

former Member of Parliament. He wants these *zurnas* (the old ones – n.a.). In Razlog, Saturday's be the wedding. Call him Vlado. His son's wedding. Says: Old music is what I want. You've played to me, want to my sunno's you to be" [И.С., p.49-50].

According to the local Bulgarians the *zurnaci* in Belitsa are a "Roma orchestra for a wedding" [М.П., p.56]. The musicians *zurnaci* and *tapanci* grouped in two formations play more rarely for Bulgarian Christians from the town and the region. The play mostly at weddings: "In Belitsa we're called to weddings and baptizing feasts" [Г.Н., p.63]. Most frequently Belitsa's musicians serve the festivities of the Roma neighbourhood in the town and those in the nearby *Pomak* villages.

The wedding in the neighbourhood populated by "Bulgarian Gypsies" (Romas who speak only Bulgarian and have folklore and Christian traditions similar to Bulgarian ones) lasts for two days: Saturday and Sunday. A woman from this neighbourhood, who has recently had a son and a daughter married, describes the ritual and the part of the *zurnaci* music in it as follows: "On Saturday they're bringin' the dress, the lad's mother brings it – the wedding gown. Then they go back. She gives a reception to those close she's, both bride's and groom's mothers. And they're playin' and dancin' The *zurnas*'re all the time walkin' and playin'. Say it, up to nine-ten, till then lasts it in the evening. It starts, the wedding dress carryin', about 5 PM. On the morrow got up they and gone to invite, again the musicians with the music, the same. We had *kalesare* (inviters) – young guys with *choturki* (a special vessel to carry wine in it), with kerchiefs decorated... Went they, invited all the neighbourhood. And the music played and played all the time... Then came they for the dowry. Took they also the lass from the mother. Wit' the music goes all the day till it has come to an end. And then we transport the dowry, the lass and we go to the restaurant. Inside there they were singin', dancin'. Who's got the money, another orchestra'd play, if not – they're palyin' again. When the restaurant was over – came they here as well with a *horos*. Again with the *zurnas*. And I pay them what it costs them" [Й.Д., p.64].

As the *zurnaci* from Belitsa says, "wedding music" is played at the wedding of Roma-Christians: "Turkish pieces, Gypsy, folk (Bulgairan – n.a.). Though Bulgarian Gypsies they are, Turkish music's wanted". The Belitsa *zurnaci* play also at the weddings of the *Kurba*² in Ihtiman, Kostandovo, Dorkovo. They want at their weddings "only Gypsy music – *köceks*" [Г.Н., p.64, 70].

The village of Elešnitsa, near Belitsa, also has *zurnaci* who play at weddings – such of Bulgarian Muslims and Romas predominantly. In the past bagpipes used to play at the Christian weddings, now it is "the amplifying set at the restaurant". By noon, before the wedding gets into the restaurant, an accordion and a drum play; much rarely (at the weddings of Romas and *Pomaks*) it is *zurnas* that play [А.П., p.71-72].

In spite of the invasion of modern electronic instruments, *zurnaci* music is still being played at the weddings in the regions of Petrich and Sandanski following the tradition of Christian wedding. The singer Mitra Biserova remembers her brother's wedding in the village of Levunovo when a *zurnaci-tapanci* formation from Petrich played all the time [М.Б., p.2].

The repertoire of the *zurnaci* includes ritual and festive wedding music. The protocol ritual melodies are played when the *koum* begins to dance – *koumsko horos*, and when the bride is taken from her home and begins to dance – *Bulchino horos* (Bride's dance). Instrumental potpourri, *zurnaci-tapanci* versions of popular songs are played at the dinner table. The musicians call them *Trapezni* (Table), *Dgumajaska trapeza* (A