

All the players interviewed share the opinion that the payment used to be better in the past. Due to impoverishment of the people they have to reduce the price of their services: "Before the bargain was harder. Now it's weaker. And I telling it in the face of all colleagues – I am for 30 leva per hour. If the customers are poorer I get down the price, of course. Well, now a poorer customer came wanting us for whole day for a wedding and if I shook him down per hour? A wedding if not that is more or less eight-nine hours. Make it ten – which's three hundred leva. I would tell him two hundred, a hundred and eighty, a hundred and sixty. So that he might think he could afford it" [Б., p.15]. The change in the fee is also settled between the players and depends on the villages – the compromise is possible in those villages where the people are poorer: "The *parsa* is according to the villages. We know which are the more easy-going. But I can say that people are hardly managing to make ends meet. And it is obvious that we are not that profitable. But there's no other chance. Anyway one's to earn his living... Our job is a hunter's one. Depends on the man. The lowest is twenty leva" [Ю., p.23].

As true professionals the *zurnacies* have a fee fixed amongst the maestros in the region and recommendable for the musicians. The compromises in the bargains are not approved since the dumping in the price brings discredit to the guild and the skill: "About the other musicians, it seems we have been speaking to stick to, but everybody is different. Now I cannot say – you play at such a price, your is that one. Everyone's got his responsibilities. Now someone wants nice music for him, but the nice music costs more" [Б., 16].

Certain maestros when playing get *parsa* as well – that is money glued to the forehead of the player or pinned in the form of a funnel in some of the resonator holes of the *zurna*. This money comes when performing music ordered by the audience. The *parsa*, even the gluing of gold coins on the *zurnacies*' foreheads, is a practice known for a long time. There is evidence about it dating from the 19<sup>th</sup> century. In the 1990s the *zurnacies* tell of great *parsas*, they got at playing at weddings of rich Roma: "We got heaps of money! *Parsa*! Each five minutes – c'mon play this song, that song ... Here, to each of us they're gluing 200 leva notes" [Л.Ф., 10/2001, p.26]. According to a *zurnaci* from Petrich another situation when they get a great *parsa* is when playing for businessmen: For 6 hours I say: "Let it be 250 leva". Since you don't play all these 6 hours, you have breaks also. But when we started playing, them were all such sort of businessmen, and just put money. Money it was – something terrific ... 620 leva it was, you see, what was glued only upon me" [С.К. 10/ 2001, p.26]. As a *zurnaci* from Razlog states, the highest *parsa* comes when playing at a restaurant or a pub. But in the recent years it has been getting lower even in the inns of Bansko frequented by rich people and foreigners: "The *parsa* got weaker. You see there come such well-to-do people in the inn, where I go to play about "Dedo Pene" (Old Pene) in Bansko.... There I have got even DM 6000-7000 per evening, but not now. Maybe two-three years ago. From Bulgarians [Б., p.16].

The demand and high payment of the *zurnacies* is a sign of their important role fulfilling a social order. In this aspects the musicians have a high social importance.

The higher social importance of the professional *zurnaci* has moral values as well. The great maestro is a popular person in the neighbourhood, the settlement and the region. He is respected by both the musicians and the audience. The Bulgarian Muslims from the region of Razlog call the *zurnaci* M. K. respectfully *ago* (<Turkish ap– Master). He is welcomed to their homes as a dear guest. Even in the times of the so called "regeneration