

are dancing. Turkish *köceks* and everything can be played at the trimming. The child to be glad that they're dancing. Not to be scared by the trimming of his hair" [III.C., p.46].

Then comes a procession with the *hodzha* to the place of the wrestling fights: "With the *tehbir*¹⁵, with the *hodzha* we make out way to the *gjuresh*. When we reach the place of the wrestling competition we make the race. The *kushia* is a race" [M.M., p.18]. A special melody is played by the *zurnacies* during the procession from the house of the *dülsaibi* to the place of the wrestling fights called *tepih*. The procession is led by the *hodzha*. Then come the two groups of wrestlers. Ahead of each group march a *zurnaci* and *tapanci*. The informants point at the fact that at this moment of the *sünnet* their music begins a kind of dialogue with the singing of the *hodzha*: "The 'odzhas are singing at the front. The *tapans* play. Sing the 'odzhas. There is a certain moment – sing, stop. And when they stop – the *zurnas* begin immediately. The players know – when they hear what the 'odzha sings. When he stops – they begin to play at once" [P., p.6].

Having reached the *tepih* the competitions start with *kushia*. "Everybody who wants to run, and can race, takes part in the *kushia*" [M.M., p.18]. But the ordinary races, there are also horse races but those are usually held when the *sünnet* is of a group of children". The *zurnacies* play a special melody in a gradually accelerated tempo – *Kushia*.

The wrestling fights begin after the races. The *zurnacies*' melody accompanying them is called *Gjuresh avasi*. It follows the rhythm of the wrestling. The culmination of the music overlaps with that of the fight: "when we start to play this, the *pe'livans* (wrestlers) they are touching down" [M.M., p.19]. Word goes about that part of *zurnaci* music having the fastest tempo and marked rhythmic splitting. In the tradition of Gotse Delchev the two *tapancies* have a leading part in the formation of the *Gjuresh avasi* music. "While the wrestlers fight the two *tapans* race. This thing is *chatma*. One of them plays "pa-tum; pa-tum". The other one – "tum-pa; tum-pa". Do you see it? To obtain something like cross-passing. But it is normal" [C.M., p.4]. This rhythmic splitting is typical only for the pair of *tapancies* from the region. It is said that musicians from the other regions are not capable of playing this way: "It is very specific. The musicians from other parts of the country can't do it. It's done absolutely in the region of Gotse Delchev" [C.M., p.5].

The circumcision itself used to be performed in the house of the *dülsaibi* in the evening after the mentioned elements of the ritual. Now it is done in the mosque (when the children are several) and in the house of the child when there is no festive ritual. During the circumcision act the musicians stay in the yard or in the street, playing a special melody. Its musical formation is based on repeating several times the motif-formula. The interpretation of this motif many times without any development brings the feeling of monotony and obtrusiveness leading to a trans. This feeling is enhanced by the *chatma* of the *tapans*. According to some of the informants the music plays loudly to divert the attention of the child.

It is worth tracing the attitude of the musicians to this ritual practice. The *zurnacies* from Gotse Delchev, claiming themselves to be Turks, consider the *sünnet* a great holiday of theirs and are proud of the fact that *zurnaci* music used to be one of its musts in the past and still is such at the nowadays fashionable *sünnet-sabors* and *sünnet-hanquets*. The *zurnacies* from Petrich (the Turkish Gypsies) do not practice the ritual in their community. Though being professionals, they do not hide their intimate disapproval, even when being commissioned to play at such events in other parts of the country. The opposition is obvious in a story of a *zurnaci* describing his performance at a *sünnet* in the region of