

Charlie Sdraulig

one to one

for vocalizing violinist and audient

2018-19

For Marco Fusi

Note (not for an audience)

In a very quiet, small room: a performance-installation, for vocalizing violinist and one audience member at a time. Enclosed together, lit with only a single lamp each: two seated people, facing one another at a close distance, so that the slightest sounds and movements might be heard and observed. Once both are settled, the violinist begins with a sharp intake of breath and an upbow, as if cuing a chamber music partner. Out of this initial gesture, breathing and bowing cycles are attuned, blended and synchronized, until the bow is eventually put aside. Breath now takes up the bow's mantle as an exciter of resonances. Respiration is affirmed as the vital rhythmic ground for human activity, but this performance is modulated and sustained by a reciprocal focus of attention as well. The undulating breathing and attentiveness of the audience—the aforementioned chamber music partner—shapes the course and intensity of the violinist's performance. The instrumentalist tracks, phases and synchronizes with certain physical cues: the rising and falling of shoulders, changes in gaze, small shuffles, tics and so on—externalized traces, perhaps, of the internal mechanics of attending. These focused efforts at mutual entrainment (i.e. interdependent temporal coordination) attempt to facilitate a momentary social connection: a calm, non-verbal intensity of co-presence, subtly negotiated via resonant, quiet sounds.

General performance directions

This piece must be performed from memory.

Use as little rosin as possible on your bow to achieve a noisy, breathy quality. A baroque bow is recommended.

Generally, play extremely softly, near the threshold of audibility. However, the audience's listening will attune and adjust after a time, altering this threshold—as such, you will be able to play increasingly quieter as the performance progresses. This will aid in blending breath and instrumental sounds (i.e. facilitating source confusion, or at least minimizing source separation).

Some prior training in breath control techniques and practices is highly recommended.

Clear, calm movements and choreography throughout.

Please contact me to work together towards a performance (email: c-sdraulig@hotmail.com).

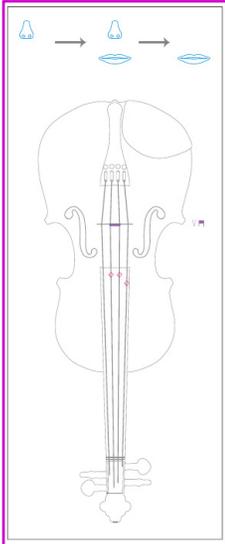
Performance materials

There are 9 sections to memorize. Each page follows this format:

Map representing areas of activity and points of contact (≈ clef-like)

1

breath and bridge

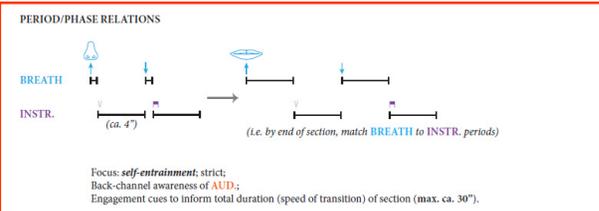


BREATH At first, breathe in ↑ and ↓ out through your nose ☁ only → by end of section, mouth ☹ only; Aspirated, minimal coloration; Match loudness of INSTR. sounds.

RH (BOW) Small v and m, use middle 1/3 of bow at most; slow speed; contact — on bridge and strings II and III; At first, clearly audible to audience member with light pressure → by end of section, hovering < 1 mm above strings, making very light, somewhat intermittent, incidental contact; Explore microvariations in contact between bow and strings II and III (e.g. at times emphasize II > III, II < III), adjust bow angle *ad lib.*

LH Still throughout section; quasi harmonic pressure ◊, resting, dampening resonance; finger 1 on IV, 2 on III etc.

PERIOD/PHASE RELATIONS



Focus: *self-entrainment*: strict;
 Back-channel awareness of AUD.;
 Engagement cues to inform total duration (speed of transition) of section (max. ca. 30").

Section number and mnemonic title

Detailed description of actions and techniques

Temporal relationships between all actions at the beginning and end of the section. N.B. later only speculative examples of what *could* occur are provided (≈ score-like)

The violin map and period/phase relations diagrams are intended for quick reference during the later stages of memorization.

Each performance will be an individualized encounter. Each time, aim to:

- Project a calm, concentrated mood through your demeanor and increasingly longer breath cycles—open-heartedly share sounds and experiences with the audience.
- Heighten the audience’s engagement (i.e. engrossment) with your sounds and actions—track physical cues (i.e. **engagement cues**) given by the audience to inform when you change section and/or material-type, or, when to persist with whatever you are already playing.
- Ultimately, forge a rapport via the rhythmic **entrainment** of all these elements.

Though all performances will trace the same overarching sonic trajectory, each performance will be necessarily tailored to the changing qualities of the audience’s attention and the rhythm of their breathing, modulating the durations of sounds and the piece’s structural proportions. N.B. Every audience’s threshold of audibility will be different—you may play a little louder, if it seems they can’t hear certain sounds at all e.g. you might emphasize higher frequency content with older audiences etc.

“**Entrainment** describes a process whereby two rhythmic processes interact with each other in such a way that they adjust towards and eventually ‘lock in’ to a common phase and/or periodicity.” (Clayton, Sager, and Will 2005, 2) In other words, a process of attuning and synchronizing—or at least tending toward a consistent relationship.

Self-entrainment describes the situation where “two or more of the body’s oscillatory systems, such as respiration and heart rhythm patterns, become synchronized” (Clayton, Sager and Will 2005, 7). In the first two sections of the piece, you entrain your breathing cycle and arm (bowing) movements—a self-centering, preparatory ritual of sorts.

Mutual entrainment may describe the situation where two or more oscillators are interdependently adjusting to one another at once. Within the realm of social interaction, one can observe mutual interpersonal entrainment in conversation: for example, empathetic conversationalists will tend toward matching their turn lengths, prosody (i.e. their patterns of intonation and stress), as well as physical gestures (Clayton, Sager and Will 2005, 11-13). In this piece, you will entrain your breathing cycle (and a variety of other synchronized actions) to the breathing cycle and attentional dynamics of the audient. *It is unlikely that you will hear the breathing of the audient—look out of the corner of your eye at the rising and falling of their shoulders, the expansion and contraction of their upper bodies’ silhouette, as well as the rhythmical warping of their clothes.*

Strict: any adjustments in phase and periodicity should be executed with precision and demonstrative clarity.

Dynamic equilibrium: any adjustments in phase and periodicity may include some *rubato*-like flexibly.

If an audient becomes aware that their breathing is influencing your playing, at turns subtly subvert and reinforce their expectations. In general, reinforce those behaviors that align with the stated aims of the performance, and subvert or delay those tendencies that conflict. For example, if the audient makes a conscious, large change to shorter breath lengths, you might not adjust immediately, but rather respond extremely slowly and gradually. Or, you might ignore momentary deviations from their habitual breathing cycle entirely. Conversely, if the audient makes a small adjustment to elongate their breath lengths, you might adjust immediately etc.

It may help to think of your role as analogous to taking a long conversational turn: you go into a situation with an intent, something you would like to say, and you will dynamically shape how you say it according to a host of non-verbal cues (i.e. back-channel communication) expressed by your dialogue partner. However, there are limits on how flexible you can be—you don’t want to sabotage or undermine your underlying intent by contradiction or passivity.

Back-channel awareness: tacitly monitoring the audient’s mood, breathing cycle, and engagement cues without consciously adjusting your performance to them, since your primary focus in the first two sections is on your own breathing and playing during (i.e. you are gathering information, what they are non-verbally communicating to you as you play, getting to know the audient and their ‘tempo’).

Engagement cues: physical traces of the quality and focus of the audient’s attention—both visual and sonic.

How do they enter the room? Consider their gait, demeanor, facial expressions, body language, mood etc. How restless are they? How long does it take for them to settle? Consider shuffling, small tics, changes in posture, involuntary movements, stillness etc. Where are they looking and how does this change over time? At you, your hands, the instrument, away from you entirely, or do they close their eyes? Do they cough, clear their throat, swallow their saliva and so on? How often and how intensely? What overall patterns and rhythms characterize these behaviors? In the first few sections (see back-channel awareness), form expectations about what each audient’s typical behavioral rhythms and tendencies are—their individual baseline in this situation. Revise these expectations as necessary, in light of new information.

Overall, how many of these engagement cues are observable? How often do they change? Consider the quantity and quality of these cues. Infer that increasing stillness (i.e. fewer events/cues and changes in quality/character) and quietude relative to baseline indicates a heightening engrossment, whereas increasing movement, shuffling, noise etc. (i.e. more events/cues and changes in quality/character) relative to baseline indicates wavering, distracted attention.

Of course, these will be highly subjective assessments that you will make in real-time. With practice, these cues need not be a highly consciously or systematically judged. There are no definitively right or wrong responses here. A given audience may provide few or too many cues. Try your best, commit to an interpretation, and do not dwell too much on potentially dubious past inferences—learn and adapt.

These cues inform should inform how slowly you transition within and between sections.

At first, resist the temptation to speed up transitions and/or change sections if the audience's attention seems to waver. Persist, lead, test, and learn how the audience responds. At times, pursuing sonic diversity (difference) will heighten engrossment in the short term, at others, persisting with redundancy (sameness) will allow more subtle differences to become apparent, heightening engagement in the long run. The contingencies of the specific encounter should always take precedence. *Trust your intuition.* As such, the total durations of each section are meant more as a guide than a rule.

Opportunistic behavioral mirroring: if you notice an engagement cue from the audience that could be subtly and smoothly incorporated into your current actions/techniques, posture etc., then mirror it.

Additional actions/techniques: if there are additional possible microvariations in gesture and sound that could be subtly and smoothly incorporated into the notated materials, then add them in *ad lib.* so long as they do not disrupt the overarching aims and trajectory of the piece.

References (recommended reading):

- Clayton, Martin, Rebecca Sager and Udo Will. 2005. "In time with the music: the concept of entrainment and its significance for ethnomusicology". *European Meetings in Ethnomusicology* 11: 2–16. Accessed February 7, 2018. <http://libeprints.open.ac.uk/2661/1/InTimeWithTheMusic.pdf>
- Collins, Randall. 2005. *Interaction Ritual Chains*. Princeton University Press. (See especially 47-49; 75-78; 133-140)

Setup

Room

Two comfortable, fixed chairs facing one another. The performers and the audience's knees ≤ 1 foot apart (ca. 30 cm i.e. no room to stretch out legs) at the center of a very quiet, small room (e.g. a recording studio or rehearsal space). As little ambient sound as possible. No ambient natural light. Minimize visual distractions as much as possible—deploy black cloth liberally to conceal any other potential points of interest within the room—the audience's sole focus should be the violinist.

One low, warm, diffuse overhead lamp directed at both the violin and the violinist's face—ensuring the audience can see small movements and gestures.

One low, warm, diffuse overhead lamp directed at the audience—ensuring the violinist can easily reliably track engagement cues.

Organization

The performance lasts between 10 and 15 minutes. Work out a schedule (e.g. 20-minute slots, with breaks in-between) over a day or multiple days. Offer sign-ups for available slots on a first come first serve basis, or if there are few available slots, ask for expressions of interest beforehand and then conduct a lottery.

Design a quiet waiting area. Have an usher at the door to the room to see audiences in and ensure external noise levels are low. The usher should ask each audience to remove their coats and shoes before entering, as well as to turn off their phones. Provide a safe storage space for any coats or extraneous personal items.

Potential audiences should know as little as possible about the social entrainment aspects of the performance. Promoting the event as a one-to-one intimate solo violin performance should suffice.

As the audience enters

Hold/cradle the violin on your lap (left leg) with your left hand. Your bow should also be on your lap (or optionally, on a small stool beside you). Note that this is also how you will end the performance—a framing posture.

Do not speak to the audience, the room is a non-verbal domain. Gesture to the open chair in front of you with your right hand. If they speak to you, acknowledge them with a silent nod. Stay in character, projecting a calm, concentrated mood, keeping the aims of the piece in mind.

Allow the audience member some time to settle and relax before taking up the bow and instrument to start the first section.

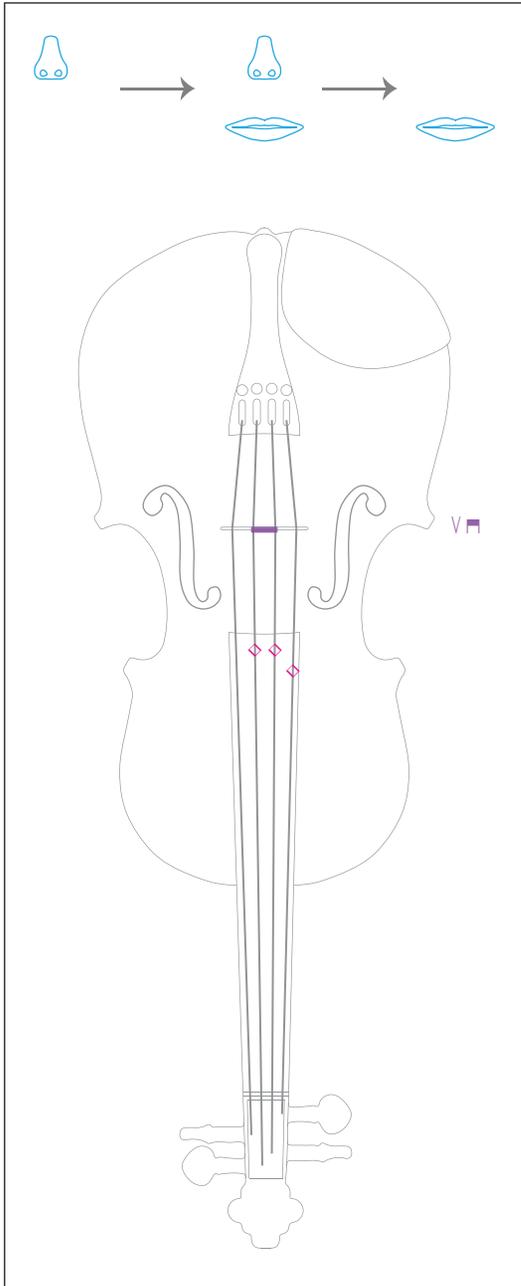
Direct your gaze and focus toward the violin. Avoid direct eye contact with the audience throughout the piece proper (i.e. until indicated at the end of the final section). Monitor the audience out of the corner of your eye (i.e. peripheral vision).



Marco Fusi, violin; photo by David Kerr, 9/3/19.

1

breath and bridge



BREATH

At first, breathe in \uparrow and \downarrow out through your nose  only \rightarrow by end of section, mouth  only;
Aspirated, minimal coloration;
Match loudness of **INSTR.** sounds.

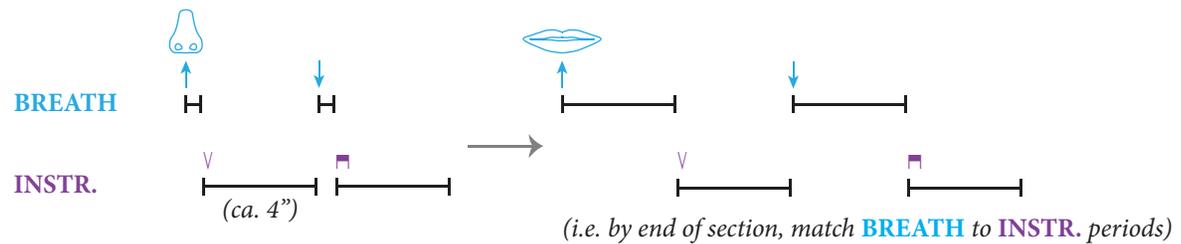
RH (BOW)

Small ∇ and \blacksquare , use middle $\frac{1}{3}$ of bow at most; slow speed; contact — on bridge and strings **II** and **III**;
At first, clearly audible to audience member with light pressure \rightarrow by end of section, hovering $< 1 \text{ mm}$ above strings, making very light, somewhat intermittent, incidental contact;
Explore microvariations in contact between bow and strings **II** and **III** (e.g. at times emphasize **II** $>$ **III**, **II** $<$ **III**), adjust bow angle *ad lib.*

LH

Still throughout section; quasi harmonic pressure \diamond , resting, dampening resonance; finger 1 on **IV**, 2 on **III** etc.

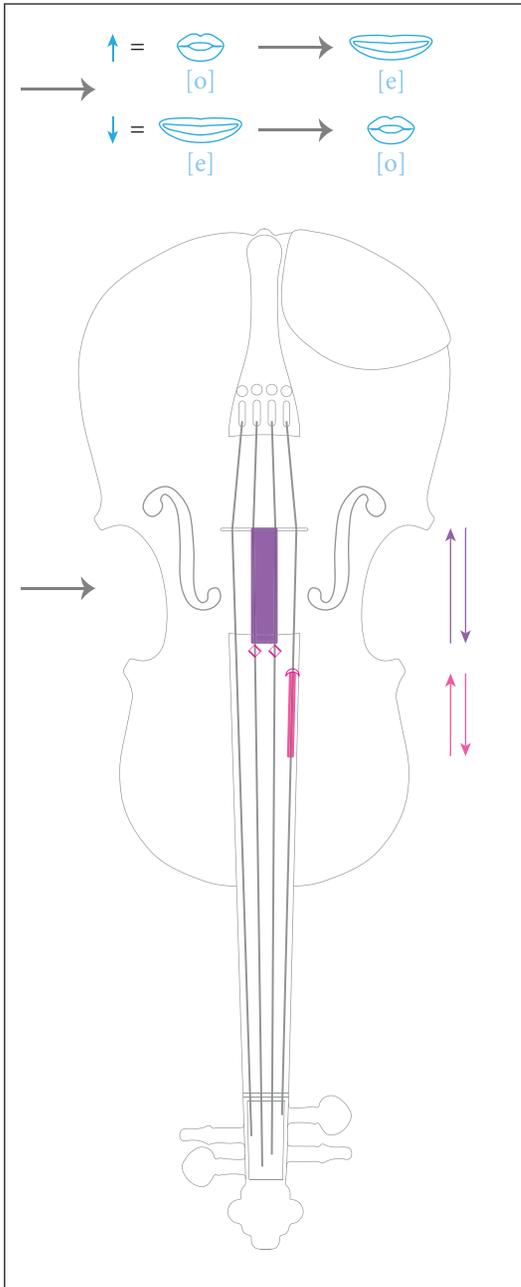
PERIOD/PHASE RELATIONS



Focus: *self-entrainment*; strict;
Back-channel awareness of **AUD.**;
Engagement cues to inform total duration (speed of transition) of section (**max. ca. 30"**).

→ **2**

color gliss.



BREATH

→ increasingly color your breath: on breaths in ↑ open and widen your mouth shape (i.e. brighten timbre), on breaths out ↓ gradually close and narrow your mouth shape (i.e. darken timbre); Smooth transitions (timbral glissandi) between subtle, unfocused voiceless vowel colorations—hints, not well enunciated;
→ by end of section, these timbral glissandi should cover the full range between *quasi* [o] and [e] and vice versa; Match loudness of **INSTR.** sounds.

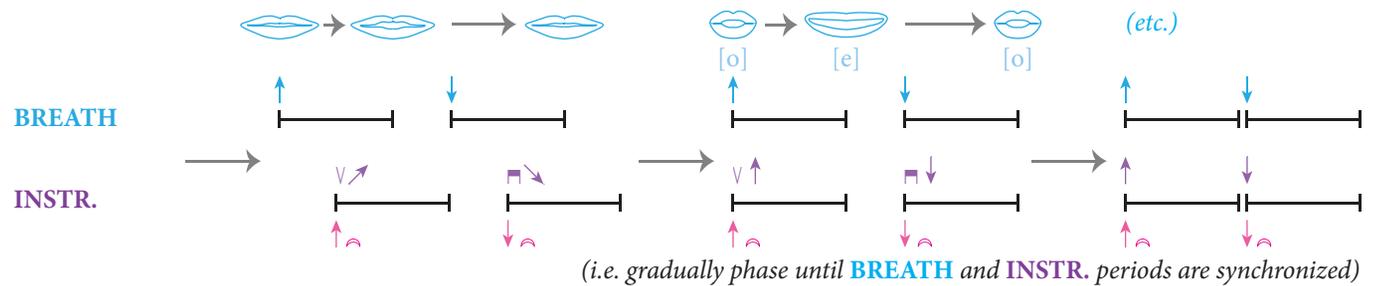
RH (BOW)

→ gradually *decrease* horizontal bow movement (i.e. ∨ and ▢) and *increase* vertical bow movement (i.e. ↑ and ↓); At first, bow slightly diagonally ▢↘ a few *mm* toward the fingerboard, before returning ∨↗ to the bridge,
→ by end of section, vertically bow ↓ the whole length indicated on the map, before returning ↑ to the bridge; Gradually flatten bow hair against strings **II** and **III** and increase pressure just enough to achieve a noisy, filter sweep effect (i.e. timbral glissandi); minimize pitch content.

LH

Fingers 2 and 3 still, as before ◊; fingernail of 1 on **IV**, very lightly scrape ∩ towards ↑ and away ↓ from the bridge, almost no downwards pressure on string; these sounds should resemble very faint, grainy, pitched glissandi;
At first, only scrape a few *mm* ↓ before returning ↑ to ∩ position → by end of section, scrape ↓ the whole length indicated on the map, before returning ↑ to ∩ position.

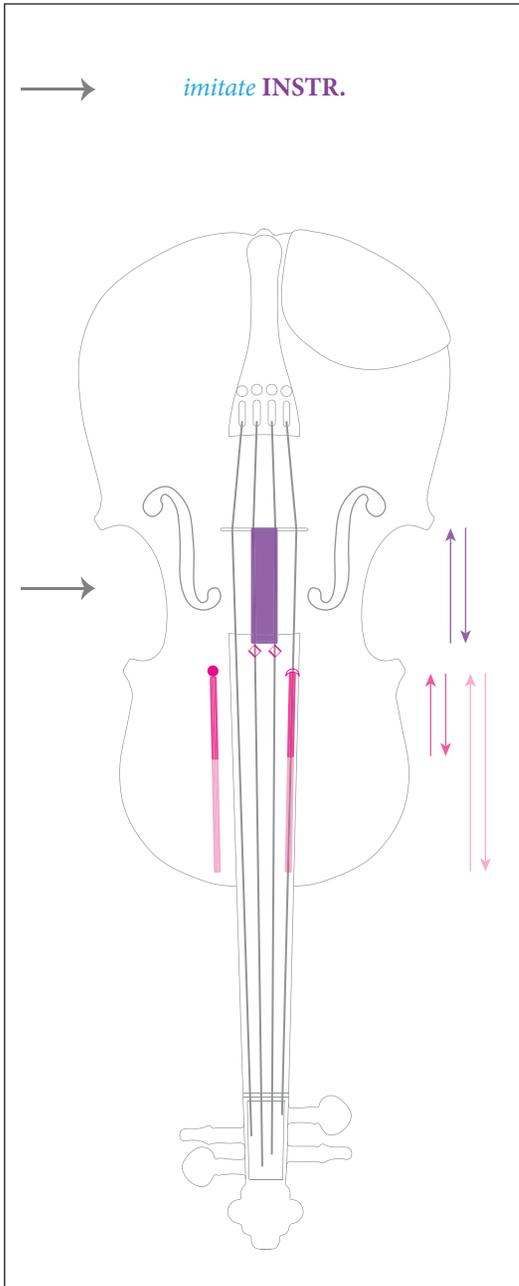
PERIOD/PHASE RELATIONS



Focus: *self-entrainment*; strict;
Back-channel awareness of **AUD.**;
Engagement cues to inform total duration (speed of transition) of section (**max. ca. 1'**).

→ 3

discrete ratios



BREATH

- increasingly *imitate INSTR.* sounds: voicelessly adjust mouth shape, tongue position etc. as necessary;
- by end of section, aim to vocally translate as many nuances of the *INSTR.* sounds as possible, blending and attuning so that your vocal and *INSTR.* sounds are indistinguishable from one another.

RH (BOW)

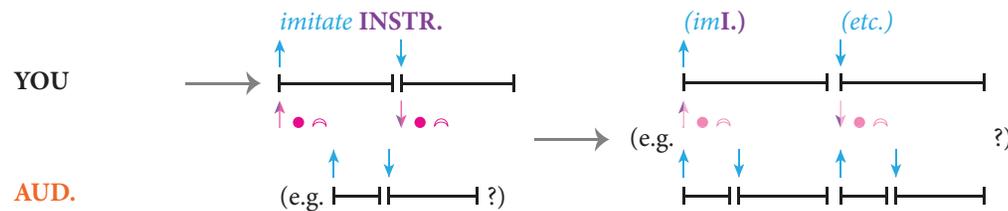
- As before, but explore *discrete* changes/variations *ad lib.* within given bounds ■ on the map, for example:
- draw wood of the bow against nails of **LH** 3 and 2 in ◊ position (∇ / ▢), no contact between bow hair and strings
 - stop bowing (freeze in position) for two periods (↑↓ or ↓↑, i.e. **LH** alone)
 - perceptible contrast in bow pressure, horizontal movement/length used (∇ / ▢), and/or angle for two periods
 - etc.
- After any of above, immediately return to the noisy, filter sweep effect as at end of section 2.

LH

- At first, as before, but add finger 4 rubbing on *INSTR.* body with fingertip ● moving in sync with 1 ▮ ;
- later lift fingers 3 and 2 off strings II and III entirely (a *discrete* change), allowing fingers 1 and 4 to move ↑↓ between ● ~ position and end of ▮ furthest from bridge;
 - at end of section, ensure fingers 1 and 4 are at end of ▮ furthest from bridge.

PERIOD/PHASE RELATIONS

Entrain to nearest simple whole number ratio with **AUD.'s** breathing periods e.g. 1:2 (see below), 1:3 etc., but **not** 1:1

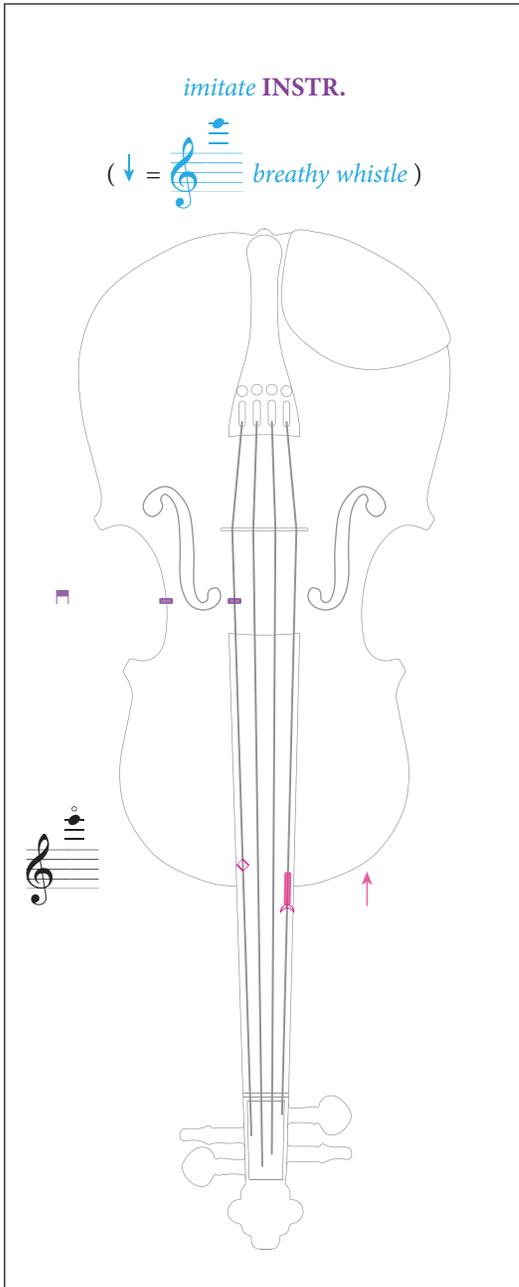


(i.e. gradually phase and attune period lengths until **YOU** have established a **consistent** relation/ratio with **AUD.'s** breathing periods)

Focus: **mutual entrainment** between **YOU** and **AUD.**; dynamic equilibrium;
 Engagement cues to inform introduction of *discrete* changes/variations in *INSTR.*;
 Total duration of section ≈ **max. ca. 1'**

4

sudden harmonic



BREATH

Imitate INSTR. sounds: on breaths out ↓ match the pitch of the **INSTR.** harmonic *and* timbre of the bowed wood via a very diffuse, *breathy whistle*—your tongue should be a few *mm* away from your palate (roof of mouth); On breaths in ↑ voicelessly adjust mouth shape, tongue position etc. as necessary to *imitate INSTR.* sounds; Continue to vocally translate as many nuances of the **INSTR.** sounds as possible, blending and attuning so that your vocal and **INSTR.** sounds are indistinguishable from one another.

RH (BOW)

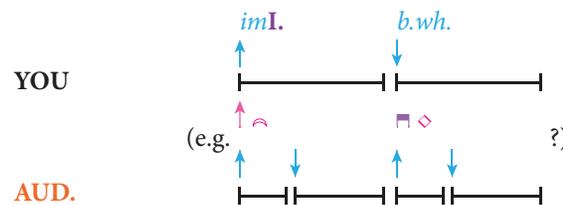
Bow suddenly in position on first □ ↓ of section; bow = flat on both **I** *and* edge of the c-bout (waist) near frog; most pressure on c-bout, little contact on **I** (i.e. bowed wood sound > harmonic); harmonic extremely soft, near threshold of audibility, sounding somewhat intermittently; slow speed; at end of each ↓ freeze in place, ↑ = **LH alone**; at next ↓ continue □, no retakes. When you run out of bow after ca. 4-6 breaths out ↓, calmly place the bow on your lap (or stool beside you) → end of section.

LH

Finger 4 suddenly in position on first □ ↓ of section: finger octave harmonic—remain in place throughout section; Finger 1 on **IV**, very lightly scrape ~ towards ↑ bridge on ↑ only; freeze in position at end of each ↑, retake at beginning of next ↑; barely any pitched glissandi sound should result, due to slower movement speed over a smaller area than before.

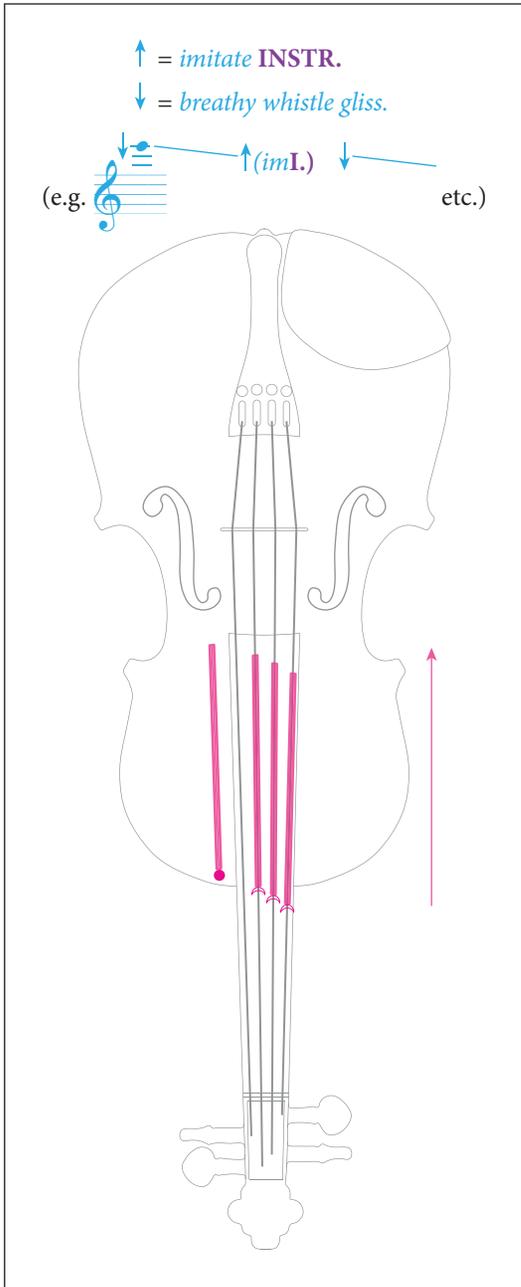
PERIOD/PHASE RELATIONS

Same as at end of section **3**



(i.e. maintain a **consistent** relation/ratio between **YOU** and **AUD.**'s *breathing* periods, as before)

Focus: **mutual entrainment** between **YOU** and **AUD.**; dynamic equilibrium; Engagement cues to inform bow speed in **INSTR.** (≈ total duration of section, ca. 45" ?).



BREATH

On first breath out ↓ start *breathy whistle* as before and slowly glissando downwards— for each subsequent ↓ progressively glissando downwards from where you last left off; When you reach ≈ frequency region of **INSTR.** sound and blend with it → end of section; On breaths in ↑ voicelessly adjust mouth shape, tongue position etc. as necessary to *imitate INSTR.* sounds; For ↑ only, continue to vocally translate as many nuances of the **INSTR.** sounds as possible, blending and attuning so that your vocal and **INSTR.** sounds are indistinguishable from one another.

RH (BOW)

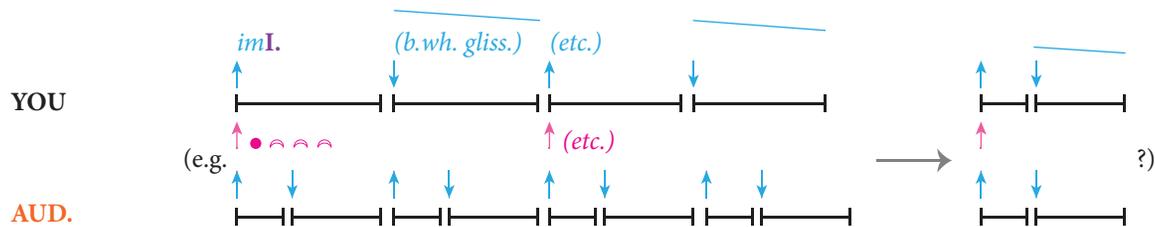
Still (frozen in position), holding bow on lap (or stool) throughout section (i.e. **LH alone**).

LH

Fingernails of 1 on **IV**, 2 on **III**, and 3 on **II**, plus fingertip of 4 on **INSTR.** body—generally, all move in sync; very lightly scrape ~ and rub • towards ↑ bridge on ↑ only; freeze at end of ↓ nearest to the bridge during ↓, with each new ↑ retake from progressively closer to the bridge (i.e. further from the ~ • positions); within a given ↑, explore asynchronous microvariations between fingernail/fingertip pressures, angles, positions, and speeds; At first, scrape and rub ↑ the whole length indicated on the map → by end of section, scrape and rub a few mm from the end of ↓ nearest to the bridge.

PERIOD/PHASE RELATIONS

Entrain to 1:1 relation, synchronized with AUD:s breathing periods

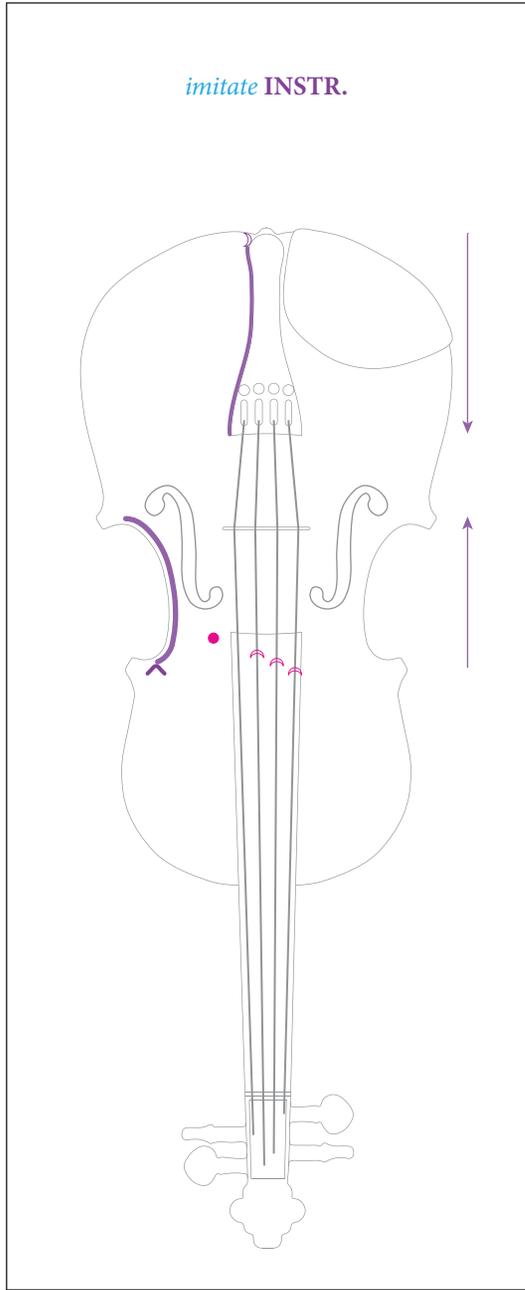


(i.e. gradually phase and attune period lengths until **YOU** have established a 1:1 relation/ratio with **AUD:s** breathing periods)

Focus: **mutual entrainment** between **YOU** and **AUD.**; strict; Engagement cues to inform descent rate of *breathy whistle gliss.* (≈ total duration of section, ca. 1'30" ?); Opportunistic behavioral *mirroring* of **AUD.** (from here until start of last section).

6

lengthen tail and waist



imitate INSTR.

BREATH

For both breaths in \uparrow and out \downarrow , vocally translate as many nuances of the INSTR. sounds as possible, blending and attuning so that your vocal and INSTR. sounds are indistinguishable from one another.

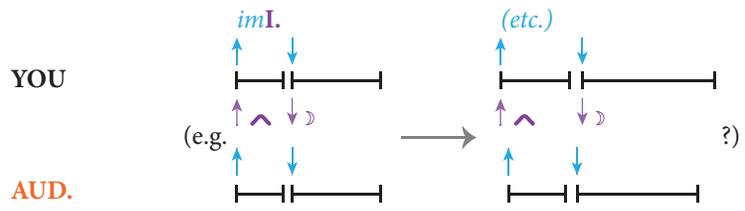
RH

Let go of bow; thumbnail suddenly in position \triangleright on first \downarrow of section; very lightly scrape \triangleright side of tailpiece towards \downarrow bridge on \downarrow ; very lightly rub 4th (little) finger knuckle \wedge on wood near c-bout (waist) towards \uparrow YOU on \uparrow ; Smooth transitions between movements; gradually retaking, preparing for \downarrow movement during \uparrow and vice versa.

LH

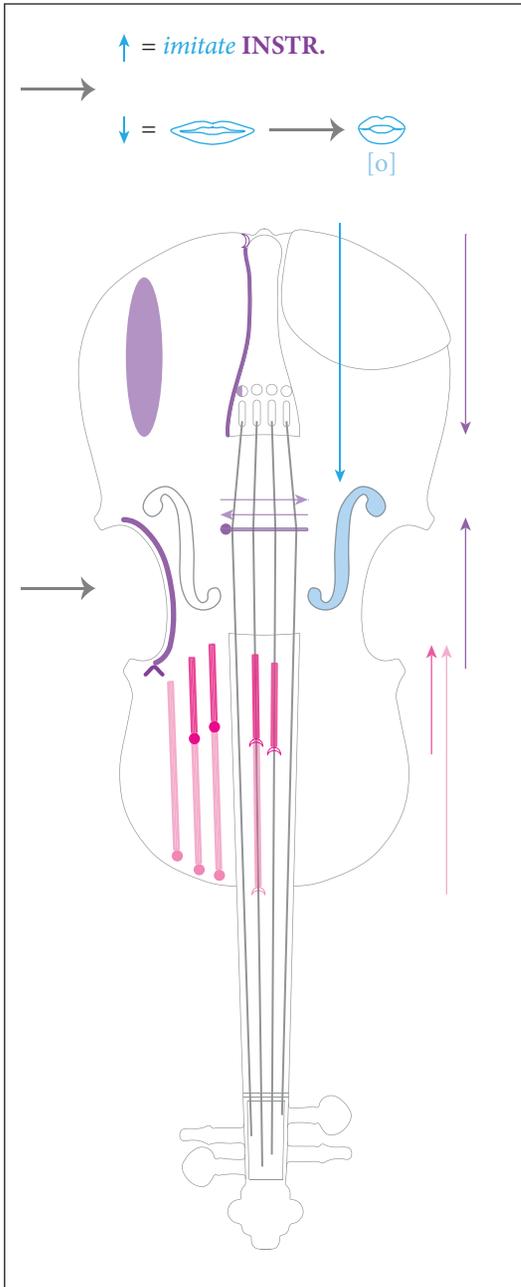
Still (frozen in position) (i.e. RH alone).

PERIOD/PHASE RELATIONS



(i.e. gradually lengthen YOUR periods, attempting to lead AUD. to similarly slower, calmer breathing)

Focus: **mutual entrainment** between YOU and AUD.; dynamic equilibrium;
Engagement cues to inform total duration (speed of transition) of section (**max ca. 30"**);
Opportunistic behavioral *mirroring* of AUD.



BREATH

At first, *imitate INSTR.* as before for both breaths in ↑ and out ↓;
 → later, when maximal state achieved in **INSTR. RH**: on ↓ increasingly direct some air into the left f-hole, activating **INSTR.** resonance; on ↑ *imitate INSTR.* as before;
 → by end of section, for each ↓ focus all air into the left f-hole; smooth, steady transition from minimal vowel coloration (blending with **INSTR.** resonance) to *quasi* [o] (i.e. gradually darker timbral glissando emerging from **INSTR.** resonance)—match loudness of **INSTR.** sounds; on ↑ *imitate INSTR.* as before.

RH

As before, but gradually add:
 • On ↓, rub the base of your thumb on **INSTR.** body ● as you lightly scrape ▷ the tailpiece
 • On ↓, lightly scrape ▷ I's fine tuner ◀ with your thumbnail, as it passes by
 • Lightly rub ● 1st (index) fingertip along top of bridge, → on ↑ i.e. hand **expanding** overall, and ← on ↓ i.e. hand **contracting** overall

When maximal state achieved (as on map) subtract elements, blend, subtly vary and explore *ad lib.* etc.

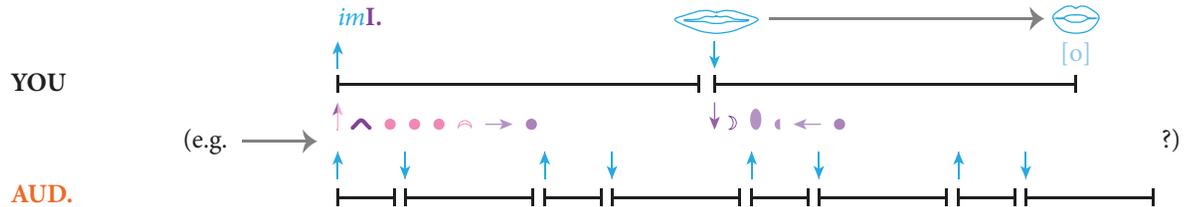
LH

At first, fingernails of 1 on III and 2 on II, plus fingertips of 3 and 4 on **INSTR.** body ◻ —generally, all move in sync; very lightly scrape ◡ and rub ● towards ↑ bridge on ↑ only; freeze at end of ◻ nearest to the bridge during ↓, with each new ↑ retake progressively further from the end of ◻ nearest to the bridge; within a given ↑, explore asynchronous microvariations between fingernail/fingertip pressures, angles, positions, and speeds;
 At first, scrape and rub ↑ a few mm from the end of ◻ nearest to the bridge → later, scrape and rub the whole length indicated on the map ◻, then freeze at end of ◻ nearest to the bridge (i.e. **RH** alone) for a few periods;
 → even later, resume with fingernail of 1 on II, plus all other fingertips on **INSTR.** body ◻ —same process as above;
 → by end of section, scrape and rub the whole length indicated on the map ◻, then freeze as above.

PERIOD/PHASE RELATIONS

Variations attempting to gradually lead AUD. to slower, calmer breathing and heightened engagement

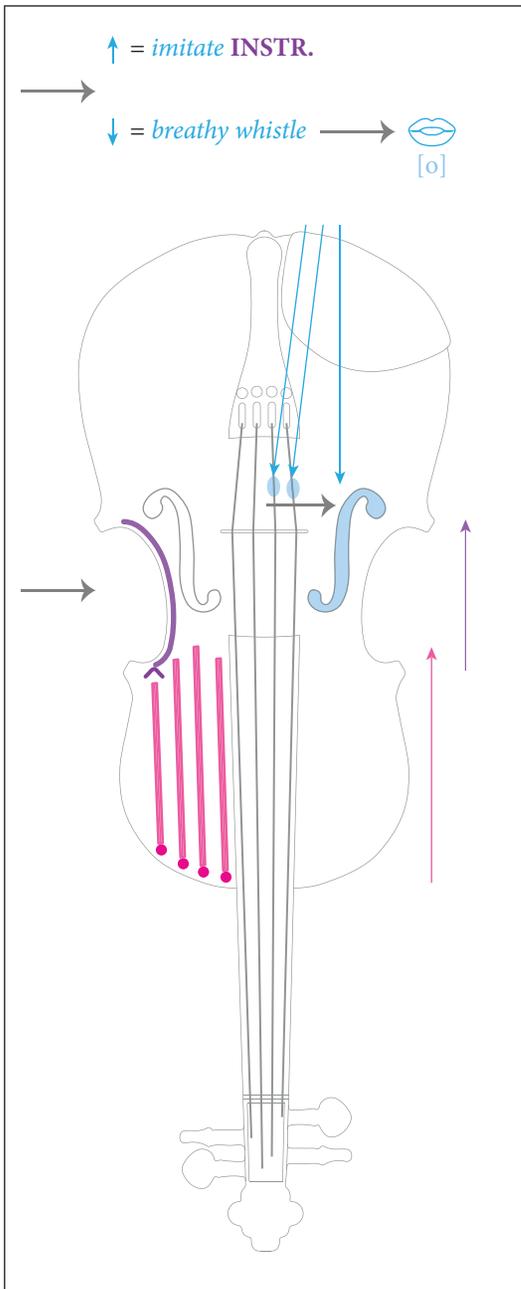
- Gradually lengthen **YOUR** periods, leading to progressively lower ratios with **AUD.** (e.g. → 1:2 → 1:3 etc.)
- Gradually explore microvariations in the period/phase relations between your **BREATH, RH, LH,** and **AUD.**
- (Optional:~) discrete change to phase locked anti-synchrony (c.f. section **1**) between **YOU** and **AUD.** then gradually phase back to synchrony



Focus: **mutual entrainment** between **YOU** and **AUD.**;
 Engagement cues to inform introduction of all above changes/variations (≈ total duration of section, **max ca. 1'30"**);
 Opportunistic behavioral *mirroring* of **AUD.**

8

seamless resonance



BREATH

→ on each breath out ↓ : at first, focus air onto **IV** behind the bridge, activating its pitch—a diffuse, flute-like tone should result—as you blow, *imitate* this **INSTR.** sound with a *breathy whistle*; then slowly glissando downwards as you gradually focus air into the left f-hole, activating **INSTR.** resonance *and* vocally blending with it; finally, timbral glissando to *quasi* [o] (emerging from **INSTR.** resonance as before); Seamless glissandi/transitions; blend all vocal and **INSTR.** sounds so that they are indistinguishable from one another; on ↑ *imitate* **INSTR.** as before.

→ later, every ca. 2-3 ↓ , start by focusing air onto **III** behind the bridge for ca. 1” —as you blow, *imitate* this **INSTR.** sound with a *breathy whistle*; then continue the same process as above.

RH

As before, then gradually subtract each element one by one until → later (i.e. shortly after **LH** freezes for the remainder of this section), only very lightly rub 4th (little) finger knuckle ^ on wood near c-bout (waist) towards ↑ **YOU** on ↑ —slowly retake during ↓ ; continue this latter activity for the remainder of this section.

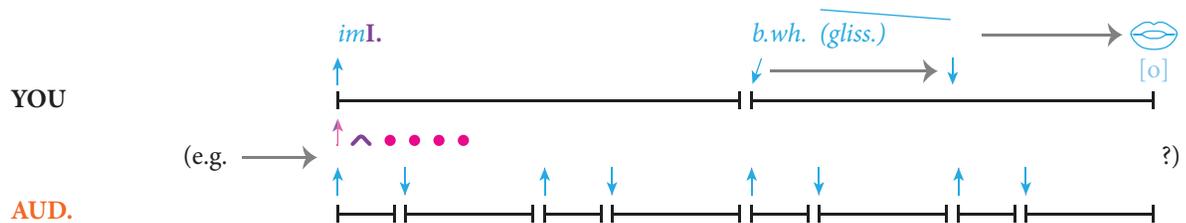
LH

As before, stay frozen for a few more periods (i.e. **RH** alone), then move all fingertips onto **INSTR.** body | ; very lightly rub • towards ↑ bridge on ↑ only; freeze at end of | nearest to the bridge during ↓ , with each new ↑ retake progressively further from the end of | nearest to the bridge; within a given ↑ , explore asynchronous microvariations as before;

At first, rub ↑ a few mm from the end of | nearest to the bridge → later, after ca. 3-4 ↑ rub the whole length indicated on the map | , then freeze at end of | nearest to the bridge (i.e. **RH** alone) for the remainder of this section.

PERIOD/PHASE RELATIONS

*Entrain to nearest simple whole number ratio with **AUD.**'s breathing periods e.g. 1:2, 1:3, 1:4 (see below) etc.*

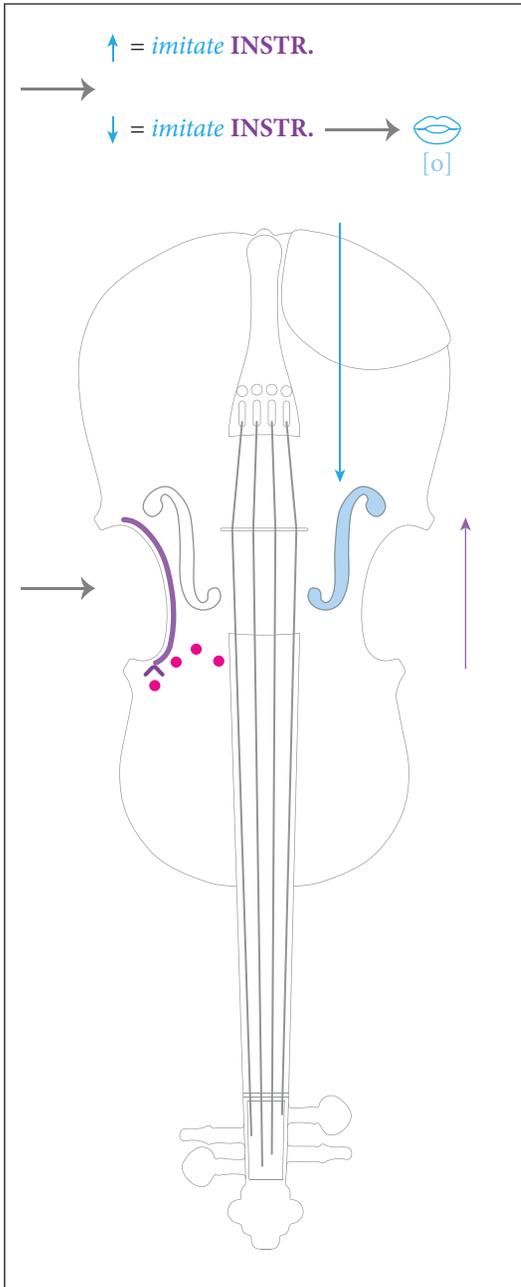


*(i.e. gradually phase and attune period lengths until **YOU** have established a consistent relation/ratio with **AUD.**'s breathing periods)*

Focus: **mutual entrainment** between **YOU** and **AUD.**; dynamic equilibrium;
Engagement cues to inform total duration (speed of transition) of section (**max ca. 2'**);
spend most of total duration with **BREATH** and **RH** alone sounds; opportunistic behavioral *mirroring* of **AUD.**

→ **9**

low end



BREATH

As you lower the **INSTR.** towards your lap, attempt to execute all techniques in the prior section's process, but at a distance; do not increase your pressure; bow your head, but maintain upright back posture; when pressure is insufficient to activate the intended sounds, subtract the behind the bridge techniques, until
 → later, only f-hole resonance remains (see map);
 → even later, when your **LH** is resting on your lap (left leg), holding/cradling **INSTR.** slowly reduce your pressure and return to a moderate, comfortable breathing cycle—drop focus on **AUD.**;
 → finally, after a time, relax your posture, then gently look at **AUD.** and gesture to them to leave the space;
 → end of performance.

RH

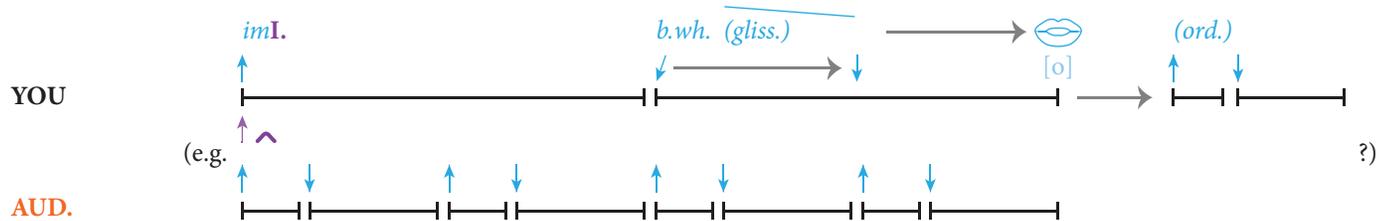
As before, very lightly rub 4th (little) finger knuckle \wedge on wood near c-bout (waist) towards \uparrow **YOU** on \uparrow
 —slowly retake during \downarrow ; match loudness of **INSTR.** resonance; continue this activity until → later, when your **BREATH** pressure can only activate f-hole resonance, freeze at end of \downarrow closest to **YOU** for the remainder of the piece.

LH

At first, fingertips still (frozen in position); on \uparrow slowly draw the back of the **INSTR.** against your clothes, down your arm/chest towards your lap (left leg); freeze in place during \downarrow ; for each subsequent \uparrow progressively draw the **INSTR.** lower towards your lap from where you last left off (i.e. no retakes), until
 → later, freeze when your **LH** is resting on your lap (left leg), holding/cradling **INSTR.**, for the remainder of the piece.
 Adjust grip and finger positions as necessary throughout this section.

PERIOD/PHASE RELATIONS

Same as at end of section **8**; after **INSTR.** is on **YOUR** lap → slowly return to moderate, comfortable breathing



(i.e. maintain a **consistent** relation/ratio between **YOU** and **AUD.**'s breathing periods, as before; then, gradually relax)

Focus: **mutual entrainment** between **YOU** and **AUD.** until **INSTR.** is on **YOUR** lap; dynamic equilibrium;
 Engagement cues and breathing cycle to inform total duration (speed of transition) of section (ca. 2'30" ?);
 No opportunistic behavioral mirroring of **AUD.**