

Feedback

This section presents a collection of responses and reflections gathered from people who encountered the project in different ways—either as active participants or external observers. Some entries also include my own immediate reflections, especially where they aligned with what others observed.

Each paragraph begins with a parenthetical label indicating the source of the feedback:

- Participant: Someone who actively took part in the ritual performance.
- Observer: Someone who did not participate directly but remained present throughout the ritual as a witness.
- Informed: Someone who was familiar with the development and context of the project prior to the performance.
- Uninformed: Someone who encountered the project for the first time at the event.
- Facilitator: Refers to myself, as the one who initiated and guided the ritual process.

The content below is presented as-is, without restructuring or interpretation.

- *(Participant / Informed)* At the beginning of the ritual, participation was entirely voluntary. When I asked people why they decided to join, several patterns emerged. Some cited trust—they trusted me, and trusted that the experience would be meaningful. Others pointed to curiosity, saying the setup clearly signaled a shift from the everyday, and the instruments looked fun and inviting. A few mentioned generosity as a reason—they simply wanted to support me and contribute energy. This last point is important: in a school context or among familiar faces, generosity can be expected. But in public or unfamiliar settings, such goodwill may not be offered so easily. In those situations, how to create meaningful invitations becomes a central concern.
- *(Participant / Uninformed)* One participant, who does not work in a creative field, described a shift in her experience during the ritual. In the beginning, the exploration of the instrument felt entirely equal and open. But as the session progressed and others began to express themselves musically—adding variations, singing, and improvising—she felt increasingly aware of differences in creative background. She stuck to basic rhythmic patterns and avoided singing, citing a sense of shame or hesitation. She described a clear power dynamic that emerged in the ritual, even calling it a form of class structure. While this reading may reflect her broader political sensitivity, it nonetheless points to the difficulty of truly eliminating hierarchy in shared creative spaces.
- *(Participant / Informed)* Several participants commented on how the design of the instrument affected their experience. One shared that it allowed him to explore a wide range of sounds and felt that his artistic self could be seen through the instrument—something he doesn't

experience when playing the piano, his primary instrument. With the piano, he felt bound by an implicit standard of correctness, which made self-expression more difficult. In contrast, the open-ended and unfamiliar nature of the DIY instrument removed the sense of external reference and allowed him to simply listen to himself. Another participant described being absorbed by the instrument, noting that its materiality and playfulness made it easy to focus and engage intuitively.

- *(Observers / Informed)* Several observers who had been involved in the development of the project noted that they witnessed the slow and consistent emergence of a ritual form. What started as a loose gathering gradually evolved into something more cohesive. Over time, through repeated actions and shared attention, a sense of group or community began to take shape—not through explicit instruction, but through the slow unfolding of presence and interaction. For them, it was this consistency of shared behavior that made the ritual recognizable as such.
- *(Participant / Informed)* A participant who was also familiar with the project's development noted occasional moments of mild confusion during the later phase of the performance. In some instances, it became difficult to tell whether others had introduced variations, possibly due to uneven instrument volume—Lua was more sonically prominent than Mar—but also perhaps because attentive listening becomes harder as the number of simultaneous sounds increases. I experienced a similar moment myself. This points to potential directions for further exploration: reducing the number of active participants; shifting the listening strategy from tracking everyone's variation to focusing only on the people to one's left and right; or reframing the listening goal—rather than monitoring variations, one might listen for emergent rhythms or motifs and choose whether or how to respond.
- *(Participants / Informed)* Several participants who were familiar with the project mentioned that they appreciated the spaciousness intentionally left within the ritual—an openness that allowed new possibilities to emerge. They enjoyed the freedom to explore. At the same time, others expressed a slight sense of uncertainty, noting that they felt a lack of clear direction from me as the facilitator. While this openness was part of the design, the feedback resonates with my own reflections. It suggests that some participants may feel more comfortable if stronger guidance is offered early on. One possible direction for future development could be to introduce a more defined framework at the beginning, and then gradually step back—allowing the facilitator's presence to fade, so the space for creation becomes more autonomous and less influenced by my multiple roles.
- *(Participants & Observers / Informed)* Both participants and observers who were familiar with the project noted that it offered multiple creative entry points—through rhythm, gesture, vocal expression, and more. At the same time, several people pointed out that using the voice felt

like an especially vulnerable act. For some, choosing to vocalize was a deeply exposing decision. This suggests the need for more preparatory structures or exercises that make vocal expression feel more accessible and less intimidating. The feedback resonates with my own observation: in the final stage of the ritual, several participants chose not to use their voice at all. This, in turn, highlights the fact that the ritual operates as a slow and evolving process—one that may require extended time and care for participants to fully enter into all modes of expression.

- *(Participants & Observers / Informed)* Participants and observers gave positive feedback about the final phase of the ritual, which involved sharing food and engaging in open discussion. Many felt that this was a thoughtful and effective gesture—by offering food, I created a sense of generosity that made it easier for people to open up and share their reflections. At the same time, a few participants admitted feeling momentarily confused. They were unsure whether the act of eating and conversing was still part of the ritual, or if the ritual had already ended. It was only later that they realized this phase was intentionally integrated into the structure. This highlights an area for refinement in how the ritual is facilitated—making transitions clearer, and helping participants remain aware of the continuous nature of the experience.
- *(Participant / Informed)* One participant reflected that it was only after completing the entire ritual that she realized she had forgotten how joyful and playful music-making could be. The experience reminded her of a more intuitive relationship with sound—something she hadn't felt in a long time. This feeling didn't come from any single moment, but from the overall combination of instruments, structure, and shared presence.
- *(Facilitator)* When my tutor asked whether there was anything I was dissatisfied with in the ritual performance, I realized that a few pre-planned elements were never actually carried out. For instance, I had considered clearly stating at the beginning that those who hadn't participated in the project should refrain from taking photos or videos—based on ideas around community-based documentation. In the end, I decided not to say it, as it didn't feel appropriate in the moment. Most of these unexecuted elements were set aside not out of fear or hesitation, but as real-time responses to the specific atmosphere. In a way, I was enacting my own intention: to remain attentive and responsive to the present.