

event in the course of a long story about a wedding in Ograzhden and a dialogue about the changes in the *zurna*: “My God that’s really happened! I’m making one new *zurna* and I’m burning it like that. I’m trying it out to play. But I began one melody, such a sad melody. On the balcony, you know the balcony where you’re sitting. And the *zurna* just came to me so lightly. Then at one time, I might’ve been playing ten minutes, I spotted a snake sticking its head up just like that – about this twenty or thirty centimeters. Just opposite me listening! But I got cramps – I couldn’t stop or shout, nothing! I’m very afraid of snakes. I thought: “What am I going to do?” She’s looking straight in my eyes, I’m looking at her and playing. I’m very afraid of snakes. If it was a bear I’d wrestle, but I’m scared of snakes. It stood up for its whole length – a metre long, I’m sitting high up, and she stood up like that, sadly – just looking. And me while knocking with my fingers like that, on purpose, she’s following them. Whether she wants to attack, or... I dunno! And there was nobody to call; no help, nothing. And I told myself “I wanna stop”, “What’s she doing?”. And I’m playing to myself and now and then I throw a glimpse at her. At this sorrowful one. But when I changed the melody; she coiled like that and hid in the earth. I turned to another music, didn’t I” [Д.К., 10/2001, p.29].

The biographic story of a *zurnaci* from Razlog also has a story about taming snakes and animals with *zurnaci* music. The episode is a part of the character’s employment in Libya, where he was a builder. At first he mentions a lamb he saved from the dogs. He looked after it, feeding it with a baby bottle and playing to it with a *kaval*. Then says he got news of his son’s wedding. The foreman did not let him go and the *zurnaci* with his snake charming music got his passport to come back to Bulgaria. It should be noted that in this case, *zurnaci* music is again connected with snake charming – while he was looking after the lamb he played the *kaval* to it, but when he has to tame wild creatures he plays the *zurna*:

“My son’s getting married and sent me a photo... Leave immediately to come to the wedding”. The director says: “Mancho, don’t go! There are 16 people waiting for you to work. Send money”, he says. “Let them have their wedding!” “No! This is the first time a son of mine is getting married. I have to be at the top to dance. So that the others say that’s the Dad... I say – “Are you giving me my passport?” They didn’t give my passport to go home. “You run home when the building is finished”. Oh yeah, mate? Now I’ll call all the snakes and they’ll come here in the accounting office. Come on, Mancho! I said. And went up to a place called “Tsarevets”... In Libya, Benghazi. Building site No. 11-12. I got up on the rock and started playing. And drinking *rakia*. Orange *rakia*. I played and the snakes lying in the sun over the rocks came up. I’m just playing. Playing the *kaba zurna*. Comes and stays like that upright. I’ve seen films like that. (How many snakes came up?) Well, about five or six... Just lifting their heads. I sat on a rock. (How long did you play to them?) No more than ten minutes. And then turtles, hedgehogs and others started to come out, you see. And I’m asking them: “Are you going to give me the passport or do you want me to let them in?” They said “that one’s a real circus man... You are a witch!” No I’m not! Give me the passport to go and marry off my son... They say snakes can’t hear. But that’s not true. They’ve got a very musical ear. Snakes are music!” [M.K., p.19].

Later on in the dialogue the musician clarifies that according to him the local tradition does not keep any beliefs and legends about the connection of *zurnaci* music with snakes. The informant knows the fictitious story, widespread in this part of the country, telling