

take this one here and us two – a *zurnaci* and a *tapanci* – go to one village. Another couple – to another village. There is a man with us placing invitations” [A.C., p.15]. The invitation of the guests from a Friday to Friday starts on a Wednesday or Friday. The informants did not mention any special music played while the guests are being invited: “We are playing what we know already, what we know from ours” [M.M., p. 15]. Our field research has shown the music played in the case to be a potpourri of instrumental melodies of traditional Bulgarian songs from the Rhodopes and popular modern ethnopop hits.

Having invited the guests, the *zurnacies* return to the host of the feast (*svatbar*, *dülsaibia*). On Saturday they welcome the guests and take them to his house. The guests arrive with a banner with bank-notes pinned on it. According to an informant from Tuhovishta, the traditional *sünnet* and wedding banner (*bayrak*) is “A wooden frame which in the past used to be covered with silk. The colour’s red... Before they sewed it but now they pin to it money, knitted wool slippers, clothes, socks. There used to be from my grandma a pair of socks very old and embroidered richly. I took them. ‘Cuz my mother they still knit in the village and keep... There are knitted slippers, *basma*<sup>14</sup> put on it, money hung. Anyway, they see to it to be something beautiful what they’d put” [B.C., p.10]. Each *bayrak* belongs to a certain clan, neighbourhood or settlement.

The *zurnacies* lead the particular processions with banners: “We go to meet them. And take them to the *svatbar*. This money is accepted by the one who makes the wedding, the child’s father” [A.C., p.16]. The music played during the processions is similar to the one played during the inviting. Often they dance while the guests are being taken to the house of the *svatbarin*. The dances are *köcek* and *pravo horo* from the Rhodopes.

The host welcomes the guests to his home, takes their presents – the *bayraks* with the money – and invites the visitors to a festive dinner. The music does not play, being occupied with the meeting of other guests. The child is given presents as well – sweets and chocolates [P., p.5].

On the following days processions are made, the trimming of the boy’s hair, the competition games and the circumcision take place. All guests gather at the *svatbar*’s house and lead by the *zurnacies* start a procession. “*Alay* – that’s called when they start from the *svatbar* from his home. To go about the neighbourhood or the village is called *alay*” [M.M., p.18]. Its main heroes are the children who have been already circumcised or will be so. They are on horseback ahead of the procession. There is a special melody for this particular moment of the *sünnet* called *Alay avasi*.

The boy’s hair is trimmed after the *alay*. There is also a special melody played on the occasion. The barber is brought to the boy’s home with *zurnas*. The family members and relatives of the boy participate in the ritual. “We go, take him, we call for him a *berber* and put the child on the chair. And then if his hair’s long, he shortens it a bit, trims it. So that the hair of the child’d be more handsome. We play a prolonged special melody” [M.M., p.43].

The trimming of the child’s hair as a sign of the initiation has been kept in the subconscious memory in the present day ritual. The interpretation of the musicians brings out the lost sense of the sacral, replaced by the utilization and aesthetic explanations of the rites in this ritual. Both the rites and the ritual music are mechanical replica relicts. The old protocol ritual melodies are being played parallel with those which are modern and preferred by the audience. The desacralization is illustrated by the fact that nowadays the people demand *köceks* for the occasion. “You may play *köceks* at the hair trimming as well. The