

are the richest in the region. They last for at least three days. The feasts start on Friday and finish on Monday.

On Friday night is the musical start of the wedding. Then the henna is put on the bride's hair and the *zurnacies* play "to henna". A procession with candles stuck in dough makes its way from the groom's house to the bride's one: "We go playing, with *köceks*. Then the relatives walk behind us. Mostly women come" [M.M., p.21]. The old musicians interviewed define their repertoire during the procession like "for dancing". The music sample we have recorded is built as potpourri from the melodies of popular ethnopop songs. Though performed by older *zunacies*, by those claimed to be the only ones who have command of the old repertoire, the melodies are new: from the last ten or twenty years. The bouquet includes the instrumental treatment of two songs *Change* (known as *A White Mercedes* and became a hit in 1997) and *Kamanite padat* of the Crystal Orchestra (This song became a hit in Bulgaria and Yugoslavia in the 1980-s but its popularity went through to the 1990-s). Our field research has confirmed the fact that during this procession the melodies played are popular hits usually in 2/4 tact, danced solo mainly by women as *köcek*.

The very putting of the henna takes place in the house of the bride. They cover the bride with a red veil. The *zurnacies* start to play "a special song for henna". The musicians with Turkish self consciousness call it *Kina gegesi* [C.M., p.6]. Accompanied by the music, the bride and the women make three circles in the room or in the yard. Then the bride is seated on a decorated chair. The very putting of the henna is done without music. When the henna is put to the bride's hair, palms and feet, the *zurnacies* begin to play festive music – "we start and let the people enjoy themselves" [M.M., p.22]. Though the informants say that the melody "to henna" is one ("a separate song"), we recorded a melody composed of two parts of different music contents (melodically and rhythmically).

On Saturday the wedding ritual continues with the welcoming of the wedding guests at the bride's home. The guests invited are taken to the wedding with *zurnaci* music. On the morning the musicians start to go about the village. The guests come to the bride's house carrying banners and dancing. The musicians interviewed call this moment of the wedding ritual *bayryatsi* (banners), making it more precise "that means you're taking people to a wedding". Similar to the *sünnet*, the wedding banners are also decorated with bank notes – a present for the hosts. The *Pomak* ceremony is usually conducted by a ritual personage called *bayraktar* (banner-carrier). At the more crowded weddings the *bayryatsi* last the whole day – from morning till the late afternoon. First of all arrive the in-laws, then the relatives of the bride, after that come the "foreign" – friends, neighbours, villagers. After coming to the bride's home every group sits at the table to have meals. When another group comes, the previous frees the table for it [A.M., p.23-24]. On that day the *zurnaci* music marks the movement from the periphery (the neighbourhoods and homes where the processions with the *bayryatsi* are taken) to the center (the bride's home). Unlike the ritual of the Bulgarian Christians where the wedding reception and the dances are at the same location, during the weddings of the Muslim communities from this region the music does not play and there are no dances in the bride's home where the festive dinner is served.

In the recent years emerges the practice of hiring "another orchestra for thin music" which in particular cases plays outside close to the laid table. Usually it is at the village