

hold each other, say about this time (at sunset – n.a.) the lassies go out, the young men, and they hold and begin a *horo*. They also dance the *Turkish march*, *Gankinoto*, *Shopskoto*, *Ratchenitsa* – these are their *horos*.

(And what do you do on Saturday?)

People start coming on Saturday. When the people have gathered, we go for the lass. We go for the lass and they take her and make henna. It's like here and us here have the custom, us the Roma make henna, too. Henna is made, yes, by everybody here. They're only Muslims ours. And there's the same. They make henna, the people dance, eat, and drink. And then parcels become coming in groups. Say us here're the whole clan. We gather, line up, take what the present is – is it a small quilt, this or that, decorate it with bouquets, with money and it's handled to the bride and the groom.

(And the *zurnaci*, what does he do?)

It's my business to welcome them. I'd meet them and bring them, they handle the present and sit at the table to eat and drink. Come other people and I go to fetch the others. They eat and drink without music, I'm playing and welcoming the other people – along the way, I welcome the parcels that come.

(Are there special melodies for henna, for welcoming?)

You see, now it's special to henna – the melodies are of the old songs. They can dance, and they dance and make the henna to their bride. We play *nebet* as well.

(And what does *nebet* mean?)

To table. To table – that's remained from the old times, from those the *Pomaks* – *nebet*. We play *nebet* to the *Pomaks*. When we sit at a table, and: "make one *nebet*". You make to table a prolonged music. Prolonged. It's only like *gazelles*, inclines to Turkish music. The *zurna* and the *tapan* knocks a little bit now and then. They even turn the *tapan* upside down and only with the stick. To give a greater gusto, like it used to be in the old days" [B., p.13-15].

The wedding music of the Roma Muslims from Razlog has its specific features. The story of a *zurnaci* from Razlog reveals the wedding ritual and its music as well as the attitude of the musicians to them. His desire to determine himself as a part of the Muslim community, which in the case is marked by the wedding ritual "*asil* (100%) Turkish wedding", is stressed in the description of the local wedding. However, the non-Muslim ritual elements connected with the folklore culture of the local Bulgarian Christians emerge in the narration regardless to the desire mentioned:

"We the Gypsies make it all together like the *Pomaks*. We our weddings -- *asil* Turkish wedding – Friday. Firstly, on Thursday we go to see the dowry. To go to the bride's and see what's her luggage. To the lass. The music goes. Thus it begins – Friday, Saturday and Sunday – three days. On Friday – they go to the bath. By carts. Friday and Saturday. But on Saturday's the most civilized, "cause the next day begins the wedding no matter at the restaurant or at home. They go to the bath by carts. Horses, *köceks*, *horo*, as much as one can. The boy's also driven to the bath. The boy's at the gents' bath, the lass' at the ladies' one. 'Cause the boy should be shaven. The music, the *zurnas*, everything's there.

(And are there special melodies?)

Sure there are. For example, when the dowry's loaded, it remains *Ela se sviva*. *razviva*. While it's loaded the lass takes the good byes. Forgive me mother, that I will run away. It remains *Ela se sviva*". It remains all over Bulgaria.