

only those who can do it! If one's not able to bear this, let'im give up. It's very important to be able to please the customers. 'Cuz now in our case someone comes and says: "You Gypsy, come here! Play!" you shouldn't feel offended. He's simply had a drink, that's the way his words came up, that's the way he says it. Or it might be like that: "Gypsy, come here, you son of a bitch! Come on play a song!" I have been sworn at many times, but we keep quiet. What, we don't know how to fight?! There're some colleagues who cannot bear this. And he gets over the board with his behaviour, as he's unable to please the man. He wants to be pleased. Our man pays for this, for his devils tricks" [Б., p.4, 12, 15].

Many distinguished maestri having a long experience repeat the above story almost in the same details. The encountering in different situations with different customers in specific emotional state (euphoric because of the feast, excited, drunken, aggressive) make the maestro work up his own ability to endure, recognize, understand and treat appropriately the audience. To a great extent the ability to feel the audience transforms into a catalyst of musical thinking – the player composes his repertoire in a way that will "make the gusto" of the people. The mood of the audience becomes his own mood and the ability to catch the resonance between these two is the detector of skilfulness: "(How does the music come to your mind when you have been playing for hours?) With the mood. A certain person, you know'em and you watch'em dancing. And you give the music to this person. Depends on the person. You see, if a child's dancing, you should bring to them a child's song. If an old person is dancing, you should play an old melody. For example *Ibish aga bolen lezhi* (Ibish aga is bedridden). You watch the person and estimate. And this person says: "How did you catch me? How did you get my feelings"? And puts a hand into the pocket and glues the money. (How do you judge the feelings?) I read the faces. I read the physiognomy of the *horo*. I draw it immediately, I draw it while watching. No fault in this. I know which is *its* music. The magnet, the brain's working" [M.K., p.24].

Unlike the intuitive **feeling of the audience** (an ability of few sensitive *zurnacies* who have been born with it), the "office" patience is a characteristic feature of the maestro, which has been acquired and improved with the practice. To be able to ignore the offence, not to respond to the aggression is part of the professional's uniform "put on" by the players before they go to play for the customers. Our observations and the *zurnacies'* stories have shown that the players do not have the feeling of being servants. Out of "paid performance" situations, they demonstrate another kind of self-confidence and react drastically to the offences and challenges addressed to them. A *zurnaci* from Kavrakirovo tells of having punished a drunken man at a pub who was speaking to him dirty language and ethnical offences. The same maestro confessed that if a similar situation had occurred while playing, he would never have reacted in the same way. He confessed his uneasiness about his son, a young *zurnaci*, who has not gained this very important component of the skill yet: "He should have this (the experience, the lessons of his father) in mind. Not be burnt out. You see, I tell him at weddings how to manage in the game with the people. There're hot-tempered boys. He's a good master, indeed. But those boys, they don't understand him. They'll start pulling him, cursing him. If he is wise enough he'd say: "OK, mate, what'd you like me to play?" He'd have his policy a bit, to cool down the temperaments there... If a musician allows himself to be beaten at a wedding, even if he were my son ... That's the most offensive thing! I might be hot temperamental at home, but outside, at work, I must be the most patient. That's my profession" [Д.К., 03/2001, p.26].