

he weddings in the region of Galichnik where the *zurna* had a particular role. His observations were made during World War I and published in 1925-1927. According to Kuba the weddings in Macedonia start during the week after St. Peter's Day¹. Giving a detailed description of the wedding ritual lasting for a week, the writer turns his attention to instrumental music being an orchestra of *zurnas* and *tapans*. The *zurnaci* music announces the beginning of the wedding ceremonies – the preliminary feasts at the groom's home – and invites them to *stroj*, *voda*, *svatiju* (to organization, water, matchmaking). On Monday morning the researcher heard the *zurnaci* music for the first time and describes them like that: "all of a sudden the air was shocked by powerful thunder which was reflected up to an incredible roar of by the echoing mountains. "Probably such might be the sound of a passage of an impressive symphony about the World War", I told myself and was not that mistaken. "The *tapans* started banging" said a local folk song. The Gypsy orchestras from Kichevo, Gostivar and Tetovo were playing in front of the houses of the grooms, brides and their kinsmen. They consisted of only two elements: two or three big *tapans* and two or three oriental clarinets called "*zurlas*". The *tapans* were banging with the best ever possible skillfulness and the greatest power. When the sharp, shrill *zurlas* joined them with oriental music I imagined that such might have been the music in the Old Testament that destroyed the walls of Jericho. The music did not seem merry, no matter whether the melodies were drawling or fast, sad or vivid. They had a very strong impact, were spear- ing the soul and definitely were not merry. They dispersed in the environment in the hard pointed rocks. Even this itself was amazing. Having seen me engrossed in my thoughts my companion said: this year it's nothing special. We're having only 12 weddings and only 4 orchestras have come. In the other years they'd come sometimes 8 or 9. This summer only the grooms have orchestras while in the previous the brides also call play- ers".

There comes the ritual when the bride goes to bring water. The ritual takes place on the morning of the very wedding and on the next day after the first matrimonial night when the bride goes to fetch water for her new home. The ritual bringing of water is parted by processions with torches, singing, dancing and music. The Czech musicolo- gists mentions nine processions in the moonlit night, but gives an account of the feasts with meals and *zurnaci* music at a groom's home: "The figures of the musicians were seen in front of the fire. They were competing with the flames with their jerky move- ments. Some of them were banging the *tapans*, while others were leaping and playing *zurlas*. This was a satanic idyll, a hell home, wherein the sole convenience was the small garden alcove prepared for the musicians where they could have some refreshments and a bit of rest. It remained a riddle for me when the musicians used the alcove because the air was shaking all day and all night from their *tapans*". The high degree of emotional experiences Kuba had at the wedding is expressed in his sonic and visual perceptions: "he was deafened by the fanfares of the Gypsies". He says "our ears were full of sounds like our eyes that were full of light".

The *zurnaci* music continued to sound after the matrimonial ritual and the church ceremony when the mother-in-law met the newlyweds at the groom's home as well. Noteworthy is the differentiation of the repertoire made by Kuba with regard to the situa- tions of the wedding ritual they were playing at: The Gypsies invited to the celebration played with all their force. The *tapans* were roaring and banging while the *zurlas* were playing *maane* (a mixture of Turkish songs and marches) and while we were preparing to