

The alternation of slow and fast tempos can be found in the performance of a *zurnaci* song. When *zurnacies* from Gotse Delchev play *Güresh avasi*, their performance goes on from slow through gradually accelerating to fast tempo. The musicians' explanation is that in this way the music follows the wrestling: "They are already wrestlin'. We watch, and when one of them speeds up to hold the other and touch him, we speed up, too. And we give courage to the one who's gonna win. When we speed up, the other knows he's gonna lose. And when he does, we stop playin'" [M.M., p.35]. This is an appropriate example of the tempo activity as a characteristic of *zurnaci* music. The change of the tempo constructs musical drama, which in the context of performance not only illustrates what happens, but structures its content. This claim is affirmed by the samples of *zurnaci* repertoire grouped as heavy *horos*. In their case there is always a slow part in the beginning but it is gradually into a fast one. The two parts, besides being contrastive in terms of tempo, can be constructed in different measures. Yet, they are always united in a whole of content.

By alternation of various tempos bigger structural wholes can be constructed in *zurnaci* music. In hybrid forms, resembling suites (*kitki* – medleys), the change of tempo is a factor of unfolding the musical process. In this case the form development is again from slow to fast tempo. The *Rusalia plays*, typical for the *zurnaci* repertoire and formed by several different ritual melodies, always start with a slow part and end up with a fast one. The *zurnacies* say that in the beginning is the slow part (*Alay*) and then comes the fast one (*Boyna with Kara Youssouf*) [АИФ, I, №100, c. 32]. The musical development in the *Rusalia plays* is defined as slow ("march") towards fast ("knife fight"). This confirms the important drama functions of the tempo in the *zurnaci* style. The alternation of fast and slow tempo in the construction of musical structures in traditional music is often practiced by various instrumentalists. (In media reflection of Bulgarian traditional music there are numerous recorded samples consisting of a slow and a fast part: *To table and horo*, *Slow song and barrel song from Koula*, *Table from Topolovo and rachenitsa*, *Shepherd's song and Bent horo* etc.) The tempo contrast in the unity composed by a slow and a fast part is not only a stereotype in instrumental form-construction, but also a reflection of tempo happening in festival transformation – from table to *horo*, i.e. from slow to fast movement.

The musicians' concepts of slow and fast tempo are part of the aesthetics of the *zurnaci* style. Masterly playing according to the *zurnacies* is "complex playing" – "slow and gradual". Yet, "in order to be more beautiful", fast playing is common [АИФ, I, №100, c. 34, 36]. There is also another concept of masterly skill and beauty. According to it, the *zurnacies* prefer fast music to show their technical virtuosity, but slow music is the one with which the maestro uncovers his soul and hypnotises the audience. In the emotional aspect, slow music is characterised as sad and fast one – as cheerful: "They were playin' cheerful music all the time. All of them were playin' cheerful, somethin' about Thrace... An' then I got up, an' played 'em somethin' sad: they all just fell asleep. A level thing – they fell asleep an' said to me: "You win!" [C.K., 10/2001, p.24].

*Zurnaci* music is principally loud and placed in one of the poles of **dynamics**. The loud sound of the *zurnas* is stressed in literature – *zurnaci* music is better perceived in the open air, while listening to it in a closed room is an experience one can go through only with ears closed [Hoerbuerger, 1976:29]. Indeed, our field experience showed that after a few hours listening to *zurnaci* music in immediate contact the organism need many hours