

requisites but they are not enough for the transformation of a pupil into a *zurnaci*-maestro. As the *zurnacies* say “one should have *akil*” (Turk. ‘intelligence’ – n.a.), “to be willing to progress”, to have “curiosity” and *merak*.

The tuition to play the *zurna* is a process realized via two main approaches – personal observation and imitation; and schooling with a maestro, with a tutor. The two approaches intermingle in *zurnacies*’ practice. A father and a son *zurnacies* from Debren illustrate the coexistence of imitation and the independent attempts with the instructions and the tuition regulated by a teacher: “He is playin’ and I watch what he’s doin’”, says the son when describing his start of a player. The father, having noticed the interest of his son begins to give him lessons as follows: “When I tell him that finger to raise, the other finger to raise” [Ю., И.Л., p.18].

The future player lives in the environment of musicians – if they are not family or clan members, then *zurnaci* music is played in the settlement, where he grows up. Thus he is able to observe the way the maestros make the music. Quite often the first steps in mastering the *zurna* are the imitation of those older and more capable. Imitation is a mechanism characteristic for getting command of music in many traditional cultures [Merriam, 1964:146]. Some musicians call this type of primary command of the instrument “stealing the craft”. The tuition starts as self-education, “on own initiative” and last to the day when the maestro finds out and appraises the pupil. The offspring of a *zurnacies*’ clan tells how he began to play secretly from his father, using his *zurna* while he was not at home. Thus his desire to play the instrument and the talent needed were proved, so his father began to teach the young musician: “I began 12 years old. The old man was at that time a shepherd. So, we take his *zurnas* and play to us, learning. And when he saw us making efforts to play, how we have formed a small band and little by little we learnt to play with them. (Did he show you any tricks?) Of course, he did. The way to blow the *zurna* steadily – the most important thing. And to keep the melody – that’s it” [И.С., p.49].

The story of the musician prompts the moment when a *zurnaci* is already taught to play, when his tuition is complete. The player should have an even tone; he must be able to play properly the melody and play for a long time – to have *suluk* (breath). In order to be a maestro the player must “have *akil*” – probably that means developed musicality, knowledge of the instrument and repertoire, of the local style, imagination and abilities to improvise.

We should not omit other components concerning the mastering of the instrument. They have not been especially mentioned by the musicians interviewed but they are implicit in the interviews concerning their tuition. For example that of mastering the rhythm which was achieved by playing percussions. In broader meaning it is worth mentioning that the practice is the young musicians to play another music instrument before starting to play the *zurna*. This is not an isolated case and has its advantages and opens opportunities to the future *zurnaci*.

Most often the Roma players begin their musical tuition with percussion music instruments – *tapan*, *barabanche* (small drum), *tarambuka*. Thus they master the rhythm which is a very important element of the music performed by Roma. The *zurnacies* are not an exception. Most of the musicians interviewed used to play the *tapan* before becoming *zurnacies*: “When I was a small boy I used to be a *tapanci*. I used to be a *tapanci* to my brothers and thus I got used to *zurna*” [Ч., p.6]. M. K. from Razlog, B. from Razlog, Ch. from Dabnitsa, S. O. from Kavrakirovo and many others used to play the *tapan* first.