

and the way the maestro builds up the musical structure there can be outlined the proportions in the different parts of the form: there are used various musical images (themes or motifs from Bulgarian folklore songs), the zones of their straightforward and active elaboration are constructed, and then, with or without passage transitions a new episode follows. The *zurnaci* interpretation is unusual and provocative, and Demko's style of performance is far from self-contained search for attractiveness; it offers expressive human feeling. In his performance even the most famous and well-known melody sounds like a revelation.

### Zurnaci playing and dances

*Zurnaci* music and dancing are connected. The ritual-festival contexts, the big audiences, the open spaces in which *zurnaci-tapanaci* music sounds, presuppose its connection to the group festive dancing.

As *zurnaci* music supports the local dance tradition, it should be regarded as comprising two interconnected aspects – musical and dance one. The traditional local dance practices are a very important factor in forming the dance part of the *zurnaci* musical repertoire. At the same time, dance practices cannot come functionally into being without the musical formative element. In other words, on one hand the concrete dance form is a peculiar artistic-pragmatic context in which the *zurnaci* music unfolds, but on the other hand the music itself is a pre-condition, norm and regularity for the appearance and development of the dance form. Music and dance together penetrate every moment of the process of musical-dance form construction; they are immanent to each other elements. This makes it obligatory for the study, analyze and interpretation of *zurnaci* music to comply to a certain extent with the concrete manifestations of traditional regional dances.

The specific *zurnaci* repertoire includes instrumental pieces which do not have corresponding song equivalents but are functionally connected with preserved local dances, as well as dance repertoire constructed upon popular songs.

The dances accompanied by *zurnaci* music are local and common Bulgarian *horos*, *köceks* and – rather rarely – modern dances.

### Local dances

The local dance practices accompanied by *zurnaci* music can be divided into various categories according to various criteria and depending on the choice of one or more abstract classifiers. Sex dimorphism (the opposition of male-female), which is used as a universal classifier in culture, can often be applied for grouping of the dance practices. According to this binary opposition, the dance practices from the region can be divided into three groups: male, female and mixed. There have been attempts to interpret the style of the “folklore dances of Southwest Bulgaria” on the basis of the different stylization done by men and women. Thus the concept of “male and female artistic dance style” has been introduced, with the claim that the former is characterized by “orgiastic-ecstatic type of rhythm-motor activities”, while the second is characterized by “stylization of the rhythm activity into ritual behaviour”. The *Rusalia games* and the female walking *horo* have been given as examples for male and female dance style respectively. It has been claimed that the complex male *horos* are the brightest representatives of the regional style peculiarities in dances. The typical regional male *horos* outside the sphere of rituality are the *starski*, *chorbadzhiyski*, *heavy*, *komitski horos*, whose playing is associated with *zurnas*