

“Stealing the Craft” or More on the Training of the Professional Musician from the Ensemble for Folk Singing and Dancing

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(Summary)

With the establishment of professional ensembles for folk singing and dancing in the middle of the XX c. the need for a specialized training of cadres in these institutions occurred. Over the years and due the specifics of the schools where the musicians were trained (these are the music schools for folklore arts in the town of Kotel and the village of Shiroka Laka, as well as the AMDFA in the town of Plovdiv) a specific society of performers working in the sphere of professional ensembles for folk singing and dancing is formed. The specificity of the relationships in this society arises from one objective reason – *the contradiction between the folklore and non-folklore in the training and realization of the performers.*

In parallel to the official training in the above mentioned schools, there was informal learning and primarily a skill training in playing instruments which could be called a training in the folklore way. According to the majority of musicians this manner of learning to play an instrument is more important than the official training and to a great extent resembles the vocational training from nearly a century ago. A confirmation of this resemblance is the so called “stealing the craft”. It means assimilating the subtleties of the craft only by means of watching and listening without a verbal contact between the trainer and the trained. Moreover – in many cases the trainer does not even know that his/her playing is a matter of interest for the student.

The paper discusses the different aspects in the training of the musician from the professional ensemble – aspects that shed light on certain problems born out of the adaptation of the official system for music education to the folklore way of thinking, natural for this type of a musician.