

Most often the musicians' concept of old music is one associated with ritual melodies, local dances and festive music *to table*. Modern music is considered to comprise of *zurnaci* interpretations of modern ethnopop hits usually called *köceks*. Modern music is also defined as the one that can be heard from "cassettes and satellites", and is immediately learned as it is demanded by clients.

Beyond-regionality and multi-ethnicity

The *zurnacies* are local musicians by their origin and ethnicity but as professional maestri they are bearers of a beyond-regional and multi-ethnic repertoire. In its essence, the traditional instrumental music of the professionals goes beyond the settlement borders and is connected with various types of audience. Scholars studying Balkan *zurnaci* music note that the *zurnaci*, being a professional musician, is bound to have inter-ethnic repertoire as he serves the festivities of various ethnoconfessional communities [Hoerburger, 1976:33; Brandl, 1996:12].

In Bulgaria, as well as all over the world, the Roma musicians make a heterogenic music and their musical voyages are most often connected with the traditions of the ethnic groups among which they live and play. This is why they can be called polyglots, translators and an integral between different musical cultures [Пейчева, 1999:101-114]. The multi-language and multi-ethnic musical repertoire of the Roma musicians is attested in historical sources and archive materials, as well as in the studies of contemporary musical practices they participate in.

Summing up his field observations over the traditional music of the Pirin region in the 1950s and 1960s, Nikolay Kaufmann ascribes to the *zurna* certain ethnocharacterology. Except the fact that the *zurna* is played "predominantly by Roma", he notes that the *zurnaci* repertoire is to a great extent strange, foreign to Bulgarian folklore tradition: "Often the melodies played with this instrument are of a foreign origin. This is seen by the names of the *horos* usually accompanied by the *zurna*: *illeri giri*, *kushak avasi* (Turkish), *sitro* (Greek), *arnaut havasi* (Albanian) etc.". As far as the local Bulgarian repertoire performed with *zurnas* is concerned, the same author claims that it includes also "typical local *horos* and slow melodies but, more often than not, they acquire some ornaments characteristic of the performance of this instrument" [Кайфман, 1965:210].

Other scholars approach *zurnaci* music selectively. They are interested only in a repertoire that is temporally traditional, locally limited in relation to space and mono-ethnic. The non-Bulgarian sounding titles from the *zurnaci* repertoire are explained by geographical area of distribution or by euphemisms ("they are in fact Bulgarian dances which were deliberately given such names so that they not be banned by the Turks") [Манолов, 1987:107-110]. Such an approach provides a limited picture of the now existing *zurnaci* music, which is archaic and Bulgarian, and found in the Pirin region only.

Our field observations over the *zurnaci* repertoire lead to the conclusions that depending on the player's age, his belonging to a given local style and his individual agility, the musicians have repertoires of different volume, stadiality, local and ethnical belonging. The relation local (regional) – beyond-local (beyond-regional) can be assumed to be one of the lines characterizing the repertoire. There are *zurnacies* who make their mark mainly locally – they serve the festivities of the population from their own and the nearby settlements. The greater part of their repertoire is presumably local (regional). But in fact even they are bearers of beyond-local repertoire, as far as they have to satisfy the clients' needs