

son who prefers being alone with his instrument to wild nights with his coevals. The young musician dreams of music in his sleep and when he awakes, he tries to play it. “Well, it’s one o’clock, we’re asleep, and somethin’ has come to him – he gets up and makes it! Hey, I’m telling you, are you crazy, I wanna sleep! He doesn’t care! Somethin’ has got into his head – and he starts to play right away!” [Д.К., 03/2001, p.23-24].

The Player and the instrument

Music expresses feeling, yet performance is to some extent also a “physical resonance”. Blacking, to whom the invention of the term is credited, points at the connection between the body movements and the musical structure. Making music is (besides everything else) also a physical act which engages the human body and “dresses” its nature in music. In ethnomusicology the following statement is accepted: human nature (as a condition of making music) has to be studied widely and defined. The musical performance, regarded as biologically determined, can proceed in many ways, as what is within the capacity of one human body need not be within the capacity of another [Blacking, 1992:306].

In this vein of thoughts the complex musician-instrument connection should be analysed, as it is one of the prisms through which the performance is reflected. To a great extent, the tuition of the *zurnacies* means getting known to the instrument and its technical capacities. The *zurnacies* perceive the *zurna* as an extension of their body and indeed call learning to play it *training*. The ultimate goal of the tuition as training is mastering the instrument and its turning into an inseparable body part, something you know like the palm of your hand. This is why when the *zurnacies* speak of a great maestro, they say, “He found all the limitations of the *zurna*” [АИФ, I, №100, c. 22]. A great *zurnaci* maestro, according to the musicians, is one who makes the *zurna* “sing” or “speak” or “weep” – note that all of these are verbs associated with human behaviour. Here we find another example of “personification” of the wood and its turning into an instrument of music, as well as turning music into actual human speech.

The maestro gets used to his instrument and comes to love it. In our fieldwork material there are examples of musicians becoming angry or crying when their favourite *zurnas* are broken or are, for some reason, away from them. One *zurnaci* tells a moving story about parting and new meeting with a favourite *zurna*. When the *zurna* he had inherited from his father was broken, he made and tried more than a hundred *zurnas* until he found by accident a nice one, which turns to be his father’s, though old and forgotten. “My father had a friend from Goranovo and the boy was fond of playin’, an’ said, ‘Demcho, give me a *zurna*!’ And he gave it just like that. I had another one then. An’ I’d forgotten that *zurna*. We went and as we played, we cried. ‘Cuz there wasn’t no instrument... And I got it, even with money I got it” [C.K., 10/2001, p.47].

The performance of traditional instrumental music is a process determined by such a subjective factor as the musician’s mastering the instrument. This is a necessary condition for materialization of the musical-artistic intentions and can be regarded as a two-sided connection of process. What is of crushing importance, is the individual technique of the musician, and once it has been mastered in instrumental performance, it seems the instrument influences the musician, as if “his fingers start on their own to suggest the further route of his musical thought” [Кадиева, 1984:223].

Once the *zurna* has been mastered both technically and emotionally, it has no secrets from the musician and music is made. Reverse, when it surprises him, when it does not