

# SANS

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2018



# SANS

For String Quartet

by Pétur Eggertsson

Sans is written for a traditional string quartet: 2 violins, viola and cello. The performers will however, in addition to their primary instruments, perform on several other instruments which will record the piece during the performance. Each performer has a different role and their instruments are prescribed accordingly:

Violin I: Taste (baking)  
Violin II: Touch (knitting)  
Viola: Vision (make-up)  
Cello: Smell (perfume)

Due to the different roles, there is no one full score, rather four parts which guide the performers through their actions.

All performers must ,in addition to their primary instrument and bow, have:

1x stopwatch  
1x electronic metronome with 3.5mm jack output  
1x headphones  
1x music stand

## Violin I shall also have:

1x table  
Several traditional cookie ingredients of choice, placed in bowls and arranged on the table.  
Kitchen utensils of choice, arranged on the table  
1x oven  
2 or more baking trays  
Oven gloves

## Violin II shall also have:

Various yarn, uncoloured or bleached.  
Various sizes and types of knitting needles.

## Viola shall also have:

Various make up products of choice  
Various make up utensils of choice  
1x high definition camera (iPhone encouraged)  
1x AirPrint enabled photo printer  
1x Sheet of A4 photo paper  
1x A4 photo frame

## Cello shall also have:

1x stove  
1x pot  
Various perfume ingredients of choice, essential oils, spices etc.  
1x pipette  
Various perfume making utensils  
1x thermometer  
1x perfume container

## Performance and setup:

### Version 1:

Performers decide the running length in minutes beforehand. The total length must be an integer dividable by 4 but not under 128. Each square in the score takes four minutes to perform, with one exception (details in score). Performers choose their own “path” through the score beforehand. Performers must be visible to the audience in a closed space where the audience may not be admitted. A binaural microphone is placed in the middle of the performance space and records audio of the whole performance. This audio shall then be accesible to the audience via headphones. It is permitted to use additional microphones, but they must be mixed according to the binaural microphone’s perspective. Two tables are also in the space, one for baking, the other for perfume brewing. Performers have music stands before them. Extra stands by the two tables can also come in handy. The performance products, or “recordings” (cookies, knitting, photo and perfume) are arranged neatly on a coffee table by the headphones (see picture). The audience are free to touch, taste, smell, watch and listen. A copy of the score can be placed in the table’s shelf. By the installation it is permitted to have a music stand with a program. The program must contain, at least, information about the piece and the composer. Performers start the piece one by one with 1 minute between start times so that square changes overlap.

### Version 2:

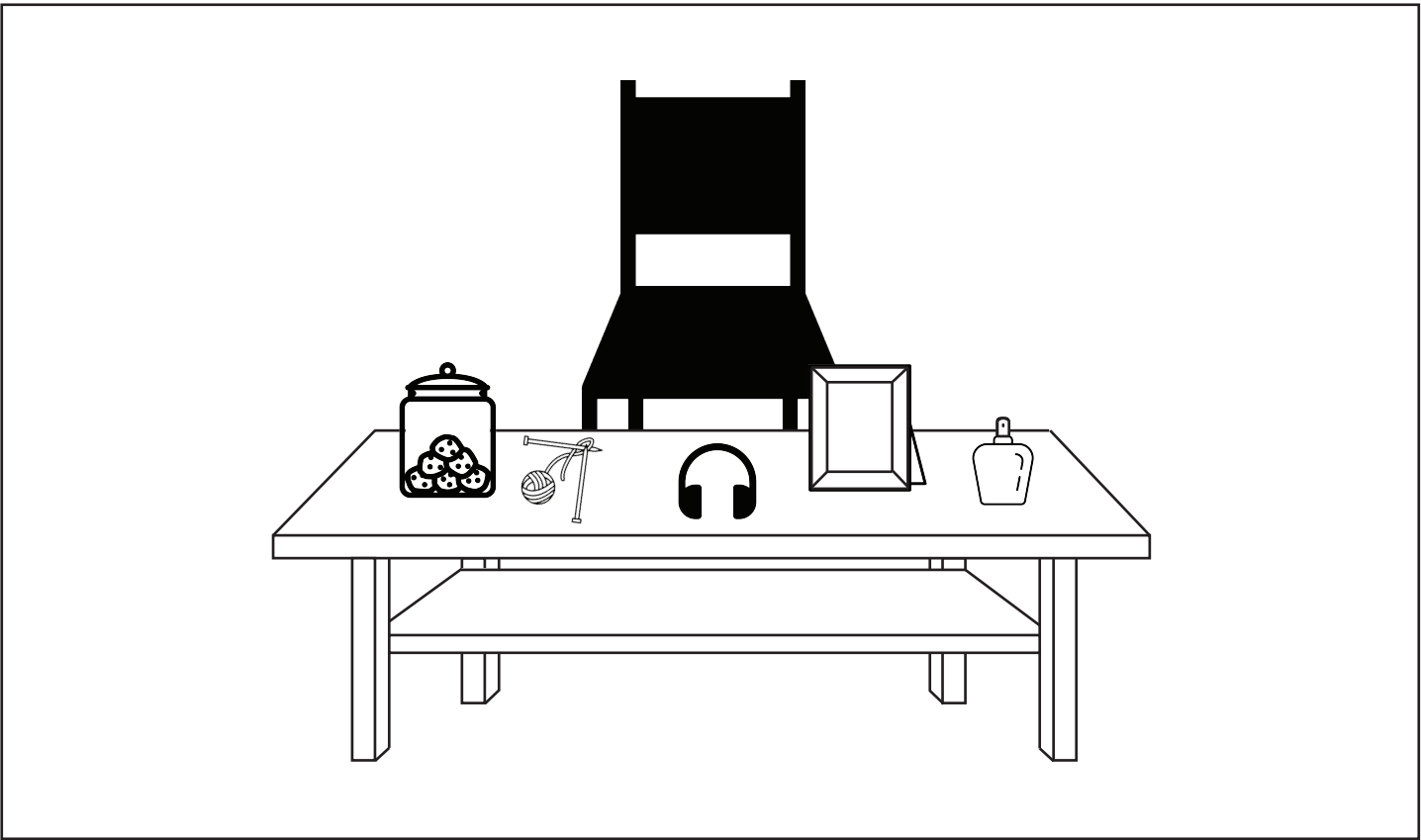
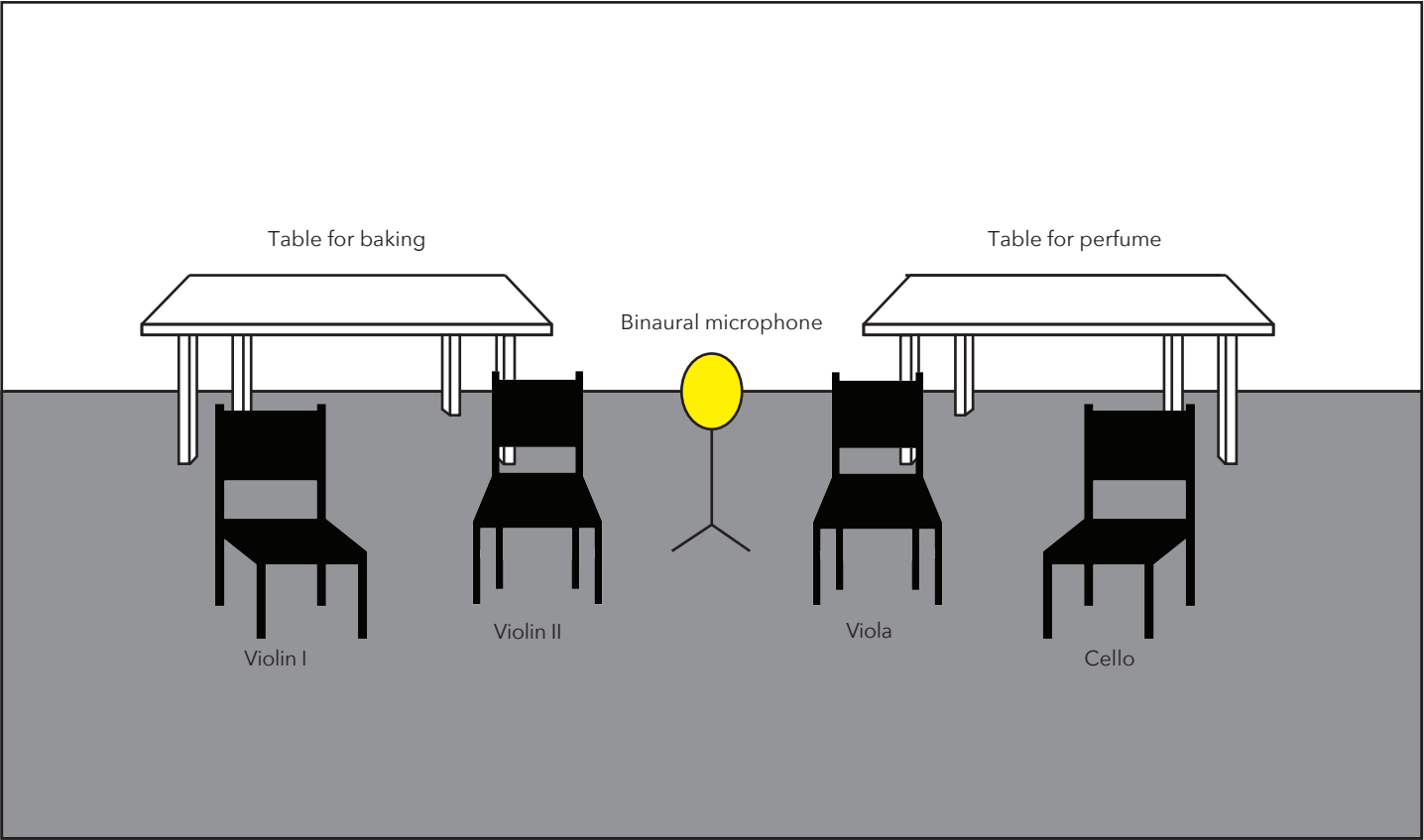
Performers decide the running length in minutes beforehand. The total length must be an integer dividable by 4 but not under 32. Each square in the score takes one minute to perform, with one exception (details in score). Performers choose their own “path” through the score beforehand. The piece is performed in front of a live audience. The performance products or “recordings” are arranged before the audience who are free to touch, taste, smell and look at the products during or after the performance. Performers start the piece one by one with 15 seconds between start times so that square changes overlap.

### Score notes:

The piece is built from 4 sets of 3 large squares which contain 64 smaller squares each, one set for each performer. The piece begins at the top left square in the first box: silence. Which square comes next is up to the performer. The squares are connected by small lines which go in various directions. They demonstrate which squares may be chosen next. Each performers decides which path to take but their decisions must be informed by intuition and/or subjective conclusions.

### Squares can contain text, notes, rhythm and tempo:

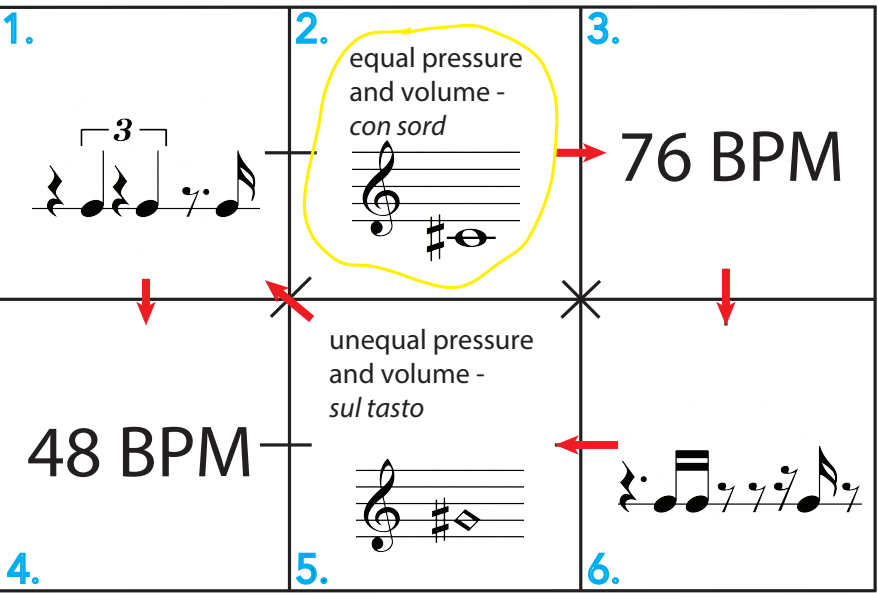
- Performance actions are carried from one square to the next, if the squares are of varying kinds, and are carried until the performer reaches another square of the same kind - example: A note is played at a note square, and this same note is carried on to a tempo square which are both carried onto a rhythmic square. If the next square is a note, the performer only changes the note, not tempo nor rhythm. See an example on the following page.  
- Text instructions can be of variable clarity and are always open to interpretation.  
- Notes are all based on the overtone series of C#2 tuned to 432Hz - or 136.1Hz. This is the resonant frequency of the universe according to some Hindi texts. On the following page opening there are keys which show the scordatura of each instrument and where harmonics can be found. Note squares are open to interpretation after performers change instruments. Notes are sustained until performers encounter a tempo square.



- Squares containing tempo markings (BPM) demonstrate the pulse of the sound played. Performers tune tl metronomes accordingly and play once every beat, unless they encounter a rhythm.  
- Rhythmic squares are always notated in 4/4. Here, the pulse from the tempo squares is equal to a quarter The rhythm is played over and over in a loop for the square’s duration.  
- Coloured squares are “wormholes”. If you encounter a red square in the left box (L) or the right box (R) you must travel to a red square in the middle box (M). If you encounter a second red square in box M, it is no longer a wormhole and is interpreted as a regular text square. If you encounter a yellow square in boxes L or M you must travel to a yellow square in box R. The same applies for yellow squares in box R as with red squares in box M. In box L there is one blue square where every performer goes who en- counters after encountering a blue square in boxes M or R. The two coloured squares together when travelling between boxes have the combined duration of one square (4 or 1 minutes according to which version is being performed). The blue squares in box R may take longer than 4 minutes to perform, the action described must be completed.



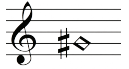


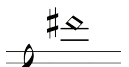









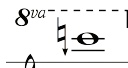
In boxes M and R, it is requested that the performer change instruments and bows. New instruments are objects the performer uses to “record” the piece. Violin I does a taste recording through baking. The extra instruments are therefore various ingredients (flour, chocolate, butter etc.) and bows are utensils (wooden spoon, whisk, knife, etc.) Violin II does a texture recording through knitting. The instruments are various types of yarn and the bows are knitting needles (it is advised to use needles of various materials). The violist makes a visual recording by applying make-up and taking a photograph. The make-up is the instru- ment (eye shadow, mascara, foundation) and the bows are brushes and other make up utensils. Lipstick and pencils are in this case bows. The cellist makes an aroma recording through perfume. The instruments are therefore perfume ingredients such as essential oils, alcohol, spices and water and bows are stirring and measuring utensils (pipette, thermometer etc.) It is advised to have many instruments and many bows present. As mentioned previously, text instructions are sometimes blurry and open to interpretation. In box R, the performer must interpret as best they can. The text instructions in box R are similar to the ones in the other boxes so when performers get instructions such as “drag bow firmly across body” they can stir dough or perfume, knit tightly or apply highlighter onto a brush. This can then be interpreted freely and per- formers are encouraged to inspect the words from many perspectives. It is expected that all performers finish their recordings so it is advised that they choose their path beforehand or give themselves a good timeframe for completion. A good total duration would therefore be 256 minutes (4x4x4x4) - or 64 minutes if choosing version 2. As mentioned previously the piece may not be shorter than 128 minutes (or 32) but it may be much longer. There is no final square in the piece so it could go on forever.

Example: A performer is on square no. 2 and sustains middle c#. Next they go to square 3 and play middle c# on each beat at 76 bpm. Next they go to square six, which is a rhythm square. Each fourth note in this rhythm is therefore 76 bpm and the note is still middle c#. Next they go to square 5. The tempo and rhythm are the same but the note is now a harmonic g#. Next they go to square 1 and now there is a new rhythm. The note is a harmonic g# and the tempo is still 76 bpm. Finally the performer goes to square 4 and now plays a harmonic g#, in the rhythm from square 1 at 48 bpm.



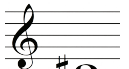





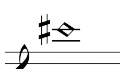
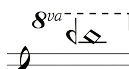

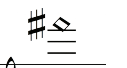
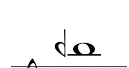
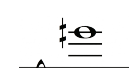
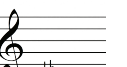

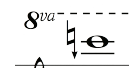
Tuning key

Violin I

	string 1 G# - 204.1 Hz	string 2 d# - 306.2 Hz	string 3 g# - 408.3 Hz	string 4 e' - 680.5 Hz
open				
2. partial - touch at 1/2 fingerboard				
3. partial - touch at 1/3 fingerboard				
4. partial - touch at 1/4 fingerboard				
5. partial - touch at 1/5 fingerboard				
other				
other				
other				

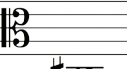
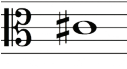

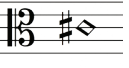

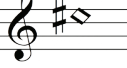

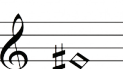
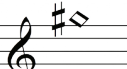

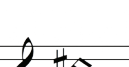

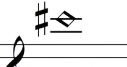

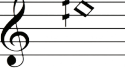
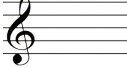

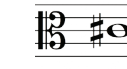




Tuning key

Violin II

	string 1 F - 187.1 Hz	string 2 c# - 272.2 Hz	string 3 h# - 476.4 Hz	string 4 e' - 680.5 Hz
open				
2. partial - touch at 1/2 fingerboard				
3. partial - touch at 1/3 fingerboard				
4. partial - touch at 1/4 fingerboard				
5. partial - touch at 1/5 fingerboard				
other				
other				
other				




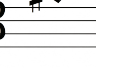
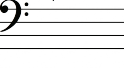
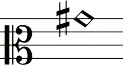
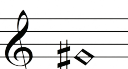
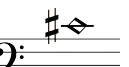
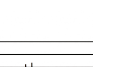

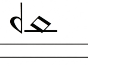
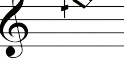
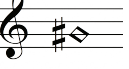
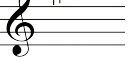


Tuning key

Viola

	string 1 C# - 136.1 Hz	string 2 G# - 204.1 Hz	string 3 c# - 272.2 Hz	string 4 g# - 408.3 Hz
open				
2. partial - touch at 1/2 fingerboard				
3. partial - touch at 1/3 fingerboard				
4. partial - touch at 1/4 fingerboard				
5. partial - touch at 1/5 fingerboard				
other				
other				

Tuning key

Cello

	string 1 C' - 68.05 Hz	string 2 G' - 102.07 Hz	string 3 C# - 136.1 Hz	string 4 H# - 238.2 Hz
open				
2. partial - touch at 1/2 fingerboard				
3. partial - touch at 1/3 fingerboard				
4. partial - touch at 1/4 fingerboard				
5. partial - touch at 1/5 fingerboard				
6. partial - touch at 1/6 fingerboard				
other				



silence. hold your primary instrument	get into a performance position, slide your fin- gers across the strings, without touching. place your bow above the strings, without touching. meditate. breathe.	drag the bow softly across the bridge.	drag the bow firmly across the bridge.	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics - <i>con sord</i>	
slide your nails softly across the back	slide your fingers softly across the strings.	drag the bow softly across a totally muted string.	drag the bow firmly across the body.	unequal pressure and dynamics	equal pressure and dynamics - <i>sul tasto</i>	40 BPM	pause
drag finger- tips firmly across the back	slide your fingers firmly over the strings	unequal pressure and dynamics	equal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	36 BPM	
116 BPM	unequal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	96 BPM	88 BPM
	equal pressure and dynamics - <i>con sord</i>	60 BPM	equal pressure and dynamics	52 BPM	equal pressure and dynamics	112 BPM	
unequal pressure and dynamics		unequal pressure and dynamics	44 BPM		92 BPM		unequal pressure and dynamics
pause	unequal pressure and dynamics		unequal pressure and dynamics <i>sul tasto</i>	104 BPM		76 BPM	
unequal pressure and dynamics - <i>con sord</i>		pause	equal pressure and dynamics		48 BPM	unequal pressure and dynamics - <i>sul tasto</i>	

Violin I

change bows	drag the bow softly across the bridge.	equal pressure and dynamics	76 BPM	unequal pressure and dynamics	unequal pressure and dynamics - <i>con sord</i>	change instruments	silence
drag the bow softly across a totally muted string.	equal pressure and dynamics - <i>sul tasto</i>		unequal pressure and dynamics		52 BPM	slide your nails softly across the back	equal pressure and dynamics
88 BPM		120 BPM	equal pressure and dynamics - <i>sul tasto</i>	116 BPM	equal pressure and dynamics	slide your fingers softly across the strings.	
pause	silence	unequal pressure and dynamics <i>con sord</i>		pause		96 BPM	unequal pressure and dynamics
equal pressure and dynamics <i>sul tasto</i>	drag the bow firmly across the bridge.		equal pressure and dynamics	drag the bow firmly across the body.	unequal pressure and dynamics - <i>sul tasto</i>	slide your fingers firmly across the strings.	pause
	equal pressure and dynamics	92 BPM	unequal pressure and dynamics	112 BPM		68 BPM	unequal pressure and dynamics - <i>con sord</i>
unequal pressure and dynamics		equal pressure and dynamics - <i>con sord</i>		unequal pressure and dynamics	116 BPM	equal pressure and dynamics	
change instruments	drag finger- tips firmly across the back	52 BPM	equal pressure and dynamics	104 BPM	change bows	equal pressure and dynamics - <i>sul tasto</i>	96 BPM

36 BPM	season the music	change instruments	212°		season the music	silence	place tray in oven.
transfer to bowl		melt butter	pause	change bows	transfer to bowl	take the tray out. serve the cookies	80 BPM
melt butter	40 BPM	drag the bow firmly across the body.	44 BPM	drag the bow softly across a totally muted string.	60 BPM	drag the bow firmly across the body.	place on baking tray
change bows	drag the bow softly across the body.		transfer to bowl	change instruments	slide your nails softly across the back	112 BPM	transfer to bowl
drag the bow softly across a totally muted string.	change instruments	96 BPM		drag the bow firmly across the body.	200°		melt butter
transfer to bowl	88 BPM		92 BPM	transfer to bowl	drag the bow softly across a totally muted instrument.	116 BPM	
180°	season the music	transfer to bowl	change bows	76 BPM		change instruments	transfer to bowl
pause	52 BPM	change instruments	drag the bow softly across the bridge.		season the music		192°



silence. hold your primary instrument	get into a performance position, slide your fin- gers across the strings, without touching, place your bow above the strings, without touching, meditate, breathe.	drag the bow softly across the bridge.	drag the bow firmly across the bridge.	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics - <i>con sord</i>	
slide your nails softly across the back	slide your fingers softly across the strings.	drag the bow softly across a totally muted string.	drag the bow firmly across the body.	unequal pressure and dynamics	equal pressure and dynamics - <i>sul tasto</i>	60 BPM	pause
drag finger- tips firmly across the back	slide your fingers firmly over the strings	unequal pressure and dynamics	equal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	36 BPM	
116 BPM	unequal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	40 BPM	92 BPM
	equal pressure and dynamics - <i>con sord</i>	96 BPM	equal pressure and dynamics	52 BPM	equal pressure and dynamics	112 BPM	
equal pressure and dynamics		unequal pressure and dynamics	44 BPM		76 BPM		equal pressure and dynamics
pása	equal pressure and dynamics		unequal pressure and dynamics - <i>sul tasto</i>	104 BPM		equal pressure and dynamics - <i>con sord</i>	silence
unequal pressure and dynamics - <i>con sord</i>		88 BPM	equal pressure and dynamics		48 BPM	unequal pressure and dynamics - <i>sul tasto</i>	

Violin II

unequal pressure and dynamics	drag the bow firmly across the bridge.	36 BPM	equal pressure and dynamics - <i>sul tasto</i>		drag the bow softly across the bridge.	silence	slide your fingers softly across the strings.
unequal pressure and dynamics		drag the bow firmly across the body.	equal pressure and dynamics	change bows	equal pressure and dynamics - <i>con sord</i>	pause	unequal pressure and dynamics
drag the bow softly across the bridge.	40 BPM	equal pressure and dynamics	44 BPM	drag the bow softly across a totally muted string.	60 BPM	equal pressure and dynamics	
change bows	unequal pressure and dynamics		unequal pressure and dynamics	unequal pressure and dynamics	slide your nails softly across the back	112 BPM	equal pressure and dynamics
equal pressure and dynamics	equal pressure and dynamics	96 BPM	unequal pressure and dynamics	pause	drag finger- tips firmly across the back	equal pressure and dynamics - <i>con sord</i>	
	88 BPM		92 BPM	equal pressure and dynamics	slide your fingers firmly across the strings.	116 BPM	
unequal pressure and dynamics	52 BPM	104 BPM		76 BPM		change instruments	unequal pressure and dynamics - <i>sul tasto</i>
pause	unequal pressure and dynamics	change instruments	equal pressure and dynamics - <i>con sord</i>		unequal pressure and dynamics - <i>sul tasto</i>		unequal pressure and dynamics - <i>con sord</i>

change bows	drag the bow softly across the bridge.	knit	72 BPM	knit	change instruments	change instruments	silence
drag the bow softly across a totally muted string.	cast on		purl		cast on	slide your nails softly across the back	cast on
88 BPM	knit	76 BPM		56 BPM	knit	52 BPM	slide your fingers softly across the strings.
pause	silence		36 BPM	pause		96 BPM	purl
garter stitch	drag the bow firmly across the bridge.		moss stitch	drag the bow firmly across the body.	knit	slide your fingers firmly across the strings.	weave in ends, display the knitting
	moss stitch	92 BPM	change instruments	48 BPM		68 BPM	change instruments
knit	slide your nails softly across the back	cast on		moss stitch	116 BPM	garter stitch	
change instruments	purl	44 BPM		104 BPM	change bows	cast on	96 BPM

silence. hold your primary instrument	get into a performance position. slide your fin- gers across the strings, without touching. place your bow above the strings, without touching. meditate. breathe.	drag the bow softly across the bridge.	drag the bow firmly across the bridge.	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics - <i>con sord</i>	
slide your nails softly across the back	slide your fingers softly across the strings.	drag the bow softly across a totally muted string.	drag the bow firmly across the body.	unequal pressure and dynamics <i>8va</i> -----]	equal pressure and dynamics	64 BPM	pause
drag finger- tips firmly across the back	slide your fingers firmly over the strings	unequal pressure and dynamics	equal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	48 BPM	
84 BPM	unequal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics <i>con sord</i>	40 BPM	120 BPM
	equal pressure and dynamics <i>con sord</i>	96 BPM	equal pressure and dynamics <i>8va</i> -----]	52 BPM	equal pressure and dynamics	76 BPM	
equal pressure and dynamics		unequal pressure and dynamics	44 BPM		112 BPM		unequal pressure and dynamics
80 BPM	equal pressure and dynamics		unequal pressure and dynamics <i>sul tasto</i>	100 BPM		equal pressure and dynamics - <i>con sord</i>	pögn
unequal pressure and dynamics - <i>con sord</i>		pause	equal pressure and dynamics		36 BPM	unequal pressure and dynamics - <i>sul tasto</i>	

## Viola

pause	slide your nails softly across the back	equal pressure and dynamics	pögn	equal pressure and dynamics		140 BPM	equal pressure and dynamics - <i>con sord</i>
unequal pressure and dynamics - <i>sul tasto</i>		equal pressure and dynamics <i>con sord</i>	136 BPM	change bows	drag the bow softly across the bridge.	equal pressure and dynamics	silence
slide your fingers softly over the strings	unequal pressure and dynamics	84 BPM	equal pressure and dynamics	unequal pressure and dynamics - <i>sul tasto</i>		drag finger- tips firmly across the back	equal pressure and dynamics
change instruments		equal pressure and dynamics - <i>sul pont</i>	drag the bow firmly across the body.	120 BPM	unequal pressure and dynamics -- <i>con sord</i>	48 BPM	unequal pressure and dynamics <i>8va</i> -----]
96 BPM	unequal pressure and dynamics	40 BPM		drag the bow firmly across the bridge.		unequal pressure and dynamics	64 BPM
unequal pressure and dynamics			100 BPM	change instruments	slide your fingers firmly over the strings	76 BPM	
unequal pressure and dynamics	80 BPM	drag the bow softly across a totally muted string.	unequal pressure and dynamics	112 BPM	unequal pressure and dynamics		pause
equal pressure and dynamics		change bows	unequal pressure and dynamics <i>sul tasto</i>		equal pressure and dynamics <i>8va</i> -----]	152 BPM	equal pressure and dynamics

take a selfie. print it out. place it in a frame. display the photo.	slide your nails softly across the back		drag the bow firmly across eyelids.	drag the bow softly across the body.		80 BPM	
silence		change instruments	60 BPM	change bows	drag the bow softly across the eyelashes.		pause
slide your fingers softly over the strings	drag the bow softly across the body.	84 BPM	drag the bow softly across the eyelids.	drag the bow firmly across the body.		drag finger- tips firmly across the back	
change instruments	drag the bow softly across the lips.	drag the bow firmly across the lips.		120 BPM	drag the bow firmly across the body.	48 BPM	drag the bow softly across a totally closed eye.
96 BPM	drag the bow firmly across the body.	40 BPM	change bows	drag the bow firmly across the cheek.		change instruments	64 BPM
drag the bow softly across the cheek.			100 BPM	drag the bow softly across the lips.	slide your fingers firmly over the strings	76 BPM	
drag the bow firmly across the body.	68 BPM	drag the bow softly across a totally closed eye.	drag the bow firmly across the lips.	112 BPM	drag the bow softly across the eyelids.		drag the bow softly across the body.
change instruments		drag the bow softly across the cheek.	change bows		drag the bow firmly across a totally closed eye.	72 BPM	change bows



silence. hold your primary instrument	get into a performance position, slide your fin- gers across the strings, without touching, place your bow above the strings, without touching, meditate, breathe.	drag the bow softly across the bridge.	drag the bow firmly across the bridge.	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	
slide your nails softly across the back	slide your fingers softly across the strings.	drag the bow softly across the tailpiece	drag the bow firmly across the body.	unequal pressure and dynamics	equal pressure and dynamics	96 BPM	pása
drag finger- tips firmly across the back	slide your fingers firmly over the strings	unequal pressure and dynamics	equal pressure and dynamics	equal pressure and dynamics	unequal pressure and dynamics	64 BPM	
84 BPM	misjafn brýstingur og styrkleiki	equal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	unequal pressure and dynamics	40 BPM	76 BPM
	equal pressure and dynamics	48 BPM	equal pressure and dynamics	52 BPM	equal pressure and dynamics	36 BPM	
equal pressure and dynamics		unequal pressure and dynamics	72 BPM		80 BPM		unequal pressure and dynamics
pása	equal pressure and dynamics		unequal pressure and dynamics	100 BPM		equal pressure and dynamics	88 BPM
unequal pressure and dynamics		120 BPM	jafn brýstingur og styrkleiki		þögn	unequal pressure and dynamics	

Cello

change bows	drag the bow softly across the bridge.	unequal pressure and dynamics - <i>con sord</i>	76 BPM	unequal pressure and dynamics	equal pressure and dynamics	change instruments	silence
drag the bow softly across a totally muted string.	equal pressure and dynamics		equal pressure and dynamics		52 BPM	slide your nails softly across the back	equal pressure and dynamics
88 BPM		120 BPM	unequal pressure and dynamics	116 BPM	unequal pressure and dynamics - <i>sul tasto</i>	slide your fingers softly across the strings.	
pause	silence	unequal pressure and dynamics		pause		96 BPM	equal pressure and dynamics - <i>con sord</i>
unequal pressure and dynamics	drag the bow firmly across the bridge.		unequal pressure and dynamics	drag the bow firmly across the body.	equal pressure and dynamics	slide your fingers firmly across the strings.	pause
	jafn brýstingur og styrkleiki	92 BPM	unequal pressure and dynamics	112 BPM		68 BPM	unequal pressure and dynamics
equal pressure and dynamics		unequal pressure and dynamics		unequal pressure and dynamics	116 BPM	equal pressure and dynamics	
change instruments	drag finger- tips firmly across the back	52 BPM	equal pressure and dynamics - <i>sul tasto</i>	104 BPM	change bows	equal pressure and dynamics	96 BPM

36 BPM	transfer to beaker	change instruments	80°		smell	silence	transfer to beaker
transfer to pot		68 BPM	pause	change bows	transfer to pot	display/ serve the perfume	36 BPM
drag the bow softly across the body.	56°	drag the bow firmly across the body.	44 BPM	drag the bow softly across a totally muted string.	60°	drag the bow firmly across the body.	drag the bow softly across the body.
change bows	drag the bow softly across the body.		transfer to pot	change instruments	slide your nails softly across the back	112 BPM	transfer to beaker
drag the bow softly across a totally muted string.	change instruments	92 BPM		drag the bow firmly across the body.	52°		drag the bow softly across the tailpiece
transfer to bowl	88 BPM		40°	transfer to pot	drag the bow softly across a totally muted string.	72 BPM	
48°	season the music	transfer to beaker	change bows	76 BPM		change instruments	transfer to pot
pause	52 BPM	change instruments	drag the bow softly across the bridge.		drag the bow softly across the body.		64°