

hypnotic quality of the *zurnaci* music constructed in such a way. The recurring formula goes on throughout the circumcision and the aim of its hypnotizing effect is according to the *zurnacies* “so that the kid doesn’t scream”, “to pull his leg” or “to be an alarm, so that the kid’s screams can’t be heard”.

In most cases single-formula *zurnaci* compositions are constructed by sound combination of variants of one source thematic-intonational complex. In the materials recorded by us there are such examples: ritual playing at a Christian wedding (while getting the bride out and inviting the *koum* to dance). Varied recurring of a single basic formulaic construct (its source a given song) is done by decorative and figurative transformations of the formula-impulse (*forschlas*, *nachshlas*, rhythmic cuttings and trills).

Usually the *zurnaci* forms-constructions are constructed upon several formulae, patterns or other fragment constructs which alternate and cross, recurring in a free variation. In many cases the quantity of the formulae is determined not by musical-logical laws but by factors outside music. A *zurnaci* from Razlog explains that the most important prerequisite to play before audience is to know the repertoire it prefers. His audience likes Macedonian melodies, so he claims he can play “medleys of Macedonian songs” for four hours on end. He has the separate melodies in his head and chooses them so that one suits another, which to him means, “to have one and the same time”. He gives as an example *More sokol pie* (Lo, a falcon is drinking) followed by *Oy kazhi, mome Kalino* (Tell me, young Kalina), after which comes *Ay da idem, Yano* (Let’s go, Yana). Besides the song melody, the *zurnaci* plays an *intreductsija* – an introduction before the following song or between the couplets. These are not accidentally chosen, they have to “match the song”. According to the *zurnaci* this *intreductsija* is very important as it holds the songs together, in the same *beautifying* the melodies [B., p.11].

Watching live performance of *zurnaci* song medleys (*kitki*) shows that the arrangement of the melodies they consist of is determined by the maestro *zurnaci* or is provoked from outside, according to the wish of the audience. When a given song is ordered to *zurnacies* from Petrich or Razlog, the playing does not stop, as the *glashnik* and the *tapanci* hold a rhythm-harmonical base upon which the maestro makes the transition to the new melody.

In the case of Gotse Delchev players there is a special strategy of “live” transition the so-called *chatma*, which is explained as “mixing the music”. In it the two *tapancies* are the leaders. Without a sign from the *zurnacies*, only by following the melody, they know when to make *chatma*. When the *zurnacies* “raise” the melody, the *tapancies* sense they can begin their idiosyncratic rhythmical dialogue which is indeed a rhythmic part. The *tapancies* stop the *chatma* when “the song must be lowered down”. Then the initiative is held by the *zurnacies* while the *tapancies* provide the rhythm accompaniment. The two *zurnaci* maestri change the melodies and alternate as leaders by making signs with raising the *zurna* without stopping playing. “We come instead of the *tapancies* without them stop... It’s linked. It’s been like this since old times. Since the old ones were playin’. It goes like a medley... They search for another song so that we change it right away. They say, another song is played with the first. Someone is raising...” [A.C., p.36-38].

Besides the strongly individualized rhythmical-intonational complexes (formulae), in *zurnaci* music there are zones of momentum movement which connect the moments thematized. These “interformulaic fields” [Захариева, 1978:58-59], in which the musical process moves on its own momentum are introductory, starting points of