

tions and interactions between various core elements of the music-constructing material. These are melody, polyphonic constructions, metre, rhythm, texture and dynamics, as well as some dependencies connected with the principles, harmony and proportion of constructing architectonic forms. Uncovering the pragmatic dependencies which create the above mentioned interactions is quite a task, as the key to its solution is connected with the especially important problem of the nature of the separate player's musical consciousness. In its empirical existence the orally transmitted, translated and performed *zurnaci* music appears as a result of the pragmatic musical activity of given players. It is hard to see the reasons why two different musicians (or even one and the same musician in several performances of his) realize different musical concretizations of a common, emblematic of local tradition music (e.g. *Maleshevsko horo*). Most probably certain psychological mechanisms are triggered by associations, and these mechanisms make the *zurnacies* choose, combine and elaborate on certain constructive elements (formulae, stereotypes, nuclei) from the available "oral intonational dictionary" [Асафиев, 1984:274].

The instrumental *zurnaci* style, characteristic of the region, is determined by historically established musical-psychological forms (which are manifested in various musical textures), as well as by the evolution in the *zurnacies*' musical thought, triggered by the invasion of contemporary music through the electronic media (television, radio, cassettes, CDs).

Though the musical style as a whole is hard to watch externally (because the concept of musical style suggests vague abstraction [Blum 1992], as well as inexhaustible cosmos of definite realities), there are several available approaches for studying the *zurnaci* musical style. The one with the greatest potential chances of success is that which suggest that the scholar himself learn to play the *zurna* and watch the style from a new perspective which is both internal and external. If one chooses the approach of analytic listening and fieldwork over recorded but not written down in notes *zurnaci* music, one can afford to generalize about the use of those elements of musical languages which are possible to hear without having notation: texture style, some rhythmical models, tempo, dynamics and timbre. The approach which uses transcriptions and analyzes recorded *zurnaci* music gives information about what is happening in the process of musical form construction. In our fieldwork we have used another approach, too – provoke the musician in conversation to verbalize and comment on their individual and local style. Probably, an optimal result would be achieved by a combination of the four approaches mentioned.

The search for original characteristics of the *zurnaci* style in Southwest Bulgaria can begin by dwelling on such characteristics which have been found to be generally typical of the *zurnaci* music from the Balkans. This style is associated with an instrumental formation consisting of two or three *zurnas* and one or two *tapan*s. In any case, the *zurna* sounds in combination with the big *tapan* [Picken, 1975:497, 501; Hoerburger, 1976:29; Rice, 1980:117; Манолов, 1987:22-23]. An emblematic polyphonic form of it is the drone, in which one of the *zurnacies* plays the melody, while the other one plays level tone [Picken, 1975:497; Hoerburger, 1976:29; Rice, 1982:132; Silverman, 1996 B:70]. Scholars of Balkan *zurnaci* music associate it with the performer strategy of improvisation [Rice, 1982:131; Манолов, 1987:22, 87]. Generally, the scholars note that this kind of *zurnaci* music is richly ornamented [Brandl, 1996:15, Silverman, 1996:70]. The rich ornamentation, the augmented seconds, as well as the origin and sound of the instrument make some of the scholars determine the *zurnaci* style as oriental [Hoerburger, 1976:40; Линин,