

music. The repertoire is hybrid: it is a mixture of traditional and modern, local and world pop hits, Bulgarian songs and Balkan ethnopop hits; the *köceks* and Roma music assume a great and still greater part of it. In the musicians' vocabulary the new style is associated with *technique, speed and teasing*. They call it *lbryam playing* which leads to the music of the wedding orchestras and affirming the association with the opposition of folklore vs. wedding music.

Defending the worth of their own style and criticizing the other, the *zurnacies* use emic terms which characterize the styles in aesthetic aspect. The old style is marked by its performers as *luxurious, sweet, clean, asil Turkish or Bulgarian music*; while the new one is said to be *richer and various, played with technique and speed, more complex and beautiful*. The critics of the old style claim it is *an old pattern*, inappropriate for contemporary music and boring; while the adversaries of the new style define it as aggressive and not cultivated, *with wild zurnas, not music but a din*.

Individual zurnaci styles

Together with the local characteristics, an important norm in the construction of the *zurnaci-tapançi* style is the musical behaviour of the player, who proves his unique ability to choose how he would create the music in every separate performance. Through the spontaneous energy and experiment of the musicians they manifest their autonomy in relation to the local musical-formulaic basis available to them. In the moment of performance the *zurnaci* becomes master of these musical idioms; he has the freedom to choose, combine and develop them (by transforming them variationally and improvisationally) [Мано́лов, 1987:118]. In this sense one could say that the *zurnaci-tapançi* instrumental style does not have its determined once and forever being; this style of performance is a choice and decision of concrete musicians in concrete performance situations.

Even when performing traditional music, each *zurnaci* does it in his unique way. Some players impress with their technical virtuosity. There are musicians distinguished for their bright talent for improvisation. Others are known for the warmth of their *soft* playing. Still others demonstrate exceptional interpretative artistic gift.

The individual style of performance of the *zurnacies* can be studied in various directions. On one hand, the individual style is manifested in the specifications of the variation, in the structural organization, the texture and rhythm; on the other – in the usage of a number of technical tricks, in the character of sound production, in the application [Касанская, 1988:86-87].

Players from Kavrakirovo confirm the mentioned markers of the individual style of performance – music and manner of playing. Representatives of one and the same local style – Petrich style, and one and the same clan – the Kurtovs, differentiate between various individual styles within the frames of their local and clan tradition. The musician is highly valued when he has rich repertoire of *old music* and performs it in the traditional way. "What Selim knows, I know it too. But what Shein knows, nobody else does. Shein knows those from my grandpa. He sings them, he doesn't play them but sings them. [Д.К., 10/2001, p.50].

The other marker of highly valued individual style is the manner of playing. It can be manifested in the player's hand technique. According to the musicians, the finger position (*parmak*) is not only a matter of learning and technique but of talent as well. Demko Kurtov, when asked why his son Samir plays not with his father's but with his uncle's