

THE FUTURE MAESTRO

Zurnaci music as seen through the prism of the performer's practice is a constant dynamic process of developing the skills, repertoire, and communication with the audience. The *zurnaci* musician in his relation with the music can be regarded in the three stages of the life cycle: as a future maestro (in the process of learning) as a maestro (who plays the music) and as a former maestro (who does not play anymore). We should specify here that the young man has the knowledge of *zurnaci* music and it is all long before the first *zurnaci's lessons* of the future maestro. His mind has stored "lexical" sound structures, and "grammatical" music rules, organizing his music vocabulary as music. According to Blacking, the perception of the sonic order instinctively or via tuition (in practice it is usually realized in both manners) is in the mind (of the "musical man") before it could be outlined as music [Blacking, 1973:11].

It is known in the music anthropology that tuition is not just part of the personal biography of the musician. It can be stated that various mechanisms of adopting a culture are present (getting aware of them additionally or being enriched) in the process of musical tuition. It is so because culture is a learnt behaviour as a whole and during the tuition process each culture projects and reproduces its own ideals and values [Merriam, 1964:145].

In the traditional culture knowledge is transmitted chiefly from a generation to generation within the frames of the clan. The clan tradition of musical tuition is a mechanism typical for transmitting knowledge and skills in *zurnaci* music: "The *zurna* is according to the clan. From the roots. My father's brother used to play – Yusien. He used to play and it is being transmitted already. The generation – my brothers used to play. Dorsun, he died. I used to play with him. He was the maestro and I was his apprentice" [Ч., p.6]. What is said by the *zurnaci* from Dabnitsa is confirmed by the autobiographic stories of most *zurnacies* interviewed. G. N. from Belitsa learnt to play the *zurna* from his father in his childhood, after his death he became a maestro and in his turn taught his son, who is now playing with as a *glashnik* (apprentice) in his band. B. from Razlog states that he has learnt to play the *zurna* all on his own. It turned out that his uncle M. K., a representative of famous *zurnacies'* clan taught him to play. Now B. has trained his sons to play and runs a family orchestra. S. D. from Kavrakirovo has learnt to play the *zurna* from his grandfather – a legendary *zurnaci* and founder of several families of *zurnacies*. S. D. has trained his sons to play the *zurna* and also has a family group. D. K. from the same village plays in the same group with his son, with his brother-in-law and his son. Trained by his grandfather, D. K. transmitted the skillfulness to his sons.

The same is the tuition mechanism of the *tapancies* – it is realized within the frames of the clan: "The whole seed of ours are *tapanari*. After my father I used to learn – I went to help him like that. He teaches me what, how he does the work, and thus I learn" [A., p.30].

Beside the traditional norms the clan music tuition has its economic reasons. The contemporary musicians (as well as their grandfathers) prefer to be organized in family-clan *zurnaci-tapanaci* formations, so that the profit from their professionalism be distributed within the clan: "To earn the living. To be two of them, so that they could earn more money for the house" [Й.Г., p.63].

Youngsters – kids of 10-12 – can be seen in Razlog demonstrating professionalism at neighbourhood's celebrations. Most probably they have begun learning how to play a