

and *tapans*. In festive *horos* the leading role is attributed to men, as they do the *horo* and play the music [Илиева, 1989].

In spite of their separateness in the local tradition, male and female dancing constantly meet and cross each other in various ritual and festive situations. The general tendency in culture to search for formulae of circumventing binary oppositions can be found in the mixed *horos* – the greater part of the Southwest Bulgarian dances accompanied by *zurnaci* music. This may also be illustrated by the dances in masquerade plays. In the traditional case of Petrich *Surva* the female parts of *bulka* and *beba* in the *stanchinar* carnival are performed by cross-dressed men. Nowadays the ritual cross-dressing has been substituted for female participation in the ritual that unites *rusalia* games, *stanchinar* masquerade and festive procession with lasses dressed in traditional dress. On this festival, the *zurnas* accompany the male *rusalia* dances, *stanchinar* games, female *horos* and – finally – common mixed *horos*.

There is also another classification of the dances from the Pirin region and the *zurnaci* music connected with them. In this second classification, the basic classificatory factor is the tempo marker, according to which in the folklore of this region can be outlined oppositions of slow, moderate and fast instrumental dance music. These three in their turn can be functionally divided into ritual and non-ritual. The dance repertoire of the *zurnacies* is placed among the moderate and the fast melodies. The first group includes ritual (*rusalia* and *babuger*) and non-ritual (heavy, *starski*, *chorbadzhiyski*, *komitski* and wedding) *horos*. The second group includes the fast *horos* accompanied by the *zurna* of the types of four-belt *horos* and *horo* plays. In the same study, the local *horos* accompanied by *zurnas* are divided into two groups: closed (heavy) and open (*saborski*) dances. Closed *horos* are danced in the Petrich region and partly in the Gotse Delchev region by men and each dance has its own melody, consisting of a slow and fast part. They constitute “closed dance and musical forms”. Open *horos* are danced throughout the whole region by both man and women, in fast tempo, and can be played for hours on end [Манолов, 1987].

Interviews with *zurnaci* musicians provide information of the dances of Southwest Bulgaria. In it are outlined the players’ views of the connection music-dance and their grouping together of the local dance repertoire with *zurnaci* accompaniment.

There is an interesting thesis that in Southwest Bulgaria the dancer determines the process of development and form-construction in *zurnaci* music. This opinion is shared by a *zurnaci* who is a dancer as well, on the basis of his observations over the heavy *horos* in the Petrich region: “In Thrace, in the Shopluk you dance after what they play to you. In Macedonia it’s the other way round. The musicians always walk after the first dancer – he’s called *basha*. They walk after him and make their music after his movements. Do you know what great improvisations there are in such moments, and they can never be repeated! They simply watch him how he treads and ‘cause the *horos* are slow, the *tapanci* beats the *tapan* every time the *basha* treads – boom! Until then the *zurnaci* prolongs the time, improvises – that’s great!” [И., p.20]. Our field observations confirm this information: the *zurnacies* with the *tapanci* always follow the *horo* leader and spin together with him. This is characteristic for the performance of heavy Low Strouma *horos* from the Petrich region, as well as for the mixed *horos* we have watched in the regions of Razlog and Gotse Delchev. The *zurnaci* is able to guess the dancer’s way of thinking and his dance movements, and to construct flexibly his music, taking into account the wishes and capacities of the dancers. The players can play for hours