

rhythmic organization of *zurnaci* dance music, which is defined as “pulsating rhythm” [Rice, 1982:131]. The following examples are taken from a recorded dance repertoire, built on the base of one repeating rhythm formula:

*Кривото* – 2/4 ♩ ♩ ♩ | ♩ ♩ ||

*Първа русалийска* – 2/4 ♩ ♩ | ♩ ♩ ♩ ||

The musical-rhythmic process in this kind of *zurnaci* music results from the energy of the rhythmic impulse (and the inertia it creates), lain in the rhythm formula. There are cases of *zurnacies* who remember the rhythm of a given *horo* but have forgotten the melody and make up a new one after the rhythm. A *zurnaci* from Kavrakirovo tells he has made up a melody for *Butcher's Horo* after a given rhythm formula. [Д.К., 03/2001, p.23].

There are rhythmical and constructional differences in measured *zurnaci* music which musicians perceive and formulate when commenting on a given repertoire. For example, when musicians, gathered together in Kavrakirovo, played and commented on *Chifte telli*, an argument about the rhythm began. The maestro claimed that the *tapanci* was not beating right – “it’s a heavy thing and he’s beating as if at a wedding” [С.К., 03/2001, p.5].

In non-measured *zurnaci* music (*to table*, *nebet*, *taxim*, *maane*) the inertness of the metre-rhythm period and repeatability is overcome. This is the free from metric curbs rhythmic zone, in which the talented *zurnaci* makes experiments, seeks new rhythmic intonation-content horizons and instinctively overcomes memorized old formulae. When the *zurnaci* succeeds in all this (i.e. if he is talented enough!), he induces in his audience a behaviour which is physically passive but spiritually active: this is the music that can make an audience cry. The non-measured music is defined by the *zurnacies* as *heavy*, *large*, *slow* – “music you listen to”, “music for a table”, “for when the crowd gathers”, “music which makes the table larger” [АИФ, I, №100, c. 32-36].

The expressions of rhythm in *zurnaci-tapanci* style as a concrete emanation of the dynamic relationships in the process of rhythm formation go on both as a united whole and as separate, functionally connected lines. The rhythmic acts in the drone *zurnaci* music unfold in three clear-cut, functionally different lines, carried on respectively by the *maistor* (rhythm materialization in the melos), the *glashnik* (rhythmic stream in the harmonizing voice) and the *tapanci* (rhythmical-metrical rage in the rhythmic voice).

The first rhythmic stream goes out in a complex, together with the wave-like melodic line played by the *maistor zurnaci*. It dominates with its free unaccented rhythmic movement only in those cases when it is emancipated by the bright rhythmic element raging in the *tapanci* rhythm-sound (when playing *to table*, *nebet*, *taxim* or *maane*). Then the rhythmic power of the melody breaks the *tapanci* rhythm behaviour (the *tapanci* beating slightly and discreetly with the small stick only, following the rhythmical process in the melody), putting it under the control of its own rhythm logic. This part of the repertoire is called by the *zurnacies* “melodies without rhythm” [АИФ, I, №100, c. 37]. In all the rest performance situations the rhythmical complex made up of the playing of the two *zurnacies* (*maistor* and *glashnik*) takes into account (yet also contrasts) the metre-rhythmic strain of the *tapanci* voice.