

influential and rich revelers used to force the musicians to play on their way from the tavern to their homes: “They used to call us. There’s used to be beating sometimes. We’re playing. They took us out at 12 o’clock P.M. – here, up the neighbourhood, the people’re sleeping we woke them... But those’re from the IMRO. They’re such *komitas*, no one’d stop them... Drinking about the neighbourhood. Came the sentry – oops, scolding us ... (What music did they use to require?) Always these *komitski* songs. We’d forgotten them already... It’s called here *Chorbadzhijka*. An old one caught to it. That’s a heavy *horo*. The men dance it. Men used to dance it in the past. Now the women also do. Slowly” [K.K., p.54].

The piece of the musician’s story confirms the information from the historic sources and from texts of folk songs stating that *zurnaci* music used to be preferred by the rich influential men as an accompaniment to their feasts and seeing them off on their way home from the taverns.

In the second half of the 20<sup>th</sup> century the practice to hire musicians for the men’s parties remained. When setting up a common party, the men from Razlog go to the Roma neighbourhood and commission *zurnaci* musicians by a prepayment. A witness says, “that’s the business of better-off people... Especially from the forest farm”. The occasions are mostly the paydays – “since their pays’re coming in larger periods, monthly or twice a month. He gets a payment and there must be a feast by all means. The merrymaking was with the music from the neighbourhood” [C.B., p.36].

In the socialist years the *zurnaci* music used to be a part of a new feast, specific for the Roma neighbourhood in Razlog. The completion of a school grade by a Roma child is a festive event for everybody in the neighbourhood celebrated with *zurnaci* music. A former headmaster of a technical high school in Razlog says: “At that time it used be a great event for the neighbourhood when a boy finished secondary school. The whole neighbourhood used to celebrate. Years went on. A local boy to graduate a high school – it is again a holiday for the whole neighbourhood. *Tapans, zurnas*... Several *tapans*, several *zurnas* – a feast, it used to be a social event. What a thing! There was no egotism – joy, everybody celebrated that a boy from the neighbourhood had been educated” [C.B., p.36].

*Tapanci-zurnaci* bands are among the greatest attractions of the local tourist folklorism. Their drilling sounds can be often heard in some neighbourhoods of Melnik and Bansko.

In the recent years the famous *zurnaci* formation Martevi from Razlog has been playing at weddings not that often. They have been more often commissioned to play in the taverns of Bansko. According to the band leader playing in a tavern is most profitable, the *parsa* got is the greatest: “About the tavern we go to play, about “Dedo Pene” in Bansko come such well to do people. Who likes it, he’d glue (money), he’d give. We’re very pleased... From Bulgarians, Soflots, big sticks. I’ve played to Ivan Kostov<sup>17</sup> in the tavern “Dedo Pene”. To Ljupcho Georgievski, the Prime Minister of Macedonia. To Petar Stoyanov<sup>18</sup> and his wife I’ve played, to his councilor – many are they... I’m frequent to this tavern and who’s been seeking me, they’d call me on the phone or on the GSM and I make my way” [B., p.16].

According to old citizens of Razlog, the local *Starchevski* plays at *Surva* have been adopted by the population of Bansko, but like a tourist attraction. Young men and children from Bansko masked with furs go around the taverns and the hotels. There they dance for the tourists under an accompaniment of *zurnaci* music – it is both an advertisements of the local exotics and a means to raise funds.