

As far as rhythm in *zurnaci* music is concerned, there are also contrastive spheres connected with each other through the regularities of both general musical and traditional forms. The rhythmic arrangement of *zurnaci-tapançi* tones with different rhythmic time (long and short) and different power, sharpness and activity (pointed and non-pointed) is a specific means for stimulating and developing the strain-relax relationships.

The metre and time have specific musical functions as measurers of rhythm (to be precise, of its accent and periodicity). Players from Gotse Delchev and Yavornitsa use the concept of time (*takt*) in connection with the *tapançi* part in the *zurnaci* formation: “The *tapan* gives the *takt*”; “The songie’s played with the stick, and each songie has its own *takt*”; “Here the *tapançi* has his own *takt* for every separate song” [АИФ, I, №100, c. 10, 15, 27].

The musicians say that the small stick “cuts the rhythm into pieces”. They claim that “the greatest *tapançies*” in traditional Bulgarian music are the players from *zurnaci* bands, who “cut the rhythm into pieces” and “link the rhythm” by “moving the accents” according to “their own way of thinking” [И., p.16]. In this rhythm-thinking there is an artistic sensation of dance metrics, a particular rhythm pulsation, which is rather sensed than logically comprehended. The rhythms in *zurnaci* music are difficult to measure with metronome exactness. Here comes an association with Asafiev’s observations over skilful conductors, who “use accents fluently”. In their case, the rhythm is never metric, never a “monotonous line of streetlights, but a vital, breath-created line, which distributes power” [Асафиев, 1984:303]. In a similar way, the *zurnaci* and *tapançi* maestri construct the complex rhythm of their music in whose particular pulsation one can sense reflections of fundamental human biological rhythms, such as breathing and pulse.

The metric pulsation of rhythm in *zurnaci* style is concentrated in accent (strictly timed) and non-accent (free) metric organization. The measured instrumental melodies are constructed in regular and irregular metre-rhythmic forms. Rhythm gives face and character to *zurnaci* music through its concretization in various time measures, too. The regular measures used are two-timed 2/4 (*Maleshevsko horo*, *Gayda avasi*, *Sham shamaliga*, *Chetvorka*, *First Rusalia*, *Köceks*, *Olsun*), three-timed 3/8 (*Kushia*) and four-timed 4/4 (*Arap*, *Alekso*, *Sünnet* – *обрясване*). The irregular measures used are the following: a) three-parted: 7/8 with the first part extended /3+2+2/ (*Shirto*, *Ginka*, *Kamber*, *Arnaut*, *Na Bairak*), 7/8 with the third part extended /2+2+3/ (*Rachenitsa*), and 8/8 with the second and third parts extended /2+3+3/ (*Prela Baba*); b) four-parted: 9/8 with the fourth part extended /2+2+2+3/ (*Silnik*, *Kavraki Leno*, *Kana*, *Daichovo horo*, *Köceks*); c) five-parted: 11/8 with the third part extended /2+2+3+2+2/ (*Gankino*, *Danke*). There are also mixed measures which are combinations of various simple and complex, regular and irregular measures.

There are cases in which some *zurnacies* associate rhythm with a concrete repertoire unit and its measure. Players from Gotse Delchev regard *Kandrela* as a “kind of rhythm” – Turkish music which is danced as a *horo* or *köcek* and is defined as *heavy*, *slow*, *nine-parted* (9/8 with the fourth part enlarged) [АИФ, I, № 100, c. 36; C.M., p.23].

Rhythm formation in measured and non-measured *zurnaci* music goes on in the following way.

In measured *zurnaci* music (for dance accompaniment) one or several metre-rhythmic schemes (rhythm formula) is repeated time and again. This induces active physical-motor behaviour. The musical and dance rhythm penetrate each other and thus lead to the