

In spontaneous musicians' gatherings the repertoire is the richest and full of innovations and provocation. As they are not pressed by the wish of an audience, the *zurnacies* play freely, demonstrating their favourite music and their favourite tricks of masterly performance. This music is rarely named by its performers but one can try to recognize the images it includes.

One of the named pieces often performed at such gatherings is *Gayda*. *Gayda avasi* or *The old gayda* is part of the traditional repertoire – it is a heavy *horo* played mixed and with the palms held. According to some *zurnacies*, it is also played in Greece and Turkey. It is loved because “if you want to understand a musician, to make him play something of his own, make him play *Gayda*. Everybody has his own improvisation. It's called “The Old Gayda” [И., p.9]. The young *zurnacies* go on comparing each other with the help of *Gayda* but the music they perform is different from *The old gayda* in that it is not a *horo* but a *köcek*. Various musicians play their own versions of the Petrich *Gayda* and give it various names: *Petrich gayda*, *Rumishka gayda* or *Macedonian gayda*.

At musicians' gatherings, medleys of Bulgarian songs are often played and they are not given names. Sometimes in the musicians' comments there appear phrases such as, “something like a Turkish *maane* or *Chifte teli*”. The arbitrariness of these names is illustrated by the fact that the musicians rarely use them – only when commenting on what they are playing – as well as by the peculiarity that even when the music is named, it can include other images from the repertoire funds of the *zurnacies*.

Roma musicians play at their gatherings their own ethnic music, too. We have recordings of *Dzhelem dzhelem*, *The elephant my friend*, *Gypsy köcek*, *Gelem dade*, *Ederlezi*, *Richi köcek*.

When meeting people professionally interested in their music, the *zurnacies* perform named and limited in time repertoire. It is usually recorder-determined and provoked by his or her questions. When the recorders do not demand a specific music, the players offer them that part of their repertoire which, according to them, presents best their region, style and masterly skill. In such cases *zurnacies* from Kavrakirovo have performed *Avaration*, *Sick he lies* and *Katil Georgi* (linked in a medley), *Chifte teli*, *Rusalia plays*, *Lazo pe'livan*, *Macedonian medley*, *Bride's for shoulder*, *Kamber*, *Ograzhden* (the last three linked in a medley presentation of wedding music). Another band, when asked to present what is typical for the Petrich region, played *Kasapsko horo*, *Gayda avasi*, *kavraki Leno*, *Greek shirto*, *Fast chifteteli*, *Table song*, *Ograzhden horo*, *Greek horo*, *Eski mangusar*, *Rusalia plays*, *Ispaiche*, *Boyna*, *Ginka*, *Güresh avasi*, *Macedonian*, *Dzhumaya table*, *Gankino*, *Graovsko*, *Bouquet avasi*.

Zurnaci repertoire from Gotse Delchev

The oldest recordings of Gotse Delchev *zurnacies* date from 1956 and are preserved in the Archive of the Institute of Art Studies. They are made by Rayna Katsarova and comprise twelve songs named in the following way: *Arnaut avasi*, *Illeri geri*, *Sirtom avasi*, *Kushak avasi*, *Yaudi meri*, *The music*, *The schoolgirl*, *Dramsko horo*, *Yuch ayak*, *Aydarovoto*, *Petruno*, *Back and forth*. In 1965 Ivan Kachulev recorded (together with organologic data about the *zurna*, the basic and following tone and the basic tune), several melodies: *Yucheyak*, *Kasapsko horo* and *Drama havasi*. In 1975 Ivan Kumichin recorded in the village of Kornitsa *Old horo*, *Krasnayka*, *As the Greek*, *Yucheyak*, *Dzezayri*, *As the rabbit* and *Patruno*.