

sembles of many feudal rulers in the Middle Asian countries, Iran, and in the court of the Great Mogols in India. Miniatures from 15-16th centuries present ensembles of wind and percussion instruments playing at festive ceremonies and sports events [Быцао, 1980:90-92]. Despite being a court orchestra the formations comprising a *surmay* used to serve as a municipal orchestra. The *mehtars* were appointed to the artistic group of a certain town quarter that included puppeteers, too. The sources testify to the participation of *surmay* comprising orchestras in municipals feasts of different cities in Turkestan and Usbekistan, in the puppet shows, in the hand-puppets shows, at the performances of folk circus with tight-rope walkers, acrobats and conjurers. There are interesting data concerning the craftsmen organization of the musicians and actors in Tadjikistan. They had an elder elected periodically for a leader who saw to the equal distribution between the commissions of the musicians and kept the books. The education of the musicians is also mentioned: each maestro could have pupils who after several years of training had to be presented to the audience at public exams held annually (usually in the winter). When giving a positive appraisal the elder pronounced a blessing (*fatih*). Having once passed the exam, the pupil became a member of the guild and acquired the right to perform independently, to accept orders and have his own pupils. The guild used to have its own statute with prayers and legends about the origin of music as well as rules for the behaviour of the musician and actor. *Mehtar*'s profession was considered as given from Above: "The *mehtarlik* remained from the St. Gabriel, peace with him! That is why they say that when a human being listens to music, his soul finds peace, and his love and joy multiply" [Бызго, 1980:157-159, 163].

As far as the craftsmen organization of *zurnaci* tradition in Southwest Bulgaria is concerned, there is not such an information. But it could be said that *zurnacies* and *tapanacies* used to have their own separate, though not official unions. The sources of this study have shown that in the 19th and 20th centuries the *zurnaci* formations used to be the best paid and most prestigious ones commissioned by well-to-do people to play at municipal, family and group feasts. The *tapan* used to provide the music at the most lavish feasts at those times – the *esnafs*' *testirs* (the guilds' celebrations). It is known that the musicians in Macedonia used to have a guild and the guild used to celebrate its holiday on the Day of St. Antonio, January 17 [Цепенков, 1972:18-26].

Nowadays there are no *zurnaci* guilds with their own statues, but the consciousness of belonging to a professional community does exist. The *zurnacies* are professional craftsmen who earn their living playing music, though the socialist state did not consider their playing music to be a profession. A player from Gotse Delchev, one of the *zurnaci* centres, told about the discrepancies between the musicians' notions and those of the authorities about the musician's profession during the years of totalitarianism: "Checha used to give us the food for years... Checha is the region. Where the *Pomaks* live we call the land Checha ... All musicians and the town all together, the whole town: the craftsmen – shoemakers, smiths, cattle-dealers. Absolutely all craftsmen earn their living from them. From Checha and it used to be great. The people used to work for 60 leva². Muti and myself used to go to there on Saturday and got 150. Even 300 leva. Even the MVR³ used to prosecute us to go to work. And we escaped from the MVR. Why will I go to work for 60 leva? And this a musician, they did not consider it a profession" [A.M., p.48]. As seen, the *zurnacies* are well paid. Their fee is several times higher than the monthly salary. They used to be prosecuted by the authorities for non-labor incomes. But the very musicians