

The form-constructing processes in *zurnaci* instrumental melodies with song origin are manifested in various musical results.

Though rather rare, there are cases of form-construction going on like an almost literal instrumental interpretation of the song stanza. The *zurnacies* use this way of presentation of a given musical material most often in performance situations triggered by the recording person. For example, when we asked to be shown a melody performed at Christian weddings, the musicians played a version of the widely distributed throughout Bulgaria wedding song *Piy, koume, piy* (Drink, koum, drink). In the melodic form-construction of this version, containing direct recurrence of the song stanza, there appeared one cadence melodic-intonational step with reiteration of the sub-basic tone (VII<sup>th</sup> grade) – (see note example *Christian Wedding – The first witness (koum) is taken from his Home, 9-10 time*).

In this conclusive melodic figure what makes impression is not only the recurring descending of the sub-basic tone (VII<sup>th</sup> grade), stabilized several times in the tonics, but also the stability of its realization: in the relatively short musical form the cadence is repeated ten times. The cadence pattern quoted has both a segmenting and uniting function in the process of musical form-construction.

There are recorded samples in which the players, starting from literal proceeding of a single song theme, gradually elaborate upon and complicate the musical form by adding non-song thematic content. Having exhausted their available means for variation and improvisation over the initially chosen song, the musicians have two alternative strategies. One leads to finalizing the *zurnaci* musical “conversation” over the song treated. The other leads to attempts at widening the musical form by including new, prone to interpretation thematic material (which can be of song origin again) in the musical process.

Reiteration (in its two forms – literal and varied) is a basic form-constructing principle of unfolding the impulses in musical-dance activity.

The principle of contrast enters various interrelations which build up the tissue of *zurnaci* music. There are tempo, texture or rhythmical-metrical contrastive oppositions. Tempo contrast is manifested in the alternation of slow and fast section (in the case of heavy *horos* or the ritual of henna putting). The *zurnacies* of today, especially the younger ones, use texture contrast as an active form-building principle. There are recorded samples containing texture links with various polyphonic profiles such as heterophony, parallelism or drone. In rhythmical-metrical aspect, there is again alternation of contrastive oppositions between measured and non-measured rhythmical movement (when playing *to table*) or regular and irregular measures (in the case of some heavy *horos*).

The juxtaposition of different thematical-intonational complexes constitutes another level of concretising the principle of contrast in *zurnaci* music. Two basic approaches are used for their combination: direct (immediate) and using transition zones connecting the contrastive formulae.

The principles of identity and contrast building the structure of *zurnaci* music are mostly brought into being through the improvisational approach. The connection between improvisation and the *zurnaci* music of the Pirin region has repeatedly been underlined by various scholars who consider Petrich style to be “improvisational-variational” one, using “total improvisation” [Манолов, 1987:87, 89].

Improvisation is one of the most interesting phenomena of musical performance. The etymology of the word (from Latin *improvisus*, meaning “sudden”, “unexpected”) points