

and be of controlled intensity. This is the reason for starting the tuition of the young musicians from the acquisition of correct breathing technique “taking of breath” [C.K., 10/2001, p.32]. The *zurnacies* perform via constant breathing in through the nose and expelling the air through the instrument.

The players claim the differences between the musicians to be: the “spirit” – “the very air” – together with the lipping called *abuzhirovka* (making a lamp shade). When playing the *zurna* the mouth and tongue are those that determine the quality of the tone, the intonation and the nuances. *Zurnacies* who work actively with the mouth and the tongue achieve more interesting performance, especially when this skill is combined with mastered breathing technique. The complex of skillful blowing (*duhovka*) and mouthing (*ustovka*) is one of the signs of *zurnaci*’s proficiency. Probably the technique *cene* (<Turkish “jaw”) from their vocabulary means much more than the tongue technique of playing. In fact it is the position of the lips, the face muscles, the role of the teeth. The story of a young *zurnaci* about the skills of his uncle and about those of foreign players is illustrative of the complex work of the jaw and the tongue. It is also significant for the technical possibilities provided by the ventricle breathing of the performers: “My uncle Shein works with the jaw, too. While they (the *zurnacies* from Petrich – n.a.) do it just with the tongue and the fingers. While it is rather important to work with jaw. The tongue under the *piska*, above it – no words, these are great techniques. They play straight, you see. For example just r-r-r-r – they use it this way. (And what do you make with the jaw? How do you move it?) There are some Indian, Arab that make a-a-a, aren’t there. Just like those I can make the *zurna* simply crying. When I’m playing it the *zurna* is simply crying ... Well, I was recently in Predel and went there to the Jordanians. And with them there’s a bagpiper. And they gave him one big *zurna* ... And he took the *zurna* and made it cry. Not with the jaw but with the abdomen. Somehow with air” [C.K., 10/2001, p.54].

The *zurnacies* are definite about the significant role of the fingering for their performance. The technical capacity of the *zurna* – tone range of two octaves, full chromatic scale – should be revealed by the player over the fingerboard of seven holes. It requires certain arrangement of the hands and the fingers over the fingerboard. The positions of the fingers needed to produce some tones can’t be learnt without instructions. *Zurnacies*’ fingering (*prastovka*) and breathing (*duhovka*) turn out to be a realization of the secret knowledge of the maestro transferred to the young musician.

The fingering of a *zurnaci* marks his skillfulness and individual style: “We say to it about the style *parmak* (<Turkish “finger”). Samir plays his uncle’s *parmak* – Shein’s. Fingering. While between me and Selim you won’t make the difference. We’ve got one *parmak*. If it comes to me I’ll be playing exactly like him. We’re a bit apart. (What makes you apart?) The fingering. I’m running a bit to my brother Shein” [Д.К., 10/2001, p. 53].

The hands take a special position when playing the *zurna*. The wind instruments are usually played putting the left hand on the upper part of the board closer to the mouth and the mouthpiece. The right hand is under it. The position when playing the *zurna* is contrary. The shawmists usually put the right hand over the finger holes closer to the *bashlik* while the left one is over the holes closer the *shator*. The very *zurnacies* say that the left-handed players keep their left hand above and that “those being right-handed when playing the *zurna* are left-handed with the clarinet” [АИФ, I, № 100, c. 17].

We have observed a movement of the hands unique for the players from Gotse Delchev. At the particular moment the *zurnaci* blows the instrument, puts the fingers of one hand