

(Do the relatives of the boy and the lass give separate receptions?)

If they decide so: say the lass's clan has some arguments with the in-laws to be and says: I will do a wedding separately. And the next Sunday is the one of the others (on the boy's side). Or this bride has to dress twice.

(And do you make henna?)

Yes. That's afore the wedding. Friday and Sunday. Something's done there and everybody dips the finger. That's called henna. It's done in the evening. And they make *babugers*. At the henna. *Babugers* – *surats* (Turkish "faces"). You put a face. You make yourself a Turk, you make yourself a grandma, like it's on *Surva*, you see now? It's like on *Surva* they make themselves *babugers*, it's the same. We make the same at the henna".

(Do men disguise?)

And women, too. The women imitated themselves, become men, to put some mustaches. Played *köcek*. That's at the henna. All night. People stay till dawn with those plays" [M.K., p.29].

As mentioned before when discussing the *sünnet*, the musicians have different attitude to the weddings of the different Muslim communities. The musicians from Gotse Delchev confessed that their beloved weddings are the *Pomak* ones. Probably it is due to the fact that they were paid best and long lasting, with many opportunities to get large *parsa* and lots of musicians [A.M., p.48].

A musician from Petrich confirms that the weddings of the *Pomaks* are highly paid, but admits that he does not like to play at them. "It's very hard there. Very heavy weddings they make – lasting 7-8 hours. All the same – *pravo horo*, this and that. There's no variety in the music. It's easier for you when there's a variety" [C.K., 10/2001, p.24]. The *zurnacies* from Petrich prefer to play at "Turkish" weddings held in the neighbourhood of Gotse Delchev due to several reasons. These are rich weddings ("the dowry's on a TIR lorry") and the musicians are paid a lot – "I got heaps of money, they tortured me, but that's a miracle" [C.K., 10/2001, p.26]. On the other pole is the musicians' attitude to the performance at the "Gypsy weddings", as they call them. *Zurnacies* from Petrich tell about the experience they had at "Gypsy weddings" in Razlog, Belitsa, the Faculteta neighbourhood in Sofia: "When I was a young boy, I used to play there in the Faculteta to Gypsies. There are only Thrakia in Sofia at the *horo*, you see. (On what occasions have you been invited to play in Faculteta in Sofia?) You see, they invite me on any occasion, but I don't go there. To weddings, not to *sünnets*. But I don't go, 'cause it seems to me too cheap for two days... Little do they give – up to five-six hundred leva. And the others go. Two days for three or four hours. (When do you play?) On the way *horo*, this and that – the *alay*. We go about with the dresses – each bride has 16 dresses. And when they get into the tent instead of a restaurant. To eat, you see, the bride's there. Then the other orchestra begins. (Who of the *zurnacies* are invited to Sofia? Are those from Gotse Delchev invited?) No, no. Only ours from Petrich. Sabrincho shows off there in Faculteto. The Gypsies know 'im. He's got relatives there" [C.K., 10/ 2001, p.57-58].

Performance context at traditional calendar feasts

Bayram

The *bayrams* are amongst the most important feasts for the Muslim communities from the region. They are celebrated according to the lunar calendar, being every year ten