

| # | Date | Comment / Remark | Given By | Inserted By | Category | Keywords | Relation to Score |
|----|----------|---|----------|-------------|------------------------------------|--|---|
| 1 | Jan 2019 | Position of the flute mic should be on the clothes since its distacting for the flute player to have a taped microphone on her face | KP | MU | / | / | / |
| 2 | Jan 2019 | The Flute sound should be on top, above all percussion sound as she is the soloist. | KP | MU | Sound Balance, Sound Quality | Sound Leveling, Sound Layers, Blend, Sound Presence | Not specific |
| 3 | Jan 2019 | Flute needs to be followed at all time, sometimes put slightly lower in higher pitches while amplified more when she plays low tones, when she plays noises or when percussion is getting quite loud. | KP | MU | Sound Balance | Sound Detail, Sound Presence, Blend | Not specific |
| 4 | Jan 2019 | The left and right percussion should always be balanced, especially when they play duets. | KP | MU | Sound Balance | Blend | / |
| 5 | Jan 2019 | Everything played should be heard clearly, not as noises in the background but as soloist. | KP | MU | Sound Balance | Sound Presense | / |
| 6 | Jan 2019 | The plates should follow the loudness of the flute, they should not be louder than the flute. | KP | MU | Sound Balance | Sound Detail, Sound Presence, Blend | Various |
| 7 | Jan 2019 | During <i>Vertauschung der sinne</i> and <i>Die Entlassung der sinne</i> it should sound like a forest of bird sounds | KP | MU | Sound Balance, Sound Quality | Sound Theatre, Klangbild, Natural / Artificial Room Information | <i>Vertauschung der sinne</i> / <i>Die Entlassung der sinne</i> |
| 8 | Jan 2019 | Start almost no amplification and slowly add more amplification of the flute as soon as other sounds are coming in from the percussion | KP | MU | Sound Balance, Sound Quality | Sound Leveling, Sound Layers, Blend, Sound Presence | Section 1 |
| 9 | Jan 2019 | Can you give the sound of the percussion III at the end of BAR 22 after the fermata a spatial effect and move the sound around | KP | MU | Sound Balance, Sound Reinforcement | Sound Theatre, Spatialisation, Artificial Room information | Section 22 |
| 10 | Jan 2019 | At the <i>Die Entlassung der sinne</i> as they walk they are making a chord so they should be as balanced as possible, they will fade in and out so they dont always need to be the same but we need to provide them with a good starting | KP | MU | Sound Balance, Sound Quality | Sound Detail, Sound Presence, Blend, Sound Leveling, Sound Layers | <i>Die Entlassung der sinne</i> |
| 11 | Jan 2019 | The music box should be extremely amplified, its a nice sound so a solo moment of percussion I but its far from the microphone | KP | MU | Sound Balance | Sound Detail, Sound Presense | Section 22 |
| 12 | Jan 2019 | When flute needs to use the voice while playing the flute she needs an extra boost & also an eq boost at about 200-250 Hz | KP | MU | Sound Balance | Sound Colour | Various |
| 13 | Jan 2019 | Fade out the perc when they dissapear behind stage, slowly until the furst "huh" appears they should be gone | KP | MU | Sound Balance | Sound Dramaturgie | <i>Die Entlassung der sinne</i> |
| 14 | Jan 2019 | Consider moving the percussion sounds when they move to the stage in release of the senses | PJ | MU | Sound Reinforcement | Spatialisation, Sound Source Localisation | <i>Die Entlassung der sinne</i> |
| 15 | May 2019 | The flute sound should not be too big or too small | KP | MU | Sound Reinforcement, | Sound Size, Natural Sound Amplification | Various |
| 16 | May 2019 | When playing duets with flute the percussionist should have almost the same level as the flute | KP | MU | Sound Balance, Sound Quality | Sound Detail, Sound Presence, Blend, Sound Layers | / |
| 17 | May 2019 | The last scream could have a large reverb at the very end | JP | MU | Sound Balance | Sound Theatre, Sound Detail, Sound Priority, Artificial Room Information | <i>Die Schrei</i> |
| 18 | May 2019 | Localisation on vertical axis is not ideal | RK | MU | Sound Reinforcement | Spatialisation, Sound Source Localisation | / |
| 19 | May 2019 | Consider panning the flute outside the LCR bus, including the speakers O-4 and O-5 | PJ | MU | Sound Reinforcement | Spatialisation, Sound Source Localisation | / |
| 20 | May 2019 | Percussion should be louder an more present | JP | MU | Sound Balance, Sound Quality | Sound Detail, Sound Presence, Blend, Sound Layers | / |
| 21 | May 2019 | In the beggining of <i>Die Entlassung der sinne</i> the flute plays low notes and softly and she is getting lost from the percussion, needs to be followed | KP | MU | Sound Balance, Sound Quality | Sound Leveling, Sound Layers, Blend, Sound Presence | <i>Die Entlassung der sinne</i> |
| 22 | May 2019 | The flute needs a lot amplification when she plays the trombone sounds, it needs to sound very big and as much as a trombone as possible | KP | MU | Sound Balance, Sound Quality | Sound Theatre, Sound Size, Sound Presence | <i>Die 11 Posaunetoöne</i> |
| 23 | May 2019 | The flute should sound a bit hysterical and loud in <i>Ausweg</i> after the perc dissapear | KP | MU | Sound Balance | Sound Theatre, Sound Presence | <i>Ausweg</i> |
| 24 | May 2019 | Give each percussionist whistles extra boost when the flute comes to them to give them the new plate | PA | MU | Sound Balance | Sound Dramaturgie, Sound Presence | <i>Vertauschung der sinne</i> |
| 25 | May 2019 | Give the percussionists whistles extra boost when the flute comes to pick up the flute and when she lifts it upwards | PA | MU | Sound Balance | Sound Dramaturgie, Sound Presence | <i>Vertauschung der sinne</i> |
| 26 | May 2019 | Make a little crescendo in end of section 12 of the flute and perc 1-3 | KP | MU | Sound Balance | Sound Dramaturgie | Section 12 |