

1978:12]. In other studies the *zurnaci* style and musicians are associated with old traditional music [Hoerbürger, 1967:40] and even with relict forms in local and Balkan music [Манолов, 1974]. The characteristic features of the *zurnaci* style, most of all the unique timbre and the specific ornamentation make some scholars define *zurnaci* music on the aesthetic plane as rather not beautiful [Hoerbürger, 1976:28], as it is different from the classic European musical ideal. Yet, exactly the “dirty playing” of the *zurnacies* is defined by others as the “aesthetic charm” of the *zurnaci* style [Brandl, 1996:16].

Common regularities of the zurnaci style

It is well known that the non-written (oral) music, which is constructed according to certain models, types and formulae (and in this sense the separate sample does not have the status of a unique artistic unit), can be analyzed by means of procedures that are connected with process-dynamic approaches of studying musical movement (form-event), as well as with static-architectonic models (form-crystallization) [Асафьев, 1984:139; Захариева, 1979:10-13]. The use of both these approaches is necessary for studying non-written music, which is not a ready product, completed once and for all, but a sound reality that is constantly recreated in the performance process.

When related to the *zurnaci* musical style we are interested in, the approaches mentioned above can clarify some common regularities appearing in *zurnaci* music. Outlining the style, we shall stress upon its process-dynamic (form as process) and static-architectonic (form as construction) profiles.

In musical-intonational process the musical formula basis (primary constructive thematic proto-elements [Захариева, 1979:40] or musical idioms [Blum, 1992:201]) which is available to the *zurnacies*, finds its concrete expressions of content in practically inexhaustible variety of constructive realizations. Every concrete sound context (every *zurnaci-tapançi* performance that has been realized) is a stage upon which are played various musical acts: melodic, mood-intonational, metre-rhythmical, polyphonic, temporal and dynamic. The differentiation of the above mentioned musical acts is, of course, conventional (done in order to allow analytic approach to different elements of the musical tissue). In reality they happen and exert their influence integrally. The unique potentials of every means of expression in *zurnaci* music are carried on by a system of rules that are universal for musical speech and develop into a general *zurnaci-tapançi* musical style.

One of the most important among these rules is the norm of existence and action of certain contradictions in the musical process. The ways these contradictions are manifested, as well as their balance in the process of the general musical being, give the outlines of the *zurnaci* instrumental style.

Several fundamental isomorphic oppositions are centred in the general music-sound *zurnaci-tapançi* process: relaxing-strain, stability-instability, balance-disbalance, centrifugality-centrepetality, support-non-support. The musical relationships, which are constructed both in the complex of means of expression and in their independent behaviour, are indeed a realization of the oppositions mentioned above.

Common characteristics, relevant for the *zurnaci* style, can be found on the level of every separate expressional-constructive means: melody, rhythm, tempo, dynamics, timbre, texture. Here it is the place to note that principally none of the musical-expressive means, taken separately, can be style-determining. The *zurnaci-tapan* style manifests itself as a process and result of the complex mixture of expressional means in ways, given