

by tradition. The interanl pulsation in the *zurnaci* style is achieved by the dynamics of interaction of polar tendencies, which are manifested in all musical-expressional means.

The Melody is one of the most important and true voices of emotionality, governed by the human breath (the rhythm) and easily penetrating human consciousness due to its clear intonations and constructive balance [Асафьев, 1984:316, 321]. The *zurnacies* also connect melody with breath: “I take breath to outline the melody” [АИФ, I, №100, с. 24]. In the *zurnaci-tapançi* style the melody is constructed in the context of a complex intonational entirety. In the player’s consciousness it is just the melodic peculiarities in the performance of any music, that make up the *zurnaci makam*, i.e. the original style of the *zurnaci-tapançi* formations. The latter is thus defined by a player: “It’s a specific way of ornamentation and offering of a melody. All the melodies are alike in the way they are offered. They have something specific in their ornamentation, in the manner of playing and interpretation of the music, which is much the same. It is *zurnaci* music, after all, you know it’s made by a *zurnaci* the moment you hear it... It suits the instrument, it’s clear as daylight that a *zurna* plays the melody” [И., p.21].

The *zurnaci* melos is developed in diapasons which do not go beyond two octaves plus two or three tones. These borders are determined by the sound perimeter of the *zurna* as a musical instrument. The tone ranges that are formed in *zurnaci* compositions are usually in the limits of an octave, nona and decima. Rather seldom, melodies in quartes, sestess, and septimes can be found – this happens in the case of some ritual melodies (circumcision during *sünnet*, *köceks* during henna putting or *surva* “tilted” *horos*), which are not unfolded as long compositional forms. Ranges over a decime are found in the construction of great compositional forms. These are medleys (sometimes going on for hours) when the *zurnacies* play with gusto, reflecting the increase in the emotional degree of the situation. In these cases, over-blowing is attested in certain moments and thus the diapason of the melody played reaches its maximum.

Ornamentation in *zurnaci* melody is one of its style characteristics. In drone *zurnaci* music the absolutely static ornamentation of the *glashik*’s melodic line (the pole of balance) is juxtaposed in synchronic interaction with the active ornamental behaviour of the *maistor*’s melody (the pole of disbalance).

In heterophonic *zurnaci* music both players use ornamentation, whose intensity depends on the change of the leader position. Usually the *zurnaci* who chooses the *songie* (the leader) is more active in his ornamentation than his colleague, who follows him. With the change of performer roles, the pattern of melody decoration changes, too. In heterophonic *zurnaci* music the melodic behaviour of the second *zurnaci* is rather stable, while the leader’s is rich in ornamental improvisations.

The decorative figures most often used by the *zurnacies* are: glissandi (done by pulling out and putting in the *kanel*), arpeggio passages, portamento slides up and down, tremolo, trills, Vorschlag, Nachtschlag, and vibrato. The *zurnaci* ornamental style of Macedonia is rich in rapid and even finger trills, mordents and grace notes. Vibrato may be produced by changes in breath pressure; virtuoso glissandi are also common [Silverman, 1996:70; Brandl, 1996:15].

In the *zurnaci* vocabulary the ornamentation techniques are referred to by the following expressions: *tone beautifying*, *curly playing*, *glides*, *tone sway*, *trills*, *zurna crying*, *trembling*. The players explain that ornaments result from *the breath, tongue and fingers and jaw working together*. Often a given unique style of ornamentation is judged as a mark