

The static one-tone drone series bring in another rhythmic volume which concentrates the movement over a monotonous, undifferentiated sound line. By means of the extremely long drone tones rhythmic bases in *zurnaci* style are realized. The *glashnik's* drone preserves, elaborates upon and strengthens rhythmical support zones in *zurnaci* music. The stable rhythmic position of the drone brings to balance two different parallel and synchronically developing rhythmic lines: one in the maestro *songie* and another in the sound line, unfolded by the *tapanci*.

The most expressive and organizing abilities of rhythm are manifested in the third rhythmic line, carried on by the *tapanci*. In order to achieve maximum expressiveness and influence, the *tapanci* clearly outlines the proportions between the rhythmic times and accents with the collision between the small and big sticks. The big stick, often called *chukalka*, *krokulka*, *tokmak* or *tapanarka* is, according to the *zurnacies*, “powerful”, “like a bass”, and gives “the time of the song”. The small stick, called *prachka* or *chubuk*, is “the *tapan* lungs”, with it “the times are cut into little pieces”, “so that the people may dance” [АИФ, I, №100, c. 10-11]. The former measures the strong metric times, while the latter is used for rhythmic ornamentation – cutting and speeding the rhythm movement: “The main beat is done with the *tapanarka*. An’ the *prachka* is for the small things which make up the beauty of the *tapan*, the melody... The main beat holds the tempo. An’ the *prachka* beautifies the things” [Б., p.17].

Unlike drone *zurnaci* music, in the other types of polyphony (heterophony and parallelism) the rhythmic picture is constructed in two main sound lines, each of which has two sub-lines. The first rhythmic line is constructed by the first and second *zurna* (the second *zurna* doubles the rhythm-in-being of the first, though sometimes it leaves it for a while by rhythmic magnification or cutting into pieces). The other rhythmic line is carried on by the *tapan* (with its two sticks – the former measuring the strong metric times and the latter cutting, *beautifying* the rhythmic movement).

Some scholars find in the rhythmic style of *zurnaci-tapanci* music moments when there appears a state of polymetricity. In one recorded sample the *tapan* and *zurna* play polymetrically throughout the musical section (the *zurna* playing in 5/8 and the *tapan* beating in 7/8) [Rice, 1982:123]. The rich and various rhythmic content of the *zurnaci-tapanci* music of today probably has its ancient roots in the millennia tradition of a huge region (from India, through the Middle and near East, to Africa) in which there have been, as Sachs mentions, “rich and complex meters”. Another, more common rhythmic model that forms the rhythmical-metrical style of *zurnaci-tapanci* music is the inherited from Ancient Greece mechanism of rhythm formation, called by Sachs “attractive blend of contrastive types of rhythm” [Sachs, 1965:122].

The concretization of the **tempo** in the *zurnaci* musical style takes place on the level of changing the speed (high or low), as well as on various intermediate positions such as acceleration, deceleration and moderation.

Some scholars, who regard the tempo characteristic as the main classifier of the instrumental music of Southwest Bulgaria, divide the *horos* melodies with *zurnaci* accompaniment into three groups. The slow group includes the heavy *horos* in which the dancers hold each other’s hands; the fast group includes the four-belt *horos* in which the dancers hold each other’s belts; and the moderate group includes the *horos* in which the dancers hold each other’s shoulders [Манолов, 1987:27]. Without verbalizing such a classification, the *zurnacies* determine the tempo pulsation of their music with the help of the fast-slow axis.