

Razlog region, *Rhodopean straight horo* in the Gotse Delchev region, *Ratchenitsa* and *Thracian straight horo* in the region of Petrich. Another part of the common Bulgarian folklore dances has been acquired by the musicians by their practice of playing with ensembles and at folklore *sabors*, or when meeting audience from other regions. Probably this is the explanation why some players from Razlog and Petrich have included in their repertoire *Graovsko horo*, *Shopsko horo*, *Daychovo horo*, *Gankino horo* or *Elenino horo*.

Years ago, the presence of common Bulgarian dance melodies in the repertoire of the *zurnacies* from Southwest Bulgaria was (according to the material recorded) sporadic (*Daychovo horo* and *Ratchenitsa* in Razlog). One can suggest that the recorders wanted the musicians to demonstrate predominantly the local traditional repertoire. The lack of common Bulgarian dance melodies in these early field recordings can prove that at that time the musicians played mainly local dance repertoire. The comparison with the situation of today shows that the part of the traditional local dances in the *zurnaci* repertoire has significantly decreased, while that of the common Bulgarian dances has increased. The traditional local *horos* have a complex choreographic structure and dancing them requires certain skills, acquired in folklore environment simultaneously with the individual's socialization realized through the ritual dance. Today the folklore institutions of this "dance socialization" no more exist; the situations of spontaneous *horo* dancing to the sounds of traditional *zurnaci* accompaniment are rare and rarer still. The modern person's wish to dance, to express themselves in resonance with the wishes and emotions of the others, finds its expression in dancing common, easy *horos* with "simple steps". They do not require special knowledge and tuition. With their popularity and beyond-regionality such dances allow for people from different settlements, folklore-dialect areas and ethnic groups – living and merrymaking together – to find the expression of the shared festival in a common and available to everybody dance. Of the *horos*, such dances are *Pravo* (straight) *horo* and *Ratchenitsa*.

Köceks

There is one dance which is common for the repertoire of the *zurnacies* from the different musical centres in Southwest Bulgaria, as well as for the dance preferences and capacities of the heterogeneous audience of this music. That dance is the *köcek*.

The *köcek* (belly dance) is an oriental dance with belly movements which originates from the festivities of the rich people in Egypt, where it was danced by professional dancers, foreigners from Kadiz – Spanish Gypsies (*gitanes*). The dance is characterized by sudden turn-arounds, live musical accompaniment, erotic feeling and passion, and stress upon the movements of the low part of the body (hips and back). Later, Levant professional dancers change this dance by making a caricature out of it. The *köcek* has long ago went beyond its Egypt-Levant roots and is also popular in Europe as an attractive dance. On the Balkan Peninsula, the *köcek* was known even before the Turks came; it was performed by paid Roma dancers in town inns and pubs [Vasic, 1997:314-315]. In Turkish traditional music there is a piece called *köcek havasi* – an instrumental melody to be danced by boys [Picken, 1975:524].

In Bulgaria the *köcek* is considered by both Bulgarians and Roma to be a *Gypsy dance*. For the Roma musicians, their typical dance is *köcek* and their musical knowledge reveals great details about the dance: types of *köceks* (oriental, Turkish, Roma, old, free, Arabic etc.), the movements of various body parts in dancing (gubek, belly, bosom, head,