

necessary bases around which the fountains of *zurnaci* improvisation flow. It is true that in musical form-construction the formulae constructed are sometimes transformed to such an extent (by shortening, breaking apart into motifs or extended by over-ornamentation) that they can hardly be recognized. Yet, in spite of the mark of the variational-improvisational element of *zurnaci* playing, the song formulae are a general constructive base in *zurnaci* practice.

Another mark for ear memory in *zurnaci* music is the dance rhythm-formulae which in musical-dance form-construction acquire the functions of a rhythmical-metrical basic voice, of a base which determines the metrical-rhythmical logic of the musical movement. The balance of the mechanized process of the dance rhythm-formulae (constructed upon one or a combination of two or more time measures) is disturbed by the intonational metamorphoses in the *zurnaci* melos, as well as by the individual motor-sensory improvisation of the dancers.

From architectonic point of view the stable and unstable zones in *zurnaci* music are accomplished by the musicians in different constructive entities. The constructs are basic musical-syntactic structures through which one can trace simultaneously the unity and segmentation of the musical forms. In the whole *zurnaci-tapançi* musical-sound process the zones of stability and instability are constructed as alternations of stable and mobile components of the instrumental structure.

The constructs that perform the function of bases in the architectonics of *zurnaci* music are individualized and structurally separated entities of thematic and quasi-thematic type with different magnitude. They are given various terms in literature: formula, motif, model, stereotype, pattern, cliché, idiom, complex-thesis, thematic link, and magnitude groups. The constructive entities are found in the intonational supplies available to the *zurnacies* (a certain number of ready sound combinations). The melodic formula is defined as a "frame where there are fixed elements... a melodic line in which there can appear small variants and changes" [Jeffrey, 1992:92]. The emic concept of formula is expressed among the *zurnacies* most often by the notion of *songie*, since the *songies* used by them in their instrumental compositions have the character of stereotypes.

Formulaic musical thinking is a base for the form-forming processes in *zurnaci* music. The ways the players combine the formulaic constructs (*songies*) in the melody of their composition may vary in the performance process.

The formulaic constructs are the nuclei of the patterns common for *zurnaci* music. Elaborated to a greater or lesser extent in the process of playing, the formulae are the building material, the main motors and objects of musical activity in *zurnaci* musical mosaic. It is hard to tell why the *zurnaci* choose a given formula from their memory and connect it with another (the following or the preceding one). But it is well-known that the recurring repetition (literal or varied) of a basic structural formula in form-construction is a base for the appearance of phenomena such as cohesion, periodic symmetry, squareness and mosaic quality in the musical structures.

Formulaic thinking in the *zurnaci* musical style is manifested in various architectonic interrelations. Single-formula structures, in which a single thematic-intonational complex is treated, are seldom met in *zurnaci* musical practice.

Among our field recordings there is a model of form-structure constructed by recurring, monotonous, literal repetition of one basic formula. This is the ritual playing during *sünnet* (in the moment when the child is being circumcised). It is a good example of the