

The contemporary **texture** of the *zurnaci* style is constructed as a complex of heterophonic, parallel and drone intonations. Dominating factors in the texture are the linear melodic happening and the rhythmical-metrical process. The polyphony is based upon combinations of various rhythmical-intonational forms (manifested through the playing of the *maestro*, *glashnik*, and *tapanci*), and their voice leading. The constructive norms of voice leading are different for the settlements from Petrich, Gotse Delchev and Razlog regions. Style determining forms of primitive polyphony for the *zurnaci* music of South-west Bulgaria are heterophony, parallelism and drone. The same forms of polyphony are mentioned as characteristic of the *zurnaci* music from Republic of Macedonia [Rice, 1982: 132]. In the *zurnaci* musical practice of today the types of polyphony mentioned mix together and form hybrid musical products in which most often heterophonic, drone and linear polyphony alternate.

Heterophony is manifested in one-line textures in which the *zurnaci* voices move predominantly in full or partial unison. Heterophony is formed and developed as simultaneous variations played by the two *zurnacies* over one and the same thematic material. The basic strategies in the construction of the rhythmical-intonational lines of the *zurnaci* voices in the heterophonic samples are intuition and improvisation.

There are cases (very often when playing ritual repertoire) in which the second *zurnaci* exactly copies the maestro's melody. The unison thickening of the melody is broken at some points of the musical process – usually in the beginning, when the leading *zurnaci* starts the *songie* alone, and also in near-caesura moments or when changing the *songies* without stopping playing. The pauses made by the second *zurnaci* in such moments allow him to prepare for what is about to happen in the melody. The latter is constructed according to the norms of oral art and immediate improvisation, and its logic of happening is quite hard to foresee. This logic may be intuitively guessed by the second *zurnaci* but in order to do this he has to stop playing for a while, so that he could listen carefully to both the maestro's musical behaviour and his own sense of mingling with the maestro's *zurnaci* voice.

The fragment taken from Gotse Delchev repertoire illustrates a behaviour characteristic of the second *zurnaci* in a transition moment. While the leading musician prepares the entry of new formulae in the form construction, the second player either performs straight one-tone melodies of various duration, or pauses. Immediately after recognizing the new formula introduced by the maestro, the second *zurnaci* joins its musical construction – in this case here, by harmonious doubling of the melody (see note example *Muslim Wedding – Köceks on the road before henna putting, 43-56 time*).

In other performance situations the main melodic line is partially doubled and in certain moments there appears an incidental tendency towards “beautifying the tone”. In such cases the second *zurnaci* rhythmically cuts into pieces the long tones played by the maestro. This can be illustrated by a recorded sample from rite playing at a Christian wedding (see note example *Christian Wedding – The first witness (koum) is taken from his Home, 34-40 time*).

The line principle of sound combination appears also in another type of one-line *zurnaci* texture, in which the voices of the two *zurnas* move in parallel ways over a third-interval. Movement in parallel thirds in European music dates back to the Middle Ages. As for other regions (e.g. Western Caroline Islands in Micronesia), it is defined as an archaic musical style [Sachs, 1965:178-179]. The parallelism of thirds in *zurnaci* polyphony is an