

dom, because the eye or head gestures are used more often, as they do not obstruct playing, but when the musicians do not watch carefully the *maistor*, he has to signalize by means of clearer gestures. For example, in the case playing “to table”, when the *tapanci* takes his *tapan* and is ready to join, the *maistor* keeps level tone and makes a sign with the palm of his hand, meaning that the *tapanci* should wait. When demonstrating two different *zurnaci* styles – Petrich style and Gotse Delchev style – a *maistor* from Razlog gives a sign to the *glashnik* with the thumb and forefinger of his right hand. Before the sign, both musicians have played a drone melody, but after that the *maistor* and the *glashnik* start playing in two melodic lines.

Rarest of all are the communicative gestures by means of legs or instrument. The *maistor* uses them if the *glashnik* does not watch carefully, does not follow the melody and does not notice the signs given with eyes or hands. A case is mentioned, when *zurnacies* accompanied a dance on a stage and the *maistor* knocked with the *zurna* the *glashnik*'s head while playing, because the latter did not watch him and it did not occur to him he had to change the drone. We have watched such an expressive gesture in the course of playing *to table* – the *maistor*, annoyed by the fact that the *glashnik* wasn't following him, kicked his foot.

Words are even more rarely used in the communication between the *zurnacies*. The music is so loud that in order to be heard, the *maistor* should shout or bend his head towards the *glashnik*'s or *tapanci*'s ear. In such cases, they go on playing, while he stops and instructs them, talking in their ear.

In some bands, in which the players have been together for a long time and have perfectly mastered the repertoire and the interaction in the course of playing, there are very few noticeable communicative gestures by means of eyes or hands. The *glashnik* changes the drone height and the *tapanci* changes the rhythm without getting kinetic, tactile or visual signals from the *maistor*. The music is enough. A *tapanci* from Yavornitsa tells how he understands without a signal that he has to begin another rhythmical scheme: “The maestro's playin'. An' I begin another. I know which one, 'cuz he starts first”. Contrary to this, if the musicians have not got used to each other, there is a need for more active musical communication. We once watched such when musicians from different bands and regions gathered together in what resembled a “jam session” of *zurnacies* from Kavrakirovo, Razlog and Gotse Delchev. The maestro Demko said then, “I found it hard to play with those two las' night, 'cuz they didn't understand me. There was no one to help me – an' I was all sweat!” [АИФ, I, №100, c. 20].

The player and the audience

According to Blacking, musical talent is a genetic inheritance as well as a specific feature of all normal people, being part of their general bioprogram. Musical talent is a common human potential. Performed music is part of a given cultural system, something like syntax of the language common for the participants in the performance – musicians and audience. Whether performing, listening to or dancing to music, people react to it and feel it as an expression of the innermost part of human nature [Blacking, 1992:302,304]. This biological predetermination makes people sensitive, ensures the sense-motor channels by which player and audience communicate, and allows them to resonate the music, i.e. to perceive it as listeners.