

Gotse Delchev: “There are such songs (Turkish) which are made to pull the kid’s leg. And the *tapans* beat louder, so that the kid’s screams won’t be heard. B-r-r-r – the *tapans*. There used to be a melody, I’m gonna play it to you, when a kid’s screaming – so that the other kids can’t hear ‘im. To pull their leg. And then begin again *köceks cifteteli*. They dance them, they make it... I went once and no more! Well, the kid turned blue. I’m sinning against the kids! Different – the youngest might be three, the oldest – fifteen... Totally, in each house where it hasn’t been yet. It’s all together. Horrible, horrible. I got frightened, no kidding. They put them on big horses. Decorated, dressed up. We meet them, the people give a present and then we go to every house separately. We go cut the kids – from house to house. Oh. How was it called, there was a Turkish *moabet – alay*. That one is sadder. And when this business is done, begin *horos* then. And songs of all kinds. And when this is over, c’m on eating and drinking. Then again songs. They take to Turkish songs there. Mostly Macedonian and Turkish”[Д.К., p.2-3].

A *zurnaci* from Razlog states that they, the Turkish Gypsies, make the *sünnet* and remembers his done when he was a boy of 15. He knows a special *sünnet* melody, but according to him the *sünnet* music is “an alarm, so that nobody could hear when the kid’s screaming” [M.K., p.29].

Wedding

The interviews with the musicians and the observations have provided information about the course of the wedding of *Pomaks* and Turks, Roma having Turkish self-consciousness and Roma-Erlia (*Turkish Gypsies*). The *Pomaks* used to make their weddings in winter time while the Roma having Turkish self-consciousness from the neighbourhood in Gotse Dlechev – in the summer [M.M., p.48].

The musicians interviewed stated that the old traditions in the weddings of Muslim communities along the Mesta river are preserved. The older *zurnaci* generation can play according to all old Muslim traditions [P., p.7]. The Bulgarian Muslims (*Pomaks*) confirm the fact saying that up to the 1970-s (the change of the names) the *Pomak* wedding used to be done “with motley brides, decorated with staniol (silver-paper)”. The change came in 1972-1973 and was marked by the appearance of a veil for the bride. That was something unfamiliar to the *Pomaks* from the region up to that moment. The memoirs of the wedding music played at the time of “the motley brides”, which used to be different from the present-day one, is expressed in the statement that only the old *zurnacies* used to play it according the old traditions: “It used to be in the blood of those *zurnaices*. He’s born this way. While now the *zurnaci* is forced by his interests to be anyone. It’s the commercial – not what’s in his heart” [III., p.7-8]. As seen the processes in the contemporary *zurnacies* music can be read as signs in the following scheme:

Before the 1970-s	motley brides	Muslim names	traditional ritual music
After the 1970-s	veiled brides	changed names (Christian)	banned zurnas
After the 1900-s	veiled brides	restored Muslim names	new commercial zurnaci music

The *zurnacies* from Gotse Delchev state that, similar to the *sünnets*, the old-day weddings of the *Pomaks* and the Turks (i.e. Roma having Turkish self-consciousness)