

In 1992, despite the *zurnacies*' claim that they played "Turkish music only", we recorded in Gotse Delchev a varied repertoire of both Bulgarian and Turkish, folklore and town melodies: *Olan olan*, *Chifte teli*, *Mevlana*, *Köcek*, *Kandralia*, *Yarum zebek*, *Patrun avasi*, *Kushak avasi*, *Yuch ayak*, *Dram avasi*, *Turk avasi*, *Batak avasi*, *Istanbul avasi*, *Shirto*, *Krusha avasi*, *Chatich avasi*, *Gelin avasi*, *Sünnet avasi*, *Alay avasi* and *Kushi avasi*.

Then in 2001-2002 in the region of Gotse Delchev we recorded music in two types of situations: recorder-provoked meeting with asking to be performed local repertoire, and spontaneous playing during a musicians' gathering or a festival.

In the first case we came up with ritual and dance repertoire characteristic of different ethnoconfessional communities from the region. The ritual melodies included in it are: *Alay*, *Sünnet – procession*, *Sünnet – trimming*, *Sünnet – kushia*, *Sünnet – Güresh*, *Sünnet – trimming*, *Sünnet avasi* (at the Muslim ritual of *sünnet*); *Gelin avasi*, *Urlar olsun*, *Bride meeting*, *Köcek on the road*, *Kana gedzhesi*, *Bayrak*, *Toplama* (at Muslim weddings); *Ela se vie*, *Piy kume*, *Wedding* (at Christian weddings). The dance melodies are *Kushak avasi*, *Yuch ayak*, *Aydar avasi*, *Bergama*, *Petrana*, *Vangelyo mome*, *Duyni mi duyni*, *Kasap*, *Taushan avasi*, *Turkish köcek*, *Kasnak*, *Young and wild* (*Macedonian horo*), *Köcek* (medley of *chalga* hits), and *Rachna krachna* (*köcek*). Melodies for table are unnamed *zurnaci* versions of slow folklore songs, *Turkish nebet*, *Bulgarian nebet*, *To table* (a medley of measureless local songs such as *Bolna sum bolna*, *Aysheto bolna legнала*, *Ot merak mayko*).

The second type of non-recorder-determined playing include a repertoire that is difficult to describe and list as it is constructed in medleys and the *zurnacies*, even when they give it a name to the piece, do not announce it. During Muslim weddings, we recognized several local dance melodies in the course of the *horo* which went for hours on end: *Yuch ayak* with slow and fast part, *Drama avasi* – ordered by an old woman who then lead the *horo*, and *The Schoolgirl*. During the wedding processions from the bride's home to the municipality and then to the restaurant, instead of the demonstrated *Alay* melodies the *zurnacies* played various versions of *chalga* hits while the wedding guests danced *köcek* as they walked. At a musicians' gathering in the town of Gotse Delchev we listened to *Nebet*, a medley of Bulgarian folklore song motifs from Southwest Bulgaria, *Taushan avasi*, *Osman pasha* – an "old Turkish song" played *to table*, *Eski nebetleri* – old Turkish wedding songs, *Kemal pasha*, *Taxim*, *Maane*, *Kandrele* (a slow *devetka* dance which is danced either as *horo* or as *köcek*), *Shirto* (*Macedonian horo* or *Chetvorka*), *Gypsy maane*, and *köceks*, named *Tythanic*, *Richi* and *Gayda*.

According to our observations in the last two years, the repertoire from Gotse Delchev is subject to major changes. Some of the old local dance melodies stay, but in the passive repertoire of the *zurnacies*. Old music, such as *Yuch ayak*, *Kushak*, *Taushan avasi*, *Bergama*, or *Kasnak*, is rarely performed: on festivals, when ordered by elderly people or by scholars. Few *zurnacies* can perform them; some of these melodies, e.g. the Turkish dance *Bergama* is known only to two or three old players. According to a *zurnaci* from Dabnitsa, especially asked to perform this melody, the previous time he played *Bergama* was ten years before when this forgotten dance was performed by the Turkish ensemble of the *chitalishte*. Nobody remembered the steps today, and therefore nobody played it anymore. At a Turkish wedding in the village of Blatska we watched how in the course of playing, when a new melody was substituted by an old one, the young dancers gave way to old