

interaction between the human body with its internal capacities of action and the morphology of the instrument can form the musical structure and put into frames human creativity as desired. The musical styles vary widely in connection with the extent to which the motor models of the performers' technique include the limitations mentioned above and utilize the movements in their succession as innate to the human sensory-motor system of organization. This is why scholars speak about an extent of co-ordination-compatibility: between the instrument and the human body [Baily, 1992:149].

### ***The player and the other players***

The communication between the players in the *zurnaci* ensemble illustrates the thesis that collective production of music is made up of specific forms of musical communication. The player "thinks in music" but part of his attention is permanently drawn towards the activities of his colleagues. The study of *zurnaci* music as performance includes tracing the multiplied channels of musical communication – kinetic, tactile, visual and aural. Some of these channels are activated in the process of playing by the *zurnacies* participating in the band. The means of communication between the players are seldom verbal. Usually in the communication process the meaningful significations are brought into being non-verbally: by movements of the eyes, head, fingers, hands, legs or instrument [Пейчева, 1993:55-57].

The extent to which the direct face-to-face contact controls the performers' decisions is in a number of cases hard and even impossible to analyze [Blum, 1992:206]. The way the *glashnik* contacts the *maistor* determines to a great extent what and how will be played. Sometimes the players do not understand each other and come to an unexpected musical result.

The carrying out of musical communication in the *zurnaci* band is supervised by the *bash maistor* (*usta zurnaci*), who plays the main melody. During performance he assumes a posture that allows him to see the *tapanci* and the other *zurnacies*, and be seen by them as well. When playing in the open air and standing, the *maistor* is usually in the middle of the band, with the *glashnik* and the *tapanci* on either of his sides. When playing walking, the *maistor* and the *glashnik* are next to each other, while the *tapanci* is walking behind them. When changes in the musical movements are needed, the *maistor* "conducts" them, informing his colleagues by means of gestures.

Most often the players communicate with their eyes. When the second *zurnaci* (the *glashnik* or *demci*) has to change the height of the drone tone, the *maistor* informs him with his eyes to do so: he glances downwards if he wants a lower tone, and he glances upwards if he wants a higher one. An eye-sign from the *maistor* announces the end of the tuning. After catching a glimpse of the *maistor's* sign, the *tapanci* starts playing, too.

The nod or the turning of the head also serves as communicative gestures in the course of playing. By nodding, the *maistor* informs the *tapanci* when he is supposed to start playing, to stop or to change the rhythm. If the *maistor* wants the *glashnik* to play the melody in unison with him (e.g. in the case of some fast melodic parts) he gives him a sign by turning his head. When the unison playing must be stopped, the *maistor* again signalizes the second *zurnaci* by means of his head or his eyes.

Sometimes the *maistor zurnaci* gives signs to his colleagues with his hand or fingers. When he wants to suggest to the second *zurnaci* a more dynamic kind of playing ("tracing") the *maistor* points with his fingers upwards. We have seen this situation quite sel-