

lies. Often the Bulgarians participate the Roma's feast – "They come to make *cumbish* (fun) in the neighbourhood" [Д.К., 10/2001, p.3-6]. On May 8 the carnival procession and *horos* with *zurnaci* music take place at the village square wherein they attended by the Bulgarian population as well.

At the time of the St. George's Holidays the Roma make *kushii* for the *prostupulki* of infants who have recently learnt to walk. The horse races are organized by the parents "so that he kids stopped to fall down". Every family organizes a separate *kushija* and gives a prize to the winner "a lamb, a bottle of *rakia*, money 50 leva". There are about three or four *prostupulki* daily in Kavrakirovo that are made on May 6, 7 and 8 in afternoon before the *horo*. The *zurnacies* have an important part in the ritual – "Nothing can happen without musicians". They play the special ritual melody to *kushija*. It is also plaid at the time of other competitions connected with the races [Л.Ф. and C.K., 10/2001, p.38-39].

Only the musicians *zurnacies* celebrate on the forth day, May 9. A *zurnaci* explains the reasons for this specific holiday: "We the musicians only play and have no time to eat, to drink. Now one music, then another. And on the forth day we gather only musicians and make it. The music, we the colleagues begin – I'd play three songs, the colleague three and the best of us at the end. He'd make us cry" [Д.К., 10/2001, p.6].

The Roma Muslims celebrate the Day of St. George, called by them Ederlez, as one of the greatest holidays. It is not a holiday only for family but for the whole community. Though there are some local differences in the structuring and procession of the rituals and feasts on St. George's Day, the professional musicians from both regions Petrich and Gotse Delchev gather to for a joint feast. Ederlez seems to act as a guild holiday for the professional musicians.

PERFORMING THE *ZURNA* IN CONTEMPORARY CONTEXTS

Nowadays the *zurna* is a traditional musical instrument used locally in particular situations. As a relict from past culture systems, this instrument is met rather rarely in the present musical practices. Its usage is limited in the geographic and social-cultural territory of Bulgaria. The number of settlements, occasions, audiences and players connected with the *zurna* and *zurnaci* music have been getting smaller and smaller. Despite of the reduction tendency, the modern times offer novel performance contexts of this archaic and rare instrument in Bulgaria. The shrilling voice of the *zurnas* and the thunder of the *tapans* can now be heard live at folklore festivals, *sabors*¹⁶, concerts, football matches, political meetings. *Zurnaci* music is spread by means of cassettes, by the media, cinema and television.

Tavern music and tourist attraction

The *zurnacies* from Petrich have been commissioned to play in Sofia, chiefly at weddings, but for entertainment and parties as well. As the *zurnacies* say, they are commissioned by "Macedonian guys" living in Sofia and usually working for the special service battalion of the police: "We are playing only to barrettes. There're from Vinogradie here, from Melnik we've got. Policemen're there in Sofia. Bulgarians are the barrettes" [Л.Ф., p.58].

An old *tapanci* from Razlog remembers the performances of *zurnaci* orchestras at men's parties during the first half of the 20th century. After a gathering in the tavern,