

from Petrich and the *zurnacies* from North Greece. In the discussion about the clan history and the universal musical skills the “Caucasian connection” appeared as well. But it is stated in this aspect that the music talent came from the Gypsies, not from the other ancestors: “My uncle Shein has told me: we are not Gypsies, we are Georgians. My grandfather, the father of granddad Kurta, God have mercy upon him, his father and mother were found murdered. And the kid was like this (a baby – n.a.). And it was found by Gypsies, and they took him into possession, adopted him and therefore he became a musician” [C.K. and Д.К., 10/2001, p.31].

The *zurnacies* of nowadays keep active contacts with their colleagues in Greece and Macedonia. Selim Demirov has been accompanying for decades the heavy *hora* and *Rusalia* plays from the Lower Struma valley performed by the old dancers from Petrich. The latter migrated from Aegean Macedonia. In his search for samples of the old repertoire he has gone on musician’s expeditions, met *zurnacies* from Macedonia at festivals and concerts: “there used to be *zurnacies* in Greek Macedonia in the past. But they were banned. There used to be in Gevgeli. Went I there and made a recording. It was 15 years ago. From an old musician. The man was 76 years old. I went there by car, on a taxi. I went to Gevgeli and there came the police who took the *zurnas* of that man. Asks he: Where are you from? I say: From Bulgaria. Says he: “The *zurnas* about our places are banned”. I haven’t met a *zurnaci*. Only one Samir in Bansko, 90 years old, there is a single man *zurnaci*. A Gypsy. Bansko in Macedonia in Yugoslavia ... (I know – n.a.) other musicians, too – in Skopje. Two boys like this one here, but they are good, quite good. Gypsy boys as well. We were together in Bitolja; we were together at a concert. I was a representative of Bulgaria, I came with a Petrich concert, they got out with Skopje... in Greece I don’t know musicians. But Greece is full of *zurnas* [C.Д., 02/2001, p.4-5].

The *zurnacies* from the younger generation also have trans-boundary contacts with the musicians and the audience. S. O. has played at local feasts in Macedonia: “We have played there a *sobor* (local feast, usually on the Day of the Saint who is the patron of the parish church – n.a.). From house to house – such is their tradition over there ... They make *sobori* Malo Koniare, there is a village, Staro Koniare, Drazhevo, Smolare, there is in Bansko. Those the Greek I do not know them, I am telling you the Macedonian villages, those closer to the frontier, to Strumitsa [C.O., 02/2001, p.5].

There are cases when Greek *zurnacies* come to play in Bulgaria. The people from Kavrakirovo tell that they have come like guests and on business – for playing together, for musical gatherings, or to order music instruments: “From Greece came here musicians, to play about us, even one of them died while running home. All night, till dawn – he played, I played, Shein played, Demcho played, Samircho played. All night.... The best musician. The Dramalia they call him. Now they have remained, they are also good, but not like him. Now there are three to four groups. Only they rougher (play – n.a.). Like the way when I raise the *cannel*, you see, they play this way – *kaba*, you know. Even 15 days ago ... those musicians were here, too [C.Д., 02/2001, p.5-6].