

not". The musicians from the Gotse Delchev region do not use the exercise to blow through a straw into a glass of water when learning to play since there are no *glashnici* in their style of playing the instrument, i.e. they do not play without stopping breathing. "At the age of 13 I started to play the *zurna* directly" – says Alish, one of the old maestros [АИФ, I, № 100, c. 30].

The method to learn the correct breathing used by a *zurnaci* from Kavrakirovo was neither the straw nor the glass of water: "At the beginnin' my uncle, I e'en remember how he did it, used to tighten a large kerchief around my belly. Like a small belt. 'Cuz when I was takin' my breath and when I was takin' my breath and playin' – buu-wuu – that's what I used to do. And you must take your breath regularly. He used to tighten me and it seemed I got it easier ... No glass. I took it unwillin'ly. At a time I took my breath (while playing – n.a.) and it became quite interestin' to me" [C.K., 10/ 2001, p.32].

Having mastered the breathing without an instrument, the pupil starts the lessons in regular and constant breathing with an instrument. The first lessons include playing a single tone via overblowing: "The higher register is played with a lot of blowing into the instrument. That's the first lesson of the pupil". The *zurnacies* from Petrich consider it very important to be able to play steadily and continuously a single tone – in the band that is the role of droning *glashnik's zurna*. Therefore the lessons that follow in this region are those in *glashene*. They combine training in breathing, obtaining of a tone with the positions of the hands and fingering: "After that (when you are able to breathe – n.a.) the training in *glashene* starts. It is learnt for a year or two. Just one octave stays. You are not chasin' ... The *glashnik* keeps five fingers without movin' them – just takin' breath. The second time he learns the *zurna* to breathe (after the straw – n.a.). The upper hand – three fingers, the lower – four fingers" [АИФ, I, № 100, c. 29].

As seen, the lessons to play the *zurna* begin with blowing the *zurna* without fingering. What follows is maintaining the finger technique and producing tones in the two octaves step by step. These technical achievements allow the musician to play both drone tones and melodic passages – a stage when the *zurnacies* in Petrich are called '*bash glashnik*' (chief *glashnik*): "Only havin' begun to chase the song first and second voice he becomes *bash glashnik*. After that, if he has the wit, he becomes maestro... The *bash glashnic* is already a qualified *glashnik* and moves the fingers. He plays with five fingers" [АИФ, I, № 100, c. 29].

The mastering of music repertoire is not less important than the technical problems faced by someone who takes up the *zurna*. Learning and keeping a good set of melodies require fine musical ear and memory. These are inherited by the talented pupils but should be improved via tuition. According to a *zurnaci* from Razlog the future player first gets enough knowledge of the instrument, learns to play and even the tone, then listening and learning the melodies he drills to play them on the *zurna*: "I'll teach him at first and he'll start entirely to keep the voice even. After that watchin' the way the songies are and beginnin' to train he begins slowly to get used". The maestro quoted is experienced in tutoring his sons and mentions that the best age to start is the age when a young man can develop his skill, adopt and remember the music: "You remember better since the age between 13 and 15. Then it is possible to remember this way and you perceive music better. And later on having *merak*⁷ and desire, then little by little you move around this maestro, with another maestro and you promote yourself" [Б., p.9, 15].

The technical progress and the development of the music ear and memory are pre-