

Talent and the unique peculiarities of the *maestro* are associated in the musicians' consciousness not only with technique but also with thinking. When asked about the difference between the *maestro's* style and the "ordinary" musician's one, Samir Kurtov points towards his head: "I have a greater flair, so I can perform such things... It comes to me naturally, though. It's a talent. I, well, there are some things: when I rehearse and I see they come to me easily. And I do them, and I enjoy myself. And it's been like this every single day, do you see? This is it – some people have the gift for it!" [C.K., 10/2001, p.56].

## REPERTOIRE

### *General characteristics of the zurnaci repertoire*

In the contemporary *zurnaci* repertoire from Southwest Bulgaria there has been accumulated a rich and varied musical experience: from the ritual music inherited through the centuries, to the dialect, language-concretized and specific festive music, to the reality and perspectives of modern music. The *zurnaci* musical repertoire is a phenomenon which is subject to constant changes development, innovation and re-grouping. Having said that, in the *zurnaci* repertoire there can be found certain stable internal links and states. This stability allows the *zurnaci* bulk of musical texts to be divided into separate groups according to the use of an abstract classifier chosen by the scholar. It should be noted right away that the intention to present fully the *zurnaci* musical repertoire (be it grouped or not), is practically a task that cannot be accomplished. Nevertheless, there can be outlined several spheres in which the musical repertoire of the players is separated, unfolded and elaborated. As for the classifiers of the multiple artifacts comprising the bulk of instrumental pieces, they may be categories connecting the latter with historical, geographical, cultural or ethnoconfessional function space. In this way the *zurnaci* repertoire can be segmented historically (traditional and modern), geographically (Petrich, Razlog and Gotse Delchev), ethnoconfessionally (Bulgarian, Roma, Turkish and Bulgarian Muslim), and functionally (ritual, festive, in the conditions of folklorism as a modernization of tradition).

### Old and new music

In one of the above mentioned spheres the repertoire products of *zurnaci* music can be divided according to temporal logic into old and new songs, old and new music. Old music is for the *zurnacies* the traditional one, the folklore one, the one inherited in the clan, and the one characteristic of their region. New music is the one that is not inherited, the accepted by the musicians contemporary, modern, known from the media music.

The *zurnacies* are fully conscious of the repertoire in the process of development of *zurnaci* music. The opposition of old times vs. present day is loaded with different meaning when it comes to musicians from different generations, but even the most conservative traditionalists among them accept development and change as a law: "Now the *zurnas* are different – they are not like they used to be. The style of music changes every year. With every year it becomes more cultural and modern. The laws change, and the music changes" [АИФ, I, №100, c. 44].

The old repertoire is usually carried by players of the older generations, while the young players include with great passion and skill modern non-traditional music in their performances. This is a rough division, as both old and young professional *zurnacies* have to comply with the wish of the audience which demands both old and modern music.