

Examples from participant Zosha Warpeha:

## Text observations from workshop 2

1 - Following a suggestion from JT during yesterday's breakout room, I wanted to play something that I wouldn't usually be comfortable performing. It's not that I don't like these sounds; it's more a tension concerning who I think is listening (from folk music or improvised music audiences— I always feel too weird for one and not weird enough for the other, so until now there has been safety in sounds generally accepted as "beautiful").

2 - more speed and attack with a more focused muted sound, adding breaths and bass motion here and there

3 - purposeful phrasing and spaces, attempting to make each entrance more defined and meaningful

4 - at this point I start really appreciating the quieter muted plucks, like little creatures creeping around in the walls. I notice harmonics starting to emerge in the end.

5 - I embrace the harmonics and play around with push and pull in the pacing, having small moments of cyclical motion that barely hint at time

6 - start thinking about the cycles of dynamic and range, starting to use glissandi from high to low

7 - the motion of the glissandi is quite satisfying. I emphasize it and bring back the new tone introduced at the end of #6.

8 - reintroduce bass movement at the beginning of each phrase and remind myself to breathe

9 - I want a low, loose bass sound with more aggressive phrasing, start using the open lowest string more liberally

10 - I'm attracted to the looseness, and attempt to use my tuning pegs for even lower tension. This changes my phrasing significantly, as my left hand has to leave the fingerboard to turn the peg.

11 - Too difficult to do the peg thing. Knowing this is my last time, I put together my favorite textures and motions from the session.