies provoke the interest of the audience which is not familiar with the local *zurnacies* tradition including emblematic examples of Bulgarian and Balkan dance music: *rachenitsa* and *köcek*. Selim's series of albums illustrate the domination of the ideological motivation over the commercial one. The three cassettes are addresses first of all to the local audience that has information and personal attitude to *zurnaci* music. The music examples prevailing are musical relicts (*Rusalia plays*) and music accompanying ritual and dance practices typical of the region. The editor is the son of Kostadin Ruychev – one of the prominent local builders of folklorism. He was a choreographer at the Pirin State Ensemble for Folk Songs and Dances and the author of collections of stage scripts of folk dances. The very musician Selim Demirov has the sense of being one of the last carriers of the old local *zurnacies* repertoire which can be preserved and transmitted only by him while playing with dance groups and during the recordings" [C.Д., 08/2201, p.3, 9].

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At the beginning of the 21st century the *zurnaci* music in Southwest Bulgaria exists simultaneously in the traditional and contemporary performance contexts wherein this music has different functions.

The echo of ancient magic-ritual functions can be discovered in the performances during the Pagan days and at *Surva*, for the *Rusalia* (*Frangalia*) detachments. As a sound projection of the leader of the *Rusalia* detachment the music of the *zurnaci-tapanci* band organizes and introduces the participants in the detachment into their ritual parts taking part into their initiation into the esoteric knowledge. As a player, a first assistant to the leader, the *zurnaci* takes part into his shaman's mission. In the context of men's rituals this fact has been mentioned by D. Marinov, M. Arnaudov and Sv. Zaharieva [Захариева, 1998:176].

The *zurnaci* practice of today keeps traces of another type of functional music tradition – the signal. At weddings and sports events (wrestling, races, etc.) the *zurnas* and especially the *tapans* signal the beginning of the ritual, outline the activities at the particular moments of the ritual. The signal function similar to that of *zurnas* in the military orchestra is realized presently at the football matches – they lead the march of team's fans, rise the spirit of theirs in their combat with the others. The *tapans* and *zurnas* have got a signal function during the new year men's rituals – they announce the gathering of the detachment, mark by sounds the beginning of the procession during the *Frangalia* and *Stanchinars* plays.

In isolated cases appears one more function of the *zurnas* as a music instrument – the epic one. When the *zurnacies* perform the story of Lazo Pelivan they show with gestures and dance movements, but play chiefly, in order to present the struggle of protagonist Lazo with the antagonists of the other faith.

The *zurnas* also have a practical, utilitarian function which they realize in their own way. Unlike the shepherd's pipes, the *kaval* and bagpipes the *zurnas* are not used to guide the sheep and cattle. The *zurnaci-tapanci* formations "guide" large groups of people with their shrilling sound. In the past they used to lead armies, nowadays they are leading detachments of masked participants in the winter rituals, wedding guests, participants in processions at festivals, manifestations, meetings.