

based drone. In *zurnaci* music the place of the drone is most often below the melodic line, though it can as well be above it (see note example *Patruno*, 7-12 time).

The straight sound line of the static second voice in *zurnaci* drone music does not carry activity, i.e. nothing happens in it from a music-as-process point of view. The *glashnik's* drone has a position and function of base with regard to the intonational declinations from it, produced by the maestro. In rhythmical-metrical aspect, the *zurnaci* drone goes on as a kind of absolute (centre, nucleus) of a sound universe (intonationally level, without pulse or accent, and without pauses). Then over the drone constant are manifested the changing trajectories of the melodic stream (periphery), going out of the maestro's *zurna*.

The intervals between the base drone and its melodic accompaniments are developed in the frames of an octave or ninth. This diapason can be widened in the case of overblowing when the maestro plays in high register.

The outlined typical for the *zurnaci* style forms of polyphony have their specific local markers and expressions. In the villages of Gotse Delchev region most important are heterophony and parallelism in *zurnaci* texture; in Petrich region drone voice predominates; and in Razlog region there is a combination of the three types of polyphonic texture.

*Zurnaci* music is non-written; it flows like a river in which one cannot go two times. It is well known that every kind of oral art is realized as immediate improvisation. To catch and define the architectonics of musical improvisation is a task almost unbearable. The unfolding of the architectonic forms in *zurnaci* music can be studied by juxtaposing various sound constructions (defined by analytic categories such as section, construct, formula or pattern). The architectonic analysis follows the transformation of the musical-intonational stream into a static-architectonic structure. Through atomizing the musical bodies, the static-architectonic approach leads to discreet segmentation of musical time into autonomous, self-sufficient elements of musical tissue and their organization into certain structures [MockoHa, 1980:4-6]. This is why, studying the constructive characteristics of *zurnaci* music, we shall search for the general logic in the compositional plan of the instrumental forms, the main form-constructing principles and approaches, and some concrete musical structures in which they are expressed.

The **compositional plan** in *zurnaci* music can be studied as a manifestation of the opposition stability-instability. The binary quality in the construction of the musical form can be seen in two aspects. The former, the psychological one, connected with hearing and memory, for which the "mnemonic formulae" [Асафьев, 1984:88, 127] are a base mark and guideline for both performers and audience. The latter goes in the field of the pragmatics of music as "techne", musician-done; and in this case one can outline stable and unstable components of the instrumental structure.

The choice and combinatory strategy of expressive means in *zurnaci* music gain a limited life only in the act of performance by virtue of the players' interpretation. Variation and improvisation as immanent approaches of the *zurnaci-tapanaci* interpretative style intensify the musical movement and lead it to the zones of apparent instability and amorphous state. Yet in *zurnaci* musical interpretation there is a stable scheme for distributing markers helping memory.

As mnemonic formulae-bases in *zurnaci* music serve the instrumentalized versions of traditional local and popular from the media song samples or fragments of such. These thematic-intonational complexes are not only linear signs for hearing and memory but also