

The *zurnacies* point out the fact that even if one does not come from a musicians' clan, one can become a *zurnaci* if he has the gift, desire and a tutor. They give as example young *Pomaks* from Fargovo who learn to play the *zurna*: "with curiosity and on their own initiative" [IO., p.26].

Besides the intermingling musical gift and sense, the musicians interviewed turn the attention to the personality of the musician as a distinguishing feature of the great maestro. Most *zurnacies* speak of "**character**". Shein Kurtov from Petrich is an example of a great maestro possessing character: "I acknowledge him – both as fingering and as a maestro, and as a caprice. And as a person... Since he has character. While the other *zurnacies*, though famous maestri, have no character. (What sense do you put in "character"?) A character – how to express it... The other maestri cheat a lot. They do not know how to speak ... No, they speak, but they conjure up the stories, you see. But he is precise. This is why he was in the Ensemble. There is neither cheating nor hoodwinks with him. And he remains in history" [C.K., Д.К. 10/2001, p.21-22].

Good technique is a must for the professional *zurnaci*, but the specific skills like breathing, fingering, tempo of playing, as well as the unique performer's handling are in fact what distinguishes the great maestro. The young *zurnaci* from Kavrakirovo, Samir Kurtov (Kراسي), is claimed to have a tone range by several tones higher than the usual diapason of this instrument, to play virtuously, "like Ibriam" (clarinet player Ibriam/Ivo Papazov – n.a.) to play "curlier" than the other maestri, to be "hotter" [Л.Ф., Д.К., 10/2001, p.22-23].

Beside the "gift" and "flair" the maestro must "have in the head" not just music, but a certain music, corresponding to the situation and audience. Characterizing the skilfulness, the *zurnacies* inevitably include **the repertoire** as its main element: "To become a maestro... It depends on him – whether he has something in the head... To know these old melodies, where they are played. What he is told, he must know to play it" [C.M., p.7-8]. The richness of the repertoire determines the characteristics of the maestro: "Any maestro should have his repertoire. Now, if I start playing, I am able to play to you different kinds of music for 4 hours... [Б., 10].

The maestro *zurnaci* proves his reputation via the audience – whether he is in demand, loved by it, preferred, whether he can communicate with the people. The tastes of the audience change and the player must keep the pace: to play the music wanted at the particular moment, to play in a manner attractive, beloved and fashionable. A *zurnaci* from Razlog explains how he changed his old Razlog *zurna* with one from Petrich when he became a maestro. The reason was that the audience had began to prefer the shorter and having more piercing sound Petrich *zurna*. The same maestro notes that one of the most important points in the craft is to prepare a repertoire. His includes what "is most demanded at this very moment". Today's audience in Bansko and Razlog demand mostly "the Macedonian music and... from the *chalgas*".

The player from Razlog has noted that the respect and the feeling of the audience are won both by the music – the nice performance and repertoire – and by the way the music is offered: with **attention, understanding and positive attitude to the customers**: "The respect to the customers is precious, to have an approach to them. If you see someone who's got a bit drunk it isn't right to curse him – no, it's not the approach. You must please him. Then, you're much demanded. When you can make the gusto to the customers. Then you become very prominent. Of course, it's rather hard, but you see –