

Petrich style seems to gain some predominance over the others: Petrich *zurnas* come to be used by Razlog *zurnacies* and Petrich *maestri* are often invited to play in the regions of Razlog and Gotse Delchev.

Petrich style

The manner of drone as a form and artistic principle is one of the emblematic elements of the local *zurnaci* style from the region of Petrich. Another mark of it is the timbre of the Petrich *zurna*, which is defined by the players as *dzhura*, *high*, *sharp*, and *thin*. The typical Petrich band consists of two *zurnas* and a *tapan*.

Yet another mark of Petrich style is the strict differentiation of the performer roles of the *zurnacies*: *maistor* (also *bash maistor* or *usta zurnaci*) versus *glashnik* (also *polagach*, *chirak*, *demci* or *izmikyar*). The *maistor* is responsible for the melody while the *glashnik* follows it most often with a continuous drone tone. The *glashnik* uses the technique of continuous (“chain”) breathing.

The functions of the *maistor* and *glashnik* are thus explained by Petrich players: “The maestro plays according to the people’s wish – they want a song and he plays it. He runs from the thinnest to the thickest. While the *glashnik* supports the time and melody of the maestro. Sometimes the *glashnik* plays it even and sometimes he holds the rhythm” [АИФ, I, №100, c. 14].

The established differentiation of the performer roles is connected straight to the structure of the musical tissue. It is a unique characteristic of the *zurnaci* style of Petrich. In it the instrumental space is divided into three: *maestros*, *glashniks* and *tapanis*. The *maestro*’s space is the leading one in the musical movement. He decides and determines what, how and how long will be played. The *maestro* projects the musical relief, chooses and arranges the elements of the musical construct: *avarations*, *songies*, *maanes* and formulae. The *glashnik* helps the *maestro* bring to being the rhythmic-harmonic bases of the musical tissue, at the same time following and thickening the melodic movement. The *glashnik*’s part is manifested as an even drone voice. His role can be viewed in two directions: on one hand reflector and on the other, fixator and stabiliser in the dynamics of the musical structure.

In Petrich *zurnaci* style the musical space is organized in a hierarchy where the different musical lines mark its different levels. Here hierarchy is a necessary condition of the contact between the *maestro*, *glashnik* and *tapani*, and their mutual production of music. The *glashnik* can never stay before the *maestro* while the latter cannot play without his two assistants. “I can’t play alone. I lose the time. Well, I can start a melody but if there’s no one to hold the rhythm for me, I can’t do it. The *glashnik* holds it and plays with me” [АИФ, I, №100, c. 14-15].

It is claimed that the Petrich *zurnaci* school continues both local traditions and ones from the regions of Koukoush and Low Strouma Valley, while Petrich style itself is full of relict music [Манолев, 1974:42-44]. According to players interviewed, the *maestri* from the Petrich school are known for their quickness, wide diapason and technical virtuosity.

The Petrich style *zurnacies* of today play in a way which is different from the way their predecessors played in. Traditionally the *maestro* plays the melody and the *glashnik* plays the drone, but nowadays both of them can play a melody – in unison or in parallel with third-intervals. This is usually done in fast melodic passages. Another innovation is the appearance of a formation that consists of *three zurnacies* and one *tapani*. In it the