

at the dance *Bergama* to be typical for the Turks. It is danced only by them, and as an exception by *Pomaks* and Roma with Turkish self-consciousness living close to the Turkish villages. The dance *Bergama* is claimed to be a “heavy *horo*”, “turkish original dance dating from two hundred years ago”. It is danced “at weddings like a *horo*” and its steps are “strictly fixed, if you do a wrong one, the *horo* cannot go on” [M.M., p.20]. The *zurnacies* stress up on the fact that Muslims from different communities dance both *horos* and *köceks*. The *Pomaks* prefer the *horos* for their processions while the Turks and the Roma – *köceks*. All the people living along the Mesta river (Muslims and Christians) like and dance the local *horos* like *Petruna avasi* (the melody is also called *Petrunino horo*, being in fact an instrumental version of the song *Petruno, pile shareno*), *Juc ayak*, *Kuşak avasi*, *Yamuşak*, etc. It is worth mentioning that the *zurnacies* from Gotse Delchev determine most of the old local *horos* as “Turkish” ones, although they are danced also by the other ethnic-confessional groups. Thus comes the explanation of *Kuşak avasi*: “It is called *Kuşak* – a belt. It is danced holding the belts. It’s a Turkish *horo*. There’s no Bulgarian music at ours neither Gypsy this and that. Only Turkish music” [M.M., p.37].

The *zurnacies* from Gotse Delchev play at *Pomak* and “Turkish” weddings in dozens of settlements from the region: Gotse Delchev, Debren, Satovcha, Vulkosel, Tuhovishta, Godeshevo, etc.

The *zurnacies* from Razlog play at family festivities of Bulgarian Muslims from the settlements: Yakoruda, Yundola, Pashovo, Ajlansko, Bunchevo, Kraishte, Dagonovo, Yurukovo. The performance at *Pomak* weddings is a traditional important engagement for the Roma *zurnacies*. One of the old musicians mentions the performance at *Pomak* weddings as a regular practice in the midst of the last century: “We used to go to weddings of the Turks here (Thus the Roma call the *Pomaks* from the region. Asked “Are there Turks here?” the informant replies “Turks – Pomaks, that is” – n.a.). The Rhodopes – we used to play weddings... They played and even a wrestling they used to make. We drove dowry” [K.K., p.53].

There have been *zurnaci* musicians in Eleshnitsa only for the last few years. The young *zurnacies* play rarely in their village, but are regularly commissioned to play in the surrounding *Pomak* villages: “They go about the Mohhamedans to play. *Pomak* weddings. Over there uphill – Pelatik, Chereshevo, Dobrinishte” [И.И., p.74].

A *zurnaci* from Razlog describes the performance at *Pomak* weddings in the region. His story contains information about the duration of the wedding, the more important moments in the ritual, the wedding music repertoire. The data show a number of similarities between the wedding ritual and music of the Bulgarian Muslims in the regions of Gotse Delchev and Razlog:

“Those make their weddings lasting three days. You go to *kaleska* (invitations). You go to invite the people. There’s wrestling, you play at the wrestling. It’s played the welcoming, when the people come to eat and drink, you meet them with music. You just play. The melodies are different then. They have there a *bayraktar*, who’s leading with the flag. And we play, and we change the music by ourselves. They’re keener on old *songies*. But we by ourselves change to new ones.

(What songs do the *Pomaks* want at a wedding?)

Well,... *Mori zemi me belo Ayshe, Alish shileta pase, Ibish aga* – like this, of that kind.

(What happens after the inviting and *kalesvane*?)

*Horo*. They dance *pravo horo*, *ratchenitsas*. When we go to invite them, then they