

In order for the contact with the audience to exist, the player chooses the repertoire it wishes, as well as the instrument it prefers. The *zurnacies* from Razlog today play also the small, *dzhura zurnas* from Petrich region, as well as the big, Razlog *kaba zurnas*. In order to serve the festivities of customers from Simitli to Velingrad, Mancho Kamburov has three kinds of *zurnas*, can play any of them, and often takes the three with him, because “some want it thin, some want *kaba* – everybody wants somethin’ else an’ I take the *zurna* they want”. When he tries a new Petrich *zurna*, the maestro associates it with the reaction of the audience. “This is too squeaking. It’s too thin – one can’t sing at this tone. When I go to the *Pomaks* to play, they tell me: why, Mancho, this is too thin!” [АИФ, I, №100, с. 41].

The relationship between *zurnaci* and audience uncovers interesting aspects of musical psychology. Guessing people’s desires with only a glance is just one of the examples. There are maestri who claim to have brought hundreds of people to tears with their playing, to have made women lie on their knees, snakes listen to them, hypnotized, and sparrows perch on their *zurnas*. They explain the impact of their music with the idea that “the very music makes animals and people sleep”, as it is “a sort of calmness, a sort of medicine [АИФ, I, №100, с. 41].

Music as a process and result of performance

Immediately performed music synthesizes the past and present, and at the same time projects the future. When *zurnacies* make music, it is hybrid and contains various elements: old and new, traditional and contemporary, national and foreign, listened to and produced as an original whim. When a great maestro is playing, his act of performance is reflected and he projects in his music the moment by transforming into future – he toys with musical ideas in his performance act. The musicians who understand him make these innovations practice. When a gifted musician from the past passes into the future and sounds modern, his followers make his experiment a norm, constituting the present of musical style. Among the old audio material in the Archive of the Institute of Art Studies (material from the 1950s) there is a performance of a medley of dance melodies, carrying the spirit of their time and probably inspired by the media – *Uchenichkata* (The School-girl) by the Gotse Delchev *zurnaci* Alish Alishev. In its structure one can trace familiar motifs from North Bulgarian and Thracian *horos*, reminisces of Diko Iliev’s music, as well as standardized schemes from the *horos* recorded on vinyl – multijoint, modulate forms. When half a century after that one asks the *zurnacies* from Gotse Delchev about *Uchenichkata*, they mention that it was familiar to them, but does not form part of their active repertoire. Instead, this repertoire contains dozens of new hits, learned from the media and recreated in a way which resembles the unique style of *Uchenichkata* with elaboration, “cutting”, suite-and-collage-like. What has made an exception according to the archive data from half a century ago, is now a common practice, reflected in our field research.

STYLE

In its pragmatic function the *zurnaci* style behaves as a language structure which is constantly varying and renewing, but still keeps the traditional invariant. The *zurnaci* style is determined by factors which have survived in tradition, namely mechanisms of rela-