

wedding ritual – the pouring (the young wife goes to bring water to her father's-in-law home), which is again accompanied by playing musicians [Радущин, 1981:26-37].

There is a similar ethnographic description of wedding rites in the region of the Pirin Mountain. It restores the model of the traditional rites that were preserved up to the 1950s. The study has found out that the tradition became extinct after the 1960s and 1970s and gave floor to the entertainment-show functions of the wedding [Георгиева, 1980:390-410]. The text cited does not give information about the place of *zurnaci* music in the Pirin wedding but our field research has shown that in the 20th century the *zurnas* used to be among the musical emblems of the wedding in Southwest Bulgaria. After the 1970s the *zurnaci* continued to play at the Christian weddings.

In the first half of the 20th century the wedding orchestra in the town of Razlog was composed of *zurnas* and *tapans*, and rarely with an additional bagpipe and a tambourine. As one of the oldest musicians still alive, the *tapanci* Kurtish Kamberov (born in 1913), says the *zurnaci* formations from Razlog used to play mostly at the feasts of Bulgarian Christians and chiefly at their weddings. An old photograph from the 1920s shows the wedding of Kostadin Trenchev from Razlog. The two *zurnaci* with *kaba zurnas* and the two *tapanci* with a big and a small drum are next to the bride and the groom, their relatives and their guests. According to old Kurtish and his son Mancho Kamburov the picture shows the *zurnaci* old Mede – “the first piper of the neighbourhood in Razlog” and the *glashnik* old Boris Zangov; the *tapanci* with the turban is Bajram Kamberov, and the kid with the small drum is his son, namely Kurtish Kamberov [M.K., K.K., p.21, 53].

The *zurnaci* formations continue to be the typical wedding orchestra in the second half of the 20th century. The heir of an old Razlog clan reminisces about old Mute's formation having played at both his father's wedding in the 1930s and his own in the early 1960s – “As long as I remember, the well-to-do people used to make the weddings with *zurnas*” [C.B., p.35]. The description of a traditional wedding during the Turkish yoke puts the stress on the fact that instrumental music plays an important part during the three wedding days: “bagpipe for the poor... *zurnas* and *tapans* for the rich”. It is told that the “*zurnas*”, “pipes”, or “*tapans*” (i.e. *zurnaci* formations – n.a.) are leading the procession to the bride's home and take her to the church' it is them again that go to bring the *koums* from their home. The *zurnaci* formations accompany the wedding dances (*horos*) at the groom's home, as well as the visit of the wedding guests to the homes of the newly-married couple on Monday after the “mulled brandy” [Радущин, 1981:26-35].

A *zurnaci* from Razlog informs that the music plays for two days at the modern Christian weddings. Usually the wedding starts on Saturday morning when the *zurnaci* lead the procession on the way to the bride's home and during the ritual of her leaving it. They play “songs and *horos* from Razlog” and recently *köceks* as well, but these dances are played inside the restaurant. There were weddings with a bagpipe, too. As a rule bagpipers used to be two, but they were considered a “weaker” music. The typical wedding repertoire includes a *zurnaci* version of the wedding ritual song *Ela se vie* (A pine tree is bending), the popular songs like *Duini mi duini vetrets* (Blow, blow my gentle breeze), *Pokachi se Mariiche* (Get on, little Maria), *Predelskite vetrove* (The winds of Predela), and the *horos* from Razlog as *Chorbadgiiskoto* (The Masters' One), *Chernooko ergrenche* (Blackeyed Youth), etc. New melodies like *köceks* (*calga* hits) using small *zurnas* would be rather played at the weddings of nowadays. But there are still people who prefer the old melodies and the old *kaba zurnas* from Razlog: “Just now on Saturday we're playing to a