

They have learnt it either via the clan tradition or, as one of them puts it “by intuition”. The *tapan* or *tarambuka* allow the player to master “the rhythm since an early age” [Б., p.17].

Some of the greatest maestros used to play other wind instruments before taking up the *zurna* – *svirki*, *dudutsi* (different types of pipes), clarinets. M. K. from Razlog as a little shepherd boy made his first *svirka* from the stem of an old sunflower. Then he bought himself a *svirka*. His father, a famous *tapanar*, heard him play at home and decided to make a musician of him. He taught him to knock the *tapan*, while to play the *zurna* as a *glashnik* he learnt from the other members of his father’s group during their performances at weddings. Prior to his military service he started to emerge as a *zurnaci*-maestro. At the same time he bought a clarinet and formed a modern orchestra with his brother – a trumpet player. He learnt to play the clarinet all by himself, by ear. Later he gave up the clarinet and devoted himself to the *zurna* as it was an instrument more demanded to play at weddings [M.K., p.22, 28].

S. K. from Kavrakirovo who has played the clarinet mentions that being a *zurnaci* he owes much to his experience with this instrument: “I learnt many things like major-minor, while if you ask my father, he does not know what’s major-minor. He plays straight” [C.K., 10/2001, p.23].

THE MAESTRO

The tuition has been completed and the young *zurnaci* plays in a band. The typical Petrich style is characterized by two *zurnas* (the first – played by a maestro, performing the melody and the second by a *glashnik* playing a droning tone) and a *tapan*. The Gotse Delchev bands are composed by two *zurnas* and two *tapans*, much rarely they can be composed by a *zurna* and a *tapan*. The melody is played by the two *zurnas* together. In the *zurnaci*’s formation the player of the first *zurna* is called maestro (*maistor*), the one playing the second instrument – *glashnik* or *chirak*.

The study below deals not only with the maestri – those playing the first *zurna*, band leaders but with those competent *zurnacies* who play in a band and have the capacities of professionals as well. In this sense the *glashniks* and *chiraks* can also be treated as maestri. According to the *zurnacies* interviewed, representatives of the Petrich school, the *glashnik* should play much more skilfully than the leader-maestro. “That’s much more difficult. ‘Cause the *glashnik* must constantly keep strictly to the tone. Not to move from it at all. Now I can play to you non-stop... even an hour” [И., p.6]. “I need a maestro to *glashi* to me. He may not have my fingering, but he must have clearness in the blowing... Able rapidly to change scales, two or three scales...”, says a leader from Kavrakirovo and states the *bash germanci* (accurate as proper Germans), i.e. good *glashniks* are the players from Petrich: “Germans because they are maestri” [C.K. 03/2001, p.11].

The *zurnacies* from Petrich say that there are maestri and *bash* maestri. Maestro is the one who plays the “melody” who “runs from the thinnest to the deepest”, who “plays according to the wishes of the people – the song they have ordered”. Unlike him the *glashnik* keeps the *tact* and melody of the maestro, “sometimes playing, sometimes keeping the rhythm”. The so-called *bash maestro* is above the *glashnik* and the maestro in the *zurnacies*’ hierarchy: “an old maestro or *bash maestro* is something like a teacher – maestro to everybody” [АИФ, I, № 100, с. 14, 29].

When is a player aware of having become a maestro? As mentioned above, when he