

table set in Dzhumaja), etc. Decades ago the *zurnaci* used to play wedding dance music including heavy *horos* from the Lower Struma as well, namely *Gaida avasi* (Bagpipe Mood), *Shirto*, four-belt *horos*. According to a connoisseur of the local dance folklore, Petrich wedding dances belong to the common dance repertoire. The most usual dance is *Gaida avasi*. It is played at almost every procession and at the important moments of the wedding – the inviting, at the “lasses’ dance in the yard of the bride” on Saturday, then on Sunday when they take the *koum*, and the bride after him, then after the presents are given – everybody with a gift on their shoulder joins the *darovno horo* (the gift dance), lead by the *koums*, then come the newlyweds, the groom’s parents, the bride’s parents, etc. On Monday morning *Gaida avasi* is played again “on returning to the bride’s home for the “mulled brandy”... on Monday evening... Besides *Gaida avasi* other beloved *horos* played at the weddings are *Shirto*, *Chetvorkata*, *Ogragdensko*, *Kavraki Leno*, *Mamaliga* etc. [Цетков, 2000:29-30].

The interviews with the musicians and our direct observations during the field research have confirmed the irreversibility of the process of pushing aside the acoustic music instruments and their replacement by an “electrified” orchestra to play at the weddings in the region. The “electrifying” of wedding music is commented by the *zurnaci* musicians themselves: “Now the *zurna* playing at weddings is becoming extinct. They’re playing with power... An old man’s saying so: “They our bread ate up. Ever calgas are searched for, ever orchestra” [C.Д., 02/2001, p.8]. Despite of these tendencies, the *zurnaci-tapanaci* formations are sought after, because they are “more powerful”. According to the *zurnaci* from Petrich, in the 1990s they used to be “bargained” mostly by the *hairskite hora* (the people living in the hills) – Bulgarian Christians from the Ograzhden and Belasitsa mountains and Bulgarian Gypsies – Roma from Razlog and Belitsa.

Usually the *zurnaci* play at the contemporary Bulgarian and Roma Christian weddings on Saturdays and Sundays. They are commissioned by the groom’s side and begin playing on Saturday evening at the home of the bride’s father – “To there to make a bit of booming noise for about an hour”. The feast and the music continues at the home of the groom. On the next day the *zurnaci* have a leading part during the numerous wedding processions: “At first the wedding goes to the *koum* once. A second time it goes to the bride’s to bring the clothes – at the Bulgarian weddings. The wedding garments – from the groom for the bride, al’ from him. Ever with music. Then we go to the *kalitata* (*koum*). Then we go for the *dever* (a younger brother or cousin of the groom) – those little ones hold the banner. With music – for the *koum*, for the second *koum*, and for the *dever*, and for the *deveritsa* (a young girl – close relative to the groom)... There are cases when the *koum*, or the *kouma* (kum’s wife) that comes to be, they buy those things. They come with the garments to the groom, from the groom’s with the garments – to the bride’s. The wedding goes to the bride to dress her. They put planks, this and that, close the doors. Money, they require, hens, this and that. Customs, various customs. And when they make the bargain, they then get inside” [Д.К., 10/2001, p.20-21].

The long passage from the musician’s story about a wedding demonstrates the ambivalent position of the musician in the wedding rituals. On the one hand, he is an insider, no wedding could possibly do without him. As a factor forming the wedding structure – the *zurnaci* leads the processions, marking with his music the ritual roles, activities, time and space of the wedding – he is the one who knows the ropes, the one who is experienced in wedding rituals. On the other hand the *zurnaci* – a Turkish Gypsy