

the first time with the band etc.), when constructing the melody orients himself by the rhythmical-metrical and dance process which is provided by his colleagues or the dancing audience respectively. Rhythm is the most common marker of the improvisational scenario. Usually it is a constant, a horizontal axis of the musical coordinate system. The metrical-rhythmical organization is strictly followed by the improvising player and his partners. Even the freest solos are realized after the scenario of the rhythm provided.

The construction of **compositional forms** in *zurnaci* style is connected with a number of factors outside music because in the aspect of its function *zurnaci* music is rather music for the others than music for itself. Consequently this music is of such a character that in the performance process the logic of musical construction can be stimulated, changed, interrupted or redirected by the customers' will. This is why it is impossible to concretize precisely and in detail the instrumental forms crystallized in it. Hoerburger in his study of Greek Macedonian dances accompanied by *zurnaci* music comes to a similar conclusion. In those dances there are not fixed forms, they are composed as a combination of elements connected with dance movement and are always freely improvised [Hoerburger, 1967:72].

Although sound architectonics in *zurnaci* style does not obey specifically musical laws only, one can speak generally of two kinds of compositional forms in *zurnaci* music: open (when the musical composition is presented as an endless series of links) and closed (when it is presented as a complex of mobile sound combinations in balanced form).

Closed forms in *zurnaci* music as architectonic structures are composed of two parts tempo-contrastive forms. They have the following stable structural components: introduction (*avaration*), slow part and fast dance part. The formulaic constructs building up these parts are preserved in the old *zurnacies*' memory. Among the musicians, this group of instrumental compositions is commonly called *the old songs*, while scholars call it "heavy horos", "closed horos" or "Low Strouma dances".

The architectonic interrelations in the open forms are constructed as series of *n*- in number realizations of constructs (formulae, patterns, and clichés) of thematic type. The open *zurnaci* forms can be single-formula or multiple-formulae structures. They coincide in time with the duration of the performance act (dance or rite).

The single-formula instrumental compositions are constructed by a single melodic section (e.g. a construct of song origin used as a formula) that can be recurrently repeated and shortened at the final. They are compositions of a chain type. In them the recurrent formula is multiplied and arranged similarly to links in an open chain without a clear and predictable end.

The multiple-formulae *zurnaci* compositions are constructed upon two or more formulaic constructs. The emic term of these compositions is *kitka* (medley). In them the formulae are grouped in interrelations that resemble a "musical mosaic" (a concept signifying a certain compositional form in Algerian music) [Elsner, 1991:20]. The compositional form of mosaic consists of multiple types of symmetric or asymmetric combinations.

Indeed, one can speak of a definite static-architectonic concrete manifestation of *zurnaci* compositional forms only when they have been recorded. Yet, as Kurt Sachs notes, the phonograms (which are the main source of studying the forms of primitive music) are too short, this fact being due to economical or technical reasons [Sachs, 1965:131]. The audio recordings of *zurnaci* music are documented results (bits of the musical sound tissue) of an empirical material. But they do not give an idea of the succes-