

expression of movement according to the principle of third-induction, according to which the third vertical relations are monofunctional (i.e. they are similarly unstable, which is compensated by polyphony) [Захариева, 1979:25-26].

The mono-functionality of thirds (the intonational kinship of third-induction) is concretized in *zurnaci* style as enriching and lending colour to the heterophony (or, in limited cases, the drone) rather than as an autonomic structurally independent presence in *zurnaci* repertoire. By alternation of unison doubling and playing in parallel thirds the performers freely construct a dynamic whole of various polyphonic forms.

The thickening of the third in the main melodic line is a form of dipphony widely met in Macedonian town songs of the Pirin region, whose popularity has been increasing throughout the 20<sup>th</sup> century. It is probable that movement in parallel thirds is borrowed from the local town song practice – one that the *zurnacies* do interpret and use in their own instrumental style.

Sometimes movement in parallel thirds is transformed in a parallelism of sixths or tenths. Such transformations can be traced in a recorded *zurnaci* interpretation of the popular Pirin song *More sokol pie* (Lo, a falcon is drinking) – (see note example).

Octave parallelism appears incidentally in *zurnaci* polyphony. Unison doubling in certain rather limited moments is transformed into octave doubling of the melody sounding. It sometimes happens that for a while one of the *zurnacies* blows too hard and enters an octave higher than his partner's. These are probably moments of stronger emotional perception of music, when the player spontaneously expresses his more intensive emotion by playing in a higher octave (which in the case of the *zurna* requires a stronger blow of air stream in the corpus) – (see note example *Daichovo horo*, 18-23 time).

The polyphonic form of drone in which there are vertical relations with various functions (static/stable voice, dynamic/mobile voice) is common around the world [Sachs, 1965:183]. The manner of drone – “as was customary in ancient civilizations” – is one of the oldest forms of polyphony, well known from the musical cultures of Ancient India, Egypt, Israil, Greece and Rome [Sachs, 1978:98, 120, 140, 154, 230].

The manner of drone as a detail from the *zurnaci* style focuses various sides of *zurnaci* music. In a certain aspect it is, besides being a form of polyphony, emblematic for a certain type of *zurnaci* formation, a specific breathing technique, and a performer role. In Turkish *zurnaci* practice drone is called *dem* (breathing) and the performer of the drone voice – *demci*. The process of playing in the case of the second *zurnaci* is referred to as *dem tutmak*, i.e. to hold *dem* (breathing) [Picken, 1975:497]. In the terminology of Petrich *zurnacies* the second player is called not only *glashnik* but also *demci*. Their first lesson in playing is “to learn to breathe” (to learn the technique of continuous breathing in playing), and when they explain what does the *glashnik* do, they say, “He’s playin’ an’ breathin’”. One of the criteria for masterly skill is called “breath”. The other *zurnacies* say of the Petrich style: “Your breath is richer” – exactly because of the drone and the *demci* (АНФ, I, №100, c. 15, 26, 30).

The many-lined texture of a drone type in which *zurnaci* music unfolds has several realisations between which it is hard to draw clear borders. There are recorded performances in which the drone is constructed over a single tone. In other samples the drone is two-toned. There are also examples of three-toned drone base. But in live playing, when various fragments of the local musical-intonational repertoire are linked together in rather long medleys (*kitki*), usually there is alternation of single-based, double-based and triple-