

the musical movement and interformulaic transitions in the process of musical form-construction.

The *zurnaci* performances begin always by a zone of momentum movement which the musicians call *avaratzia* or *variak* (these musicians' terms probably come from the phonetically changed word *variatzia*, i.e. "variation"). This is a moment of preparation, of tuning the instruments. The *zurnaci* prepares for playing, checking the instrument in the course of this. This practical moment has an aesthetic nuance too: it is not by accident that the players call what has been played during the *avaratzia/avaration* by the name of *melody*. The *avaratzia* flow like a stream of musical consciousness. In this stream the musicians themselves do not know what exactly is happening: with their hands and breath they produce a musical movement they do not conceive of. *Avaratzia* is a technical play through which the musicians set their consciousness at ease and at the same time prepare it for organized musical thought. "*Avaration* is the start of music. You check whether the *zurna* holds everywhere, whether it gets everywhere. After the *avaration* the *maane* begins. The *avaration* checks what holds where. The two can't begin the song just like that – they must check the *zurnas*. Tuning is called *avaration*" [Пейчева, 1993:53].

The transitions connecting different thematic complexes in *zurnaci* music mostly go on like free instrumental constructs. They appear in those moments when the *zurnaci* maestro has exhausted his potential of interpretation of the already treated melodic-rhythmic patterns. One of the transition strategies is playing a long level tune by the leading *zurnaci* before the next *songie* begins. Holding the tone, the player thinks over what and how he would be playing and at the same time communicates by gestures with the other musicians, preparing them for the following music. Another way of constructing the interformulaic fields is playing out a linking construct-intermezzo, which the *zurnacies* call *intreductsija*. The name and the approach are probably borrowed from the traditional music available from the media, where the instrumentalists perform short intermezzos called *otsviri* between the song couplets.

In psychological aspect, the transition (this linking music) is a "search engine" of a sort. In the instrumentalists' musical consciousness there are dozens of formulae of the local musical-intonational supplies.

Musical formation in *zurnaci* style is based upon the interaction of various form-**constructing principles and approaches**. The crystallized musical forms, being products of *zurnaci-tapanci* performances, are the result of the two form-constructing principle in musical activity: identity (alternation or recurring of similar or identical combinations) and contrast (alternation of intonations contrastive with the sound complex preceding them).

One basic approach that the musicians use for the realization of the principles mentioned above is improvisation.

The principle of identity is used in *zurnaci* music as a series of transformations of one or several formulae by their literal or varied reiteration. In most cases the construction of *zurnaci* music is a chain of numerous varied reiterations of several intonational nuclear patterns. This approach, which has been called also "variational-improvisational principle" [Манолов, 1987:89] produces different results with different players. Building the structure of the music by improvised variation of a starting thematic-intonational formula, with each variational recurrence the performer adds or takes out new nuances to the image of the accepted as a nuclear pattern melody.