

In his biographic story a *zurnaci* from Razlog tells how he became a maestro. His father used to be a *tapanci* who encouraged the boy to learn the *zurna*, having seen that he had been already playing the *svirka*. Thus the young musician started going with the elder (musicians) to the weddings “to *glashi* – playing the second, not the first *zurna*”. Then came the moment of the inner feeling and the outer acknowledgement by musicians and the audience “C’mon, c’mon, and when I was 18, before joinin’ the army, Mancho became a prominent musician! And when they said “Mancho, play!” the elder say he will frighten us. (How did you understand that you would become a maestro?) It’s an independent technique. It’s a gift. Music sense in the head. You are gifted with music. (How were you gifted with this music?) Well, from a feeling. Let’s say they’re playing here. Well, but if he misses a *tact*, he spoils the melody. Depends how it goes... And gradually I made my start. Began friends “come to play”, thus I distinguished myself. And since there were *svirkari* from Petrich in the Ensemble...” (What follows is a deviation about the *zurnacies* from the Pirin Folk Ensemble and a narration about the his start as a member of the ensemble, about that famous folk musicians, composers, about the audience that world-wide acknowledged Mancho – n.a.) [M.K., p.22].

The *zurnacies* admit that the maestro should possess certain qualities as a musician. Most often when discussing the matter, what they mention is: gift, musicality, desire to play and develop one’s talent, curiosity, character, technique, repertoire, ability to feel the audience, tolerance to the customers.

The mind of the musicians excludes the possibility for the gift to be acquired post factum: “A gift is presented to the man, so he could start to play. (Where does the gift come from?) Again God said it...” [M.K., p.25]. The gift may surprise the musician, correct his idea of his own capacities, and repay for his efforts: “That’s a gift. I, there’re things – sitting and rehearsing, you see, unwillin’ly, I see – I am cut for this thing to make it. I thought I was unable to do it. And it turns out I’m cut for it, can you catch it. And I do it. And I enjoy it. Thus, every day I increased my abilities, you see? That’s it – some are not cut for it” [C.K., 10/2001, p.56].

The gift is a present from Above, but if a musician wants to be a maestro he should have the desire to develop. The two factors: the gift and the desire to develop it complement one another, so that the music could go from the maestro to the people: “It, the music is for everybody. Just the interest in it is enough, the desire. (Is it possible for one to have the desire and be unable to play? What does skilfulness depend on?) Well, on the desire, everything’s done by the desire. An’ again there must be a gift. No other way” [K., p.25].

According to the *zurnacies*, the musicality is like the gift an inherited ability. For the players it is connected not that much with the ability to perceive, remember and reproduce the music – all of these are abilities that seem only natural and immanently possessed by the musician. The Roma *zurnacies* prefer to speak about other psychological abilities that distinguish the musicality of the maestro: *akil*, “to be nervous”, “to have the pre-feeling in the head”, “curiosity”. “In order to have the musicality, you must be nervous – to have flair. Otherwise you cannot play” – this is the definite opinion of a *zurnaci* from Petrich [АИФ, I, № 100, c. 12]. When verbalizing their maestro skills, the *zurnacies* from Kavrakirovo speak of *parmak* (fingering), *ustovka* (mouthing) and about something else “in the head”: “How do I express it: my flair is greater. So that I could perform this thing... It is given. But I am cut for it [C.K., 10/2001, p.55].