

of individual style. Shein Kurtov from Petrich is said to be a unique musician because of “the spirit of his playing”, “his rather curly playing” and his jaw technique [C.K., 10/2001, p.22, 54]. Mancho Kamburov from Razlog plays with specific tone sway – ornamentation between vibrato and active staccato – which, according to other *zurnacies*, determines his individual style of “overloading the zurna” [АИФ, I, №100, с. 27].

The modal process in *zurnaci* music is really guided by the mutually balancing, binary oppositional tendencies of stability-instability, centrifugality-centripetality, support-non-support and centre-periphery. The mode-forming tendencies are conducted by the complex perceived as linear (the melodic line) [Захариева, 1979:20, 28]. In the *zurnaci* musical style the zones of modal oppositions stability-instability are concretized in form in the following way.

In drone *zurnaci* music the straight melodic line (the one performed by the *glashnik*) is the conductor of stability in mode forming. On the other hand, the melodic curve (played by the *maistor*), with the dynamics of its melodic transformations, carries instability in the modal process. It is not by accident that the drone is associated with the tonal centre in mode forming and is compared to a stable basis such as the ground we tread and live upon – in this sense the drone is a musical ground [Reck, 1997: 279]. The *zurnaci* drone is a support zone which on rare occasions does not coincide with the tonic. There are cases when the drone is not simply added to the melody, but is created and formed by it – “the drone usually changes with the changes in the tonal centre of the melody” [Rice, 1982:132; Silverman, 1996:70]. On the other hand, sometimes (when the *glashnik* is not experienced enough) the drone tone stays indifferent towards the details of the modal-intonational structure of the melody [Абпашева, 1974:19]. This can be observed in the *zurnaci* medleys where the *glashnik* does not change the height of the drone tone, while the *maistor* links in a general sound chain song after song, each of which has its own specific modal zone. Thus the drone, appearing in the modal zone of one song or another, enters new tone relationships and is modally perceived in a different way.

In that *zurnaci* music which goes into other forms of primitive polyphony – heterophony or parallelism [Sachs, 1965:175-191], the formation of the modal qualities stability-instability is associated with the dynamics of the melodic-linear processes (especially with constructive factors such as directions of movement or the jumping-gradual movement phenomena). The ascending (centrifugal) direction of melodic movement (whether it is gradually rising or jumping) leads to strain and disbalance, and is related to the zones of modal instability. The descending melodic movements are centripetal and are related to the zones of modal stability. The straight melodic lines (which are played by the *zurnacies* as a preparation for passing on to a new moment in the melodic development) can be defined as static (stable) factors in mode formation. They are associated with “restoring balance or its forthcoming but not realized yet violation (whence, by the way, comes the typical near-caesura position of the straight line)” [Захариева, 1979:28].

The detail taken from Gotse Delchev repertoire shows how the gradually ascending melodic movement, beginning from tonics, reaches the non-stable VII grade, while the following gradually descending melodic movement leads to the modal centre, namely the tonics (see note example *Sünnet – Cutting of the boy's hair, 15-23 time*).

The next detail, coming also from Gotse Delchev repertoire, is an example of the role of the straight melodic lines in mode formation (as stable factors) and in form formation (as preparing the appearance of new moments) – (see note example *Christian wedding – Taking the bride out, 38-63 time*).