

what I was playin'. Especially if I've had two brandies and I've tuned in, come then and listen! *Taxim* means when you start to play *gazel*. It's one and the same thing. *Gazel*, *maane* and *taxim* are all one and the same thing. No *tapan*. This enlarges the table" [АИФ, I, №100, c. 36].

We have watched this "enlarging the table" many times. This is an improvisational playing of various duration, and it is associated with music for listening and emotional concentration rather than for dancing. The same phenomenon has been watched also by Timothy Rice in Republic of Macedonia. He claims that the duration of the improvisation is determined by the mood, situation, inspiration or the clock in the recording studio [Rice, 1982:131].

The dance repertoire and part of the ritual one (that the musicians call *songies*) is constructed upon formulae established in the tradition, but playing *to table* is free and improvisation-determined. "You do it without a song. *Taxim* – you improvise something yours... *Taxim* is before the song. We do *taxim* before we start and then we start the song. *Taxim* and *maane* are one and the same thing. *Maane* is done when you're at the table. First you do *maane*, and then the song. Turnin' round and round. You'll turn it round, you'll sway it, until the song starts. The *maane* is heavy. It's slow and heavy, for slow songs. When you're at the table at a wedding, the *tapanci* doesn't knock 'cuz you play *maane*. Its duration depends on the maestro – how much they've paid him. Ten leva – two minutes, and if it's a hundred leva, it may be a whole hour. *Maane* is heavy and elaborated... *Maane*, *gazel* and *variak* are one and the same thing. These are melodies without rhythm. *Maane* is without a song. This is an introduction. It's non-measured" [АИФ, I, №100, c. 31-33].

### ***Local and individual styles***

The study of *zurnaci* performer practice in the musical centres of Petrich, Razlog and Gotse Delchev regions shows there are outlined style differences between them. Style variation is connected with richness in the interpretation of musical motifs, models and ideas common for the region. According to the way of sound production, the types of *zurnas* and the repertoire, there may be fixed three local styles of *zurnaci-tapanci* music: Petrich, Razlog and Gotse Delchev styles respectively. These three demonstrate different forms and expressions of musical conscience and tradition. Nowadays they happen to mix and influence each other and they can even coincide in some moments. This can be explained by the disintegration of tradition, the dynamic cultural relationships between the players, the overcoming of the local area of playing, and meeting new audience.

The information about style differences in *zurnaci* music is gathered by combination of three approaches: listening to and describing live music, interviews with musicians, and studying archive recordings and comparing them to the sound and repertoire of the different *zurnaci* formations. The comparison of the *zurnaci* tradition registered in the archive recordings and the practice of today can provide information for the dynamics in the local styles: movement of change and unification during the last fifty years, which does not mean, though, that the local *zurnaci* style do not exist anymore. Still, today one cannot fully accept the claim that the three *zurnaci* styles mentioned are a constant quantity and "the transgression of players from one region in another is a rare phenomenon" [Манолов, 1974:41]. In the recent years, there have been interrelations between the three styles as