

used to have the self-consciousness of professionals being part of the traditional craftsmen's guilds in the town (those of the show-makers, smiths, bell-makers, cattle-dealers, etc.). This self-consciousness still exists. The fact is proved by the mechanisms of denominating, the musician's knowledge about the clans and schools, the communication between the musicians, the bargains.

The name of the players (*zurnaci-tapani* formations) widespread among the audience is *zurnacies*, more seldom the *tapani*. Among musicians the self-denomination *svirkari* (pipers) and *mehteri* is also met. This difference between exo- and endo-nomination is not accidental. The self-consciousness of being a professional is quite obvious in the suffix *-ar* a very typical nomina agentis suffix in most of the Indo-European languages. The word *mehter* in the traditions of Middle Asia and the Ottoman Empire is the denomination for a professional musician.

The *zurnacies* have the self-consciousness of chosen musicians, although they do not entertain the thought of their instrument being a divine one: "Allah has not made the *zurna* for the people. Allah plays only the thunders. I heard from my granddad, Allah descended from the Heavens and made two melodies... a Turkish song, and created the *dvojanka* (doublet)"'. They demonstrate in the conversations the consciousness that *zurnaci* music is the most difficult and ancient one. "Years ago the only music that came out from the centuries is the *zurna*. After then come out the other instruments" [АИФ, I, № 100, с. 9-10]. The players support the understanding that not everybody is cut to play the *zurna* as well as that playing the *zurna* is not easy. Therefore comes their confidence of maestros and the pride of being representatives of a certain clan tradition or school. The Roma musicians relate the notion "school" to the existence of different styles in the music interpretation, assigned usually to settlements: "schools", "academies" and "conservatories" [Пейчева, 1999:90], but these are centres where the knowledge is transmitted orally, the craft learnt, the style formed. The *zurnacies* relate usually the schools to the three big centres of *svirkar*'s tradition in Southwest Bulgaria – Petrich/Kavrakirovo, Razlog and Gotse Delchev. The maestro D. K. from Kavrakirovo says: "The *zurnacies*' music academy is here in Kavrakirovo. Those who play about Razlog and upwards are migrants from here". His colleague from Razlog M. K. states: "The greatest musicalness of the *zurnas* origins from Razlog and Petrich" [АИФ, I, № 100, с. 13, 12].

Doubtless the *zurnas* and *zurnacies* formations have a leading position in the hierarchy of instrumental traditional music formations of Southwest Bulgaria. The remuneration and the *parsa* (the money collected from the crowd) also confirm this position of the instrument with the strongest sound the musicians get. In the past the *zurnacies* were and currently are professional musicians whose work is paid in money, not by treating them with drinks and dishes, thankfulness and gifts. The fee is bargained in advance. The group receives a prepayment – *kaparo*. Having fulfilled the contract they get the rest of the money. The musicians interviewed said that in the period between the 1950s and the 1980s the *zurnacies* used to be the best-paid musicians in this region. In the early 1960s a famous maestro from Razlog formed a modern orchestra where he used to play the clarinet but short after that he returned to the *zurna*, because of the good payment: "cause the weddings went to the *zurna* – all the weddings" [M.K., p.28]. According to Gotse Delchev's *zurnacies* just a daily payment is many times more the monthly salary.

In the last two years the fee of a player from a three-member *zurnaci* formation for performing at weddings, village feasts, banquets, varies between 20 and 50 leva per hour.