

the young *zurnacies*. If the young *zurnaci* from Razlog means that memory is the ability to remember a new melody, the old players from Gotse Delchev interpret it as an ability to keep the heritage, traditions, even when they are no more demanded and praised by the contemporary audience. The speech of the old maestri contains some new shades of the audience's opposition young-old. These shades reveal another perspective of the positive and negative poles marked. The precious is not what is fashionable nowadays, but what belongs to the "golden funds", not what is technically virtuous, but what has a soul and sounds "more sumptuous"; it is not what they play for money but what they would like to give as a gift, to remain after them: "If you're speaking of techniques, of rapidness – those from Kavrakirovo over there. But we don't need this, this rapidness, can you see... He's better when playing contemporary music. Not that he's better as a musician, you see. They'd play all sorts of music. And would do it properly. We here try to sound more sumptuous... Only those two have remained. There're no other (who know the old music – n.a.)... No successors... Please, don't understand me the wrong way. But those don't bother their memory to learn them. They're fashionable. They're more interested in money. Times are bad. From the satellite, from the cassettes... They play *chalga* on their *zurnas*. That's what brings the money and the boys're right to a certain extent. They tend to learn more, to keep the pace. While ours – it's for the golden fund" [A.M., p.29-30].

Mentioning an old maestro and admitting his being unsurpassable ("we don't know a quarter of his songs", "he doesn't play them, he sings them", etc.), the *zurnacies* leave the territory of the pragmatic and reach the transcendental aspect. The transformation of the *bash* maestro into an ex-maestro for the emotionally bound players is explained just with the forces from Above – those giving and taking away the gift: "Now my brother Sh. He got ill and that's the end. And he's lost, and he'll be lost. He used to know them the most, most... And now, he can't play and that's the end. God gave it, he was gifted by Him, but finally the knife's put to him. That's God! Gives also to good painters or football players – but at the end..." [J.K., 10/2001, p.45-50].

FAMOUS MUSICIANS AND ZURNACI CLANS FROM THE REGION

The clan of the Roma musicians is the major centre and school of tuition and musician's realization. The clans' succession in mastering the skill is a basic mechanism for the *zurnacies* to keep the *zurnaci* instrumental tradition for years. Moreover, it is a family profession for the Roma players. It is known that there are certain regions and settlements in Bulgaria wherein in the past and currently live many and talented Roma musicians. The local music characteristic of Southwest Bulgarian music performed by Roma is connected to the *zurnacilik* – a craft of the most famous musical clans in the region.

The centres of *zurnaci* music in the Pirin region are three – Petrich, Razlog and Gotse Delchev. The musicians' clans live and work in the three towns and the villages around either of them. At present there are several dozens of *zurnaci-tapanci* formations that serve the rituals and feasts of hundreds of the settlements in South West Bulgaria and not only in this part of the country.

It is hard to prepare a full list of the names of the *zurnacies* and *tapancies* in the region but one containing the more prominent players of the last 50 years is worth mentioning. The list is made on the local-clan principal and is based on the information provided by more than 70 musicians.