

posed of two *zurnas* and a *tapan*, and the *zurnas* are claimed to have traditionally been two big *kaba zurnas* (called Razlog or Velingrad *zurnas*) or a big and a small (of a Persian type) *kaba zurna*. Recently Razlog *zurnacies* have come to prefer Petrich *dzhura zurnas* in a formation that consists of two *zurnas* (*maestro* and *glashnik*) and *tapan*ci.

In traditional Razlog style low register is preferred and used more often than the high one. Drone is not typical for it and the division of *maestro* and *glashnik* is unknown. The leading *zurnaci* chooses the songs while his follower accompanies him usually by heterophony and imitation or rather rarely by parallelism and drone.

Today Razlog style goes astray from that polyphony which is manifested in the characteristic of the other two styles heterophony, parallelism and drone. Listening to old recordings of Razlog *zurnacies* – formations of two *zurnas* and a *tapan* – makes it clear that the *zurnas* play most often in unison which in some moments alternates for a while with octave doubling. Sometimes, though rarely, the second *zurnaci* imitates or repeats the *maestro*'s melody with a slight delay of several tones. Incidentally Razlog *zurnacies* play in parallel thirds or drone accompaniment to the melody. The young *zurnacies*, who prefer Petrich *zurnas*, most often play in high register, with overblowing the *zurna*, continuous breathing and technical virtuosity. Drone is predominant and the *maestro* plays the melody with rich improvisations. Playing is in unison or as well in thirds.

The traditional local repertoire includes the melodies of Razlog folklore songs and *horos*, old ritual samples and both Christian and Muslim rite melodies. Similarly to the other styles, a great part of the contemporary repertoire is unified: the modern ethnopop hits, most often danced as *köceks* are performed by *zurnacies* from all the three regions.

#### Old and new styles

In spite of its traditionality, the *zurnaci* style is not created once and forever. In every performance act the *zurnacies* of today introduce changes in their style, constantly renewing and developing it. The musicians often talk about modern digressions from some traditional norms of the *zurnaci* style.

Despite the clear manifestation of the individual approach in the formation of the *zurnaci* style, one can talk of impersonal, group styles, which also stand beyond the local characteristics of the *zurnaci* style. To cut the long story short, they are connected with the *zurnacies*' concept of the meaning of their music, with their aesthetic views, which reflect the tastes and values of the age. In diachronic aspect, two *zurnacies* styles can be established in relation to the oppositions of old-new, traditional-modern, soft-hard, old players-young players. A similar style differentiation in Bulgarian music has been attested in relation to the opposition of folklore versus wedding music. The former has clear acoustic tone, authentic repertoire and sweet sound; while the latter has mixed repertoire, played with passion, in staccato, with syncope and not good for dancing [Rice, 1996:187-194].

The old *zurnaci* style as a manner of performance is characterized by *soft, broad* playing – i.e. the *zurnacies* play legato, with mordents, in tempo moderato, binding their performance with dancing. As for the repertoire, the old style includes traditional music: mainly Bulgarian, with a mixture of fewer Turkish and Roma folklore melodies. In the last ten years a new, modern style has been coming to predominate. It is presented by the young players, born after the 1960s. They play hard and sharp, with strain and overblowing, prefer the staccato and play as fast as they can, often ignoring the dance quality of the