

1. Were any differences or similarities concerning the way you approached pauses on drums and ney flute respectively?

*Pauses on drums were more movement like. On ney flute the pauses were made through breathing. I was also breathing obviously while I was playing the drums but my focus was on the movement. I could 'see' my breath in some of the pauses.*

2. How did you approach breathing while playing concerning time and pauses.

*At first, I was unaware of my breathing while I was playing. During the process, however, I could focus on my breath and even count some of my breaths. For example, when I was pausing in the beginning, I had the urge to play, to start something.. Then, I said to myself that I will count three breaths and then I would play something. These three breaths were sufficient for a pause. As time was passing by, I could count more or less than three breaths or I could just stay there breathing more consciously without counting and therefore break more organically the pause.*

3. How did you approach restful pauses and sharp cuts?

*I was 'reaching' restful pauses by gradually diminishing the sounds/ rhythms/ melody. Restful pauses were longer in duration. So, I could create enough space to stay still and observe what I was doing and where I wanted to 'go' next. Sharp cuts were shorter in duration. They were more aggressive or noisy with random stops through rhythms and melody.*

4. Did you discover any differences or similarities concerning pauses in sound and movement?

*There were some very clear moments where the pauses were in sync with the dancer, as if it was happening naturally. On the other hand, I was breaking the pause quicker than the dancer or the opposite. Also, sometimes while playing the drums I had the sensation of pausing without stopping playing. I was making some noises or small percussive sounds during these moments. In the same way, the dancer laying on the floor or standing still had moments of small movements or readjustments of the position that could easily encountered as a pause.*

5. Did you feel or perceive that a meaning was assigned to your dialogue with the dancer through pauses?

*At first, I felt uneasy with the intervention of the pauses. I saw that my drive was to make some noise, break the pause, make it smaller or restrain it according to the sensation I was getting from the dancer. So, in a way, I was focused on what I was doing trying to sense the dancer's need for pause and the length of it and thus adjust accordingly my drum playing. It had definitely the sense of communication without words and the observation of the self while being on pause.*

6. Did you create a reality through pauses?

*Despite the fact I was in a 'silence', while pausing, I could see that I was thinking what to do next and how to pause again until the silence became almost total. I think it was the negative of our reality.*