

square where the wedding guests gather to dance *horos* and *köceks* [A.C., p.24]. The musicians from Gotse Delchev describe the alternation of *zurnaci* and orchestra music during the contemporary wedding of those “having Turkish self-consciousness” from the neighbourhood: “For example we play the orchestra at a certain place in the very neighbourhood, where the wedding is. On the other hand, the *svatbar* lays the tables in front of his house. He’s already given the invitations to the people. And those *zurnas* get down to a place – there is a chosen place – there gather the invited, guests, *daavetcies* as we say. From there they make their way with the *zurnas*. They go around the village or the neighbourhood and the *zurnas* take them to the certain place where the tables are. Where the guests are, we put the apparatuses and play then. There they dance. In fact the *zurnas* just accompany the guests when they go about” [K.T., p.10].

The field observations have shown that the music played to *bayryak* at the *Pomak* weddings is chiefly *horos*, while at those of the people having Turkish self-consciousness it is *köceks*. An analyzed music material played by old *zurnacies* from Gotse Delchev on the particular occasion at a *Pomak* wedding consists of instrumental versions of various folk and urban songs. The mix begins with a traditional song from the Rhodopes turning into the Macedonian song *Niko, meandzhijko*. Then come motives from the song from Dobroudzha *Lale li si zyumbyul li si*, the Macedonian *Stari dedo stado pase* and the old town songs *I swear to you even in God, I don’t want great wealth*.

The wedding rituals of Muslim Roma and of those having a Turkish self-consciousness have more similarities with the wedding ritual music of the *Pomaks* as well as with those of the Bulgarian Christians.

The contemporary wedding rituals of the Muslims from the Komsala neighbourhood of Gotse Delchev have their specific characteristics. It has been stated that now the wedding is “made by the woman’s side” on Saturday because of the old rituals. The *zurnacies* play a similar role to that at *Pomak* weddings – they take the guests to the restaurant, where the wedding feast is held. The place has an orchestra of modern instruments [C.M., p.8].

When the bride is prepared and the banners welcomed at her home, comes the moment when the bride is taken out. While she is getting out of the house and saying goodbye to her parents and relatives, the *zurnacies* play a protocol ritual melody for the occasion – *Gelin avasi* (the Bride’s). The informants particularize that this melody is played especially at *Pomak* weddings. The music of *Gelin avasi* is non-measured, played in a slow tempo. The melody is built like a necklace of variously ornamented melodic stanzas leading to tones of long durability. All the time the voice of the *tapan* sounds like a tremolo. The drama of the ritual moment is embodied in the emotional message of the music. The *Pomak* weddings have a special melody played when the bride departs towards the home of the groom. The *zurnacies* start to play it when the bride leaves the yard of her native house. Some informants say “this song has no name” and “it is for *olsun*”: “*Olsun* means good luck. We take her then and drive her” [M.M., p.21]. According to other musicians the song is called *Urlar avasi* and is played “to be happy with the bride – to be fortunate in everything” [A.C., p.21]. It is played on the way. Since the seconds in it are augmented, the melody can bring associations with oriental melodies.

On Sunday, sometimes even on Saturday, is the betrothal ceremony *nikjah* (*nikja, nikjaa*) performed by the *hodzha*. The ritual is held at the mosque without music.

The Roma with Turkish self-consciousness have the custom of sending the musi-