

*Arap, Kavraki Leno, Kasap, Oy Mariyo, Silinik, Sham shamaliga, Mamaliga, Adzhibilik (Daylyan Vangel), Deninka, Kalaydzhiysko and Gayda avasi.* The energetic horos include *Shirto, Malishevsko* (two variants), *Chetvorkata, Grozdena, Kamber* and *Dobrilashko* [ЦВЕТКОВ, 2000].

In 1992 we attested the state of *zurnaci* repertoire in numerous situations of live playing. According to the information provided by the players, their performanes include *Gayda avasi* (heavy 'oro), *Kasap avasi, Rhodopean, Thracian, Ograzhden, Graovsko horo, Kyustendil ratchenitsa, Daychovo horo, Mi kazhuvaya Irino mome, A bouquet of town songs, Lazo pe'livan, Chetvorka, Greek, Gankino, Elenino, Konyali, Tikvish, Yamushak, Eski mangusar, Dram shirto, Yarum zeybek, Boyna, Petrino, Shirto, Krusha avasi, Guresh avasi, Arap, Kara Isuf, Albanian, Honest avasi, Aleksa, Ginka, Ispaiche and Patrun avasi.*

In the late 1990s a *zurnaci* formation from Kavrakirovo whose maestro is Selim Demirov, recorded a compilation of Petrich *zurnaci* repertoire. Recorded on audio cassettes in three parts, Selim's repertoire includes *Rusalia plays, Gayda avasi, Ginka, Kasapsko horo, Chestoto, Dramsko horo, Table melodies, Danke, Kyor Ali, Kamber, Folklore melodies, Maleshevsko horo, Boyna, Krivata, Ormanli, Eski mango, Shirto, Kocek, Ispaiche, Drama Gotse Delchev, Shirban panairi, Alekso, Drama shirto, Oy Prirodo, Alay bey, Kavadar, Sham-sham shamaliga, Komitski dance, Kara Isuf, Bichak, Tapaneto dumkat, Straight horo, Arap, Bizum daulari, Krusha horo, Adzhi belik, Adem aga, Koynali, Guresh avasi and Oy Mariyo.*

During our fieldwork in 2001-2002 we recorded *zurnaci* repertoire in various situations: festival (when the *zurnacies* play at a Bulgarian or Roma wedding or a town/village *sabor* with its programme, wrestlings and numerous people dancing), musisans' gathering (when the *zurnacies* play spontaneously for themselves or for their colleagues) and in meetings between musicians and scholars (during interviews when the repertoire is provoked by our questions).

At *sabors*, what is performed are dances on stage (choreographic arrangements danced by amateur dancers from a local ensemble) and common *horos* (danced on the meadows by the merrymaking people spontaneously and without a scenario). From the first group, the most common ones are *Eski, Drama, Yamushak, Komitsko, Kyorali, Rusalia dances* (usually including the parts *Turkish march, First Rusalia, Second Rusalia* and *Patrino*), *Danki, Eski Mangusar, Ispaiche, Konyali, Ginka, Bichak, Gelemino* and *Ograzhden*. The traditional weddings require *Guresh avasi* and medleys composed of various *horos*. In the sponataneous dances the *zurnacies* play a repertoire of the type of the common *horos* (according to the preference of the audience), called in literature "*horos of a sabor type*", which are played mixed, with belt hold; or also called "open", as they go on in "fast unchanged tempo of free duration" [Манолев, 1987:136]. Performed as a cycle of different melodies and continuous, these *horos* have a common measure (usually 2/4) and a peculiarly fast tempo. The *zurnacies* call them *Ograzhden, Maleshevsko* and *Brezhitsa*.

At a wedding festive repertoire is played together with the ritual one. It includes the already mentioned *horos* and *köceks*. The Roma of the Petrich region prefer modern Turkish *köceks* learned from satellite TV programmes and Bulgarian ethnopop stars (from the repertoire of Ibrahim Tatlisez, Dzhansever, or the "Kozarite" orchestra). These performances are rarely named but still they have their popular names such as *Petrich gayda, Kaba zurna, Oriental (Sofia) köcek, Chifteteli, Gumena palatka, and Zhamba-zhamba.*