

From this point of view it is particularly interesting to trace the so-called “musician” music because it is a cross-point of traditions and innovations, own and foreign, local and individual style. The instrumental music that the *zurnacies* perform for themselves is non-regulated, experimental, provoking the artistic potential of the players. It is constructed by various, heterogenic thematic-intonational images and elements which the *zurnacies* combine accidentally in the process of playing. This group includes contemporary instrumental melodies-innovations which outside the musician laboratory can be elaborated in part of the regulated modern *zurnaci* music. After the media success of the song *Prituri se planinata* (an arrangement of Filip Koutev’s of a Thracian folklore song from Stefka Subotnova’s repertoire) or the song *Gergana* (a discofolk song by Alexander Raychev based on Thracian motifs from Binka Dobрева’s repertoire), Petrich *zurnacies* include them in their laboratory experiments as melodies subjected to variation and improvisation. Later on, these songs can be recognized in playing *to table* as intonational images from *zurnaci* medleys (*kitki*).

Free, non-regulated “musician” music is manifested in festive playing *to table* (*nebet*). Even when it is constructed upon dance motifs, free *zurnaci* music is not appropriate for dancing; it belongs rather to the type of “concert music”. The fast tempos, virtuoso technical passages, the hybrid quality as a mixture of various musical and dance idioms, make it similar to the “hot” and virtuoso music of the wedding orchestras. In the masterly performances of Petrich players there can be found parallels with the music made by Ivo Papazov or Ferus Mustafov – in themes, ornamentation and improvisational approaches. Similarly to the wedding virtuosos, who include in their repertoire a concert introduction, the *zurnacies* start some of their performances with long *avarations*. *Zurnaci* maestri and wedding players are also alike in that the musician music holds a similar place in their repertoire. Both groups have “a double criterion of the repertoire they perform” [ВЪЛЧИНОВА, 2000:193]. In their ordinary performances they play according to the taste of the audience but when playing for themselves or before their colleagues (as well as sometimes on stage or in recording studio) they follow their own musicians’ criteria of making music.

Non-regulated musician music is a kind of playing in which the *zurnacies* free their consciousness and soul, and play in a non-utilitarian way, without payment and for their pleasure only. The musicians seek and find unexpected links between musical patterns, intonational borrowings, and brilliant virtuoso passages; they freely invent and play out their own musical notions and ideas, manifesting powerfully their talent and artistic creativity. In such a playing, the musician finds himself in the music and the music in himself.

Functional characterization of the festive repertoire

The basic repertoire fund of the *zurnacies* from Southwest Bulgaria consists of traditional music of local origin. Here can be placed ritual *zurnaci* music, instrumental melodies of song origin (from traditional local songs) and *zurnaci* music for accompaniment of traditional regional dances. Besides this local music, the *zurnacies* transport and perform beyond-local musical material: most often – modern songs and passages from instrumental melodies heard from various commercial sources (electronic media, audio and videocassettes).

Zurnaci music is part of the ritual-festive system of Southwest Bulgaria. In every concrete ritual-festive situation the repertoire performed is traditional and thus regulated. The *zurnaci* repertoire in calendar and family rites is presented in the chapter “Contexts of