

*maestro* plays the melody, the first *glashnik* plays the melody in a third, and the second *glashnik* plays the drone. Yet another is the breaking of the drone rule: when two *zurnacies* are playing, the *glashnik* can follow the *maestro* not only by drone but also by unison doubling (heterophony) or playing in thirds (line parallelism), and drone, heterophony and parallelism can alternate in one and the same performance.

### Gotse Delchev style

What is characteristic of the region of Gotse Delchev is heterophony and parallelism in *zurnaci* polyphony. Gotse Delchev *zurnas* are different from Petrich ones in that they are smaller in size and their reeds are thicker. In aspect of timbre they are defined as *kaba*, *low*, or *thick*. The typical instrumental formations of this region consist of two *zurnas* and two *tapans*; rarely – of one *zurna* and one *tapan*.

The performer roles in Gotse Delchev bands are organized in a hierarchy different from that in Petrich region. The musicians define the player functions thus: “We don’t really have *glashniks*. Here the playing is simultaneous. In Petrich they have *glashniks*” [АИФ, I, №100, c. 25]. Unlike Petrich style, both the *zurnacies* are *maestri* who alternate in their roles of a leader and follower in the course of playing. The great importance of the *tapancies* is unique for Gotse Delchev style. They are said to be *maestri* and in some moments have solo functions (when performing *chatma*). There are even repertoire samples in which the *tapancies* determine the relief of the musical construction by simultaneously playing and dancing (*Taushan avasi*, *Kusnak*). According to the musicians the *tapans* in Gotse Delchev *zurnaci* bands are important because in their style each melody has its definite rhythmical-metrical scheme.

Drone dipphony with a continuous level tone is sporadically present (usually for several times only) in Gotse Delchev style. It is more often met in a variant in which one of the *zurnas* plays clear staccato pulsations over a single tone. Heterophonic doubling in unison is used, as well as line dipphony in parallel thirds. The function of a leading *zurna* can be assumed by either of the players and can be changed in the course of playing. The leader is the one who chooses the songs, formulae and motifs. If either of the two players has an idea of a new melody, he starts playing it alone while the other first waits for him to finish and then repeats the same theme; finally both of them go on elaborating upon it by various transformations. Unlike Petrich style, here both of the *zurnacies* are creative when choosing formulae for the musical process. While Petrich *zurnacies* use the technique of continuous breathing, the ones from Gotse Delchev play with interruptions of the air stream.

Gotse Delchev style is also characterized by a local repertoire. The traditional melodies are known predominantly to the older players who claim what is typical for them is “Turkish” – old *horos* and *nebets*, as well as regional Macedonian and Rhodopean song and *horo* melodies.

### Razlog style

The Razlog style of today is widening its style diapason in various directions. In Razlog one finds the greatest variety of *zurna* combinations in the ensembles. The typical *zurnaci-tapanci* ensemble of the near past consists of one *zurna* and one *tapan* or two *zurnas* and two *tapans*. The timbre of the traditional Razlog *zurnas* is defined as *kaba* or *yaram kaba*. According to our research, the Razlog *zurnaci* formation of today is com-