

Zurnas also play at nowadays' sports events, mostly football matches. It has become a tradition for live music to play at the stadium during the matches. These are trumpets, drums, small *calga* orchestras with a clarinet, an accordion, and a guitar. The fans' favorites in South-west Bulgaria are the *zurnaci* formations. The *zurnacies* from Petrich played at the football match between Belasitsa and Neftohimik on 20th October 2001 in Petrich. Their music could be heard during the TV coverage broadcast in a sports review program on the BNT.

According to the *zurnacies* from Petrich, *zurna* music is commissioned not only in the region. Musicians inform of having played at zonal matches in the village of Karnalovo, at matches from the A football league in Petrich, Dupnitsa and Sofia. They are commissioned and paid by local supporters. Though the fashion of the live music at the matches is very recent, the phenomenon is not that new: "In the past they made me, in 68th or 69th, when I was a soldier, to play while Marek was playing with Levski and CSKA. Now for Belasitsa. But we won't go anymore, 'cause great mess turns up. Ours rose up, fuck his mother... Lyubcho had gone and a lad had nagged at him. The police kept him. He wanted to crash the *tapan*" [Д.К., 10/2001, p.8].

The young *zurnacies* from the village of Krupnik have the permanent engagement to play at the matches of the football team from Simitly called Makedonska Slava (Macedonian Glory). Every week the formation sounds at the matches in Simitly and when the team play as a guest: "The *zurnacies* travel with the footballers: "Now they went to a match in Radomir" [K., p.8].

Tuition and education

Today the clan as a traditional institution ensuring the tuition of the *zurnacies* is still the major mechanism as far as mastering the *zurnaci* skill is concerned. The acceptance of new forms and aspects in gaining command of the instrument goes simultaneously.

In the classical case those playing the *zurna* are only Roma. Folklorism as an amateur artistic activity has changed this norm and made ethnic Bulgarians who have learnt the instrument to play it too.

The dance ensemble in the village of Karnalovo has included in its repertoire *Rusalia* dances and heavy men's *horos* from the valley of the Lower Strouma river. As there are no Roma *zurnacies* in the village, the supervisor of the ensemble Andon Burdarov made the local Bulgarian musicians (Lyuben Andonov Petrov, who used to play the bagpipe, and Vlado Banev a caval, bagpipe and accordion player) learn to play the *zurna*. He himself is the *tapanci*. The famous *zurnaci* from the nearby village Demko Kurtov provided the musical instruments and the initial tuition. With this starting music ensemble the dancers from Karnalovo participated in district and national festivals of amateur art [A.B., p.15].

By incident the *zurna* is also played by musicians working for the professional folklore ensembles. The bagpiper Dimitur Todorov employed by the Philip Kutev State Ensemble for Folklore Songs and Dances in Sofia plays the *zurna* whenever the heavy Macedonian dances are put on stage.

An interview with I. I. – a choreographer, dancer and *zurnaci*, gives an idea how the instrument can be learnt by Bulgarians, about the attitude of Roma musicians to such a case and about the new functional spaces of the ancient instrument. The greater part of his biographic story is published bellow. It was provoked by the questions: "How did your adventure of a *zurnaci* turn up? Whom did you catch it from? How did you learn to play the *zurna*? Who taught you?"