

certain *horo*-leading and song melodies as well as *köceks*: *Horo Malishevsko*, *Gaida avasi*, *Kasap avasi*, *Greek music*, *Tashak avasi*, *Sitno*, *Ogragdensko*, *Taushan*, *Eleno mome*, *Traka-traka*, *Kara Isuf*, *Mechik pelivan*, *Alai bei*, *Gotse Delchev cherna chuma se zadade*<sup>3</sup> – them are thousands of songs old ones” [C.Д., 02/2001, p.7].

A young *zurnaci* specialist in *köceks* enumerates those most demanded at weddings during the second half of 1990s: “Fashionable *köceks*: *Kameneto padat*, *Zhamba-zhamba* – these are old ones, got out of fashion. The new one is *Dankite she ti skasam*. After it there is *Ti mave*, there are other – *The Elephant My Friend*<sup>4</sup>. It’s old of course, by demanded. And *Piratkata*” [C.O., 02/2001, p.7].

Though rarely, the *zurnaci* from Gotse Delchev do play at Bulgarian weddings as well. The old players have confessed that they used to play at the Bulgarian weddings in that region before *zurnas* were banned. During the recent years they have been playing mostly at Bulgarian banquets. They mention a single wedding that was held in Sofia at the restaurant of TSUM<sup>5</sup> and the citizens of Sofia were amazed by the *zurnaci* music, especially by the “spells and tricks” performed by the musicians from Gotse Delchev with the two drums (III.C., p.40).

The musicians from Gotse Delchev say that their music accompanies all the significant moments of the Bulgarian Christian: “to the bride”, “to the matrimony”, “to the restaurant”. The players state that before the ban *Pomaks* and Turks used to make their weddings with *zurnas* only, while the Bulgarians used *zurnas* and “thin music”. But at *Pomak* Weddings, as well as at Bulgarian Christian weddings, the *zurnas* mark the significant ritual moments: “When they prepare the bride and take her out of her home. First we go and take the *koum*. Then we go to take the bride... We go around to the Town’s Council to sign the register. And only then we make two-three *horos* at the square. And they go into the restaurant and then the “thin music” begins to play. [M.M., p. 41].

The *zurnaci* music at the contemporary wedding in the Pirin region has inherited the tradition of the women’s singing and men’s playing, typical for the traditional Bulgarian wedding. The protocol wedding songs sung years ago by the lasses are replaced by protocol *zurnaci* melodies e.g. *Proshtavai maiko* (Forgive me, Mother) when the bride is leaving her parents’ home. The *zurnaci* mark the male side during the “attack” of the bride’s home and her bringing to the groom, when they take the *koum* and his beginning to dance, etc. The traditional wedding sound dialogue between song and instrument seems on the face of it to have been replaced in the contemporary Pirin wedding by the sound monologue of the *zurnaci*; however, as functions and repertoire this monologue is full of intensive dialogism. It is not by accident that *zurnaci* playing is also a *songie*. If we should locate the contemporary wedding sound dialogue, its place is somewhere between *zurnaci* and modern wedding music. This dialogue does not follow the opposition male-female. In the voice of the contemporary wedding it distinguishes the reflections of the ritual tradition via the *zurnaci* and the entertainment-festive aspect via the modern orchestra. The musicians charge it positively with the acoustic sound of their instruments as opposed to the electrified modern pipes of the *calgia*. Only the *zurnas*, playing “without devil tricks”, “with a soul” can play the important ritual part of mediators during the wedding trips. Unlike them the *calgias* playing solely on electric power are limited in the wedding space and time – in the restaurant or for the dances around the dinner tables only. The *zurnaci* of today have the conscience and confidence of being the real sign of the local (Macedonian) and ethno-confessional (Bulgarian Christian) identity of the wedding.