

– is a stranger to the customs of the Bulgarians and this is characteristic of the ritual part he has in the wedding, wherein he is socially, ethnically and mythically non-own [Захариева, 1987:123]. This outer, marginal position of the *zurnaci*, parallel to his inner, structure forming part, makes his view upon the wedding a very informative and a new one. If one does not just follow the *zurna*'s sounds, but sees the wedding through the eyes of the players, one could rewrite the wedding ritual from the aspect of its musical semantics. The emphasis, put by the musician's point of view, is upon the rituals in the processions on the wedding day, and on the festivity of the wedding dances during its two twenty-four-hours' periods.

In some cases *zurnaci* music leads the procession of the wedding guests to the Town/Village Council where the civil wedding ceremony is held, and to the church, if a church wedding is planned. The *zurnas* play ahead of the wedding procession on the way to the restaurant where the reception is given. There the *zurnaci* give the floor to the contemporary orchestra. At daytime weddings the dinner and the feast last to 5 PM accompanied by the electrified orchestra while in the evening a closer circle of wedding guests enjoy themselves again with a group of *zurnacies* [Д.К., 10/2001, p.21]. Such an alternation when at daytime the music playing at the festive wedding dinner is an electrified orchestra, whereas *zurnaci* play in the evening, is very typical for the contemporary Petrich weddings: "Here about Petrich we mostly play after 5 up to 10 PM – we play after the *calga* orchestra. They are from 1 to 5 PM. And we are after 5. From the restaurant to the houses. And there the *horo* does not stop" [C.O., 02/2001, p.2].

In spite of the tendency to limit the usage of *zurnaci* music at the contemporary wedding rituals, the Christian wedding in some mountain settlements are still being held entirely with the music of *zurnaci* orchestras. The *zurnas* are demanded mostly for weddings "about Ograzhden, those villages up the hill" – Igralishte, Churicheni, Gega, Dolene, etc. [C.O. 02/2001, p.2]. The *zurnaci* from Petrich are preferred by the "hill people" because they are able to play their beloved local *horos*. The memoir of a *zurnaci* from Petrich describes the playing at a wedding in the Ograzhden village Nicodin. The *zurnaci* were commissioned for Saturday and Sunday: "Go we in the evening. Them from Ograzhden dance a lot. It's cold. My hands're freezing. Just amid the *horo*. But it is a huge 'oro, a hundred and a half circle an 'oro. 'Oro – partridges, they dance much, of those the last that I played (he is speaking about *Macedonian potpourri* of fourbelt *horos* – n.a.). They put trees into the fire. The fire's burning we are simultaneously warming ourselves and turned it the way, what'd you do, there is no other chance. They say: Let's see how many hours you can play – put a clock. From six in the evening to two in the morning I do not stop. They say: "Demko, nobody has endured that much". The story goes on with the description of the wedding Sunday, including the sudden death of a guest. Though in a shorter variant, the wedding rituals are performed, the *zurnaci* should lead the procession to the *koum*, then to the bride's home, then to the groom's. But because of the misfortune, the music stops playing and the wedding ends earlier than usual, without the *horos* at the village square. "Some say: stop, maestro! Others shout: Play! Fuck his Mother, him's taken the small ram from the Church!... What a wedding has been laid, to see a miracle!" [Д.К., 10/2001, p.27-28]. After the music stopped to play the "miracle" of the wedding is gone: no *zurnas* – no wedding.

According to one of the *zurnaci* having the richest repertoire of traditional music, today the Christian weddings along the Struma river are made with a limited number of