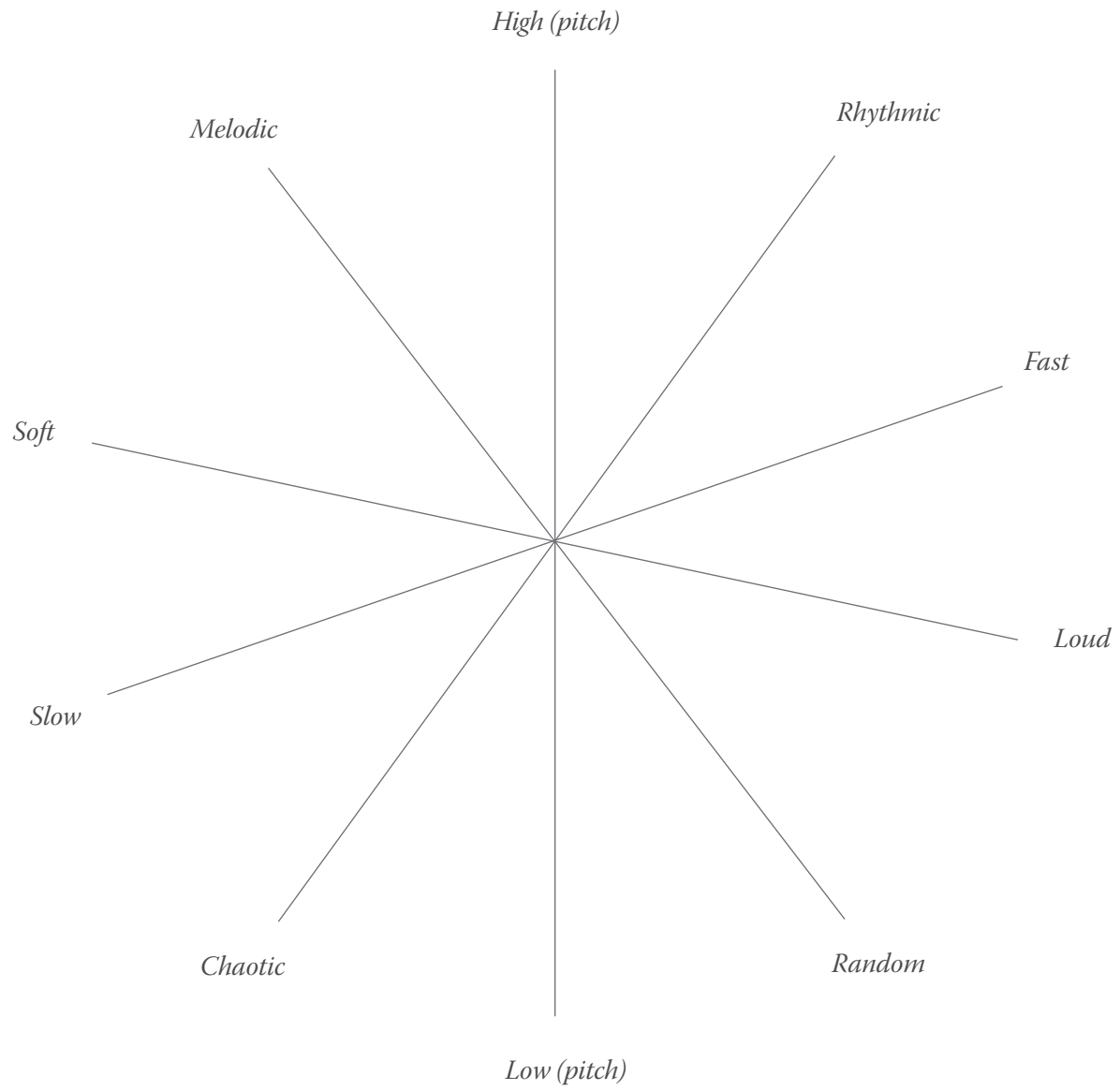


Here is a criteria for creating our instruments...



We can base our conducting protocol on these criteria.

An idea is to have the conducting protocol be a set of hand gestures. This is influenced from an already established protocol called “Sound Painting”, by Walter Thomas (see <http://soundpainting.com>). Our gestures would be simplified and tailored specifically to our instruments and orchestra.

Some example instructions:

- > ***Single musician loop a pattern of rhythmic high notes.***
- > ***Whole group play chaotic with random pitches... NOW!***
- > ***Nobody play except for this single musician.***
- > ***Two musicians play softly and melodiously together.***
- > ***Whole group slowly descend from highest to lowest note on your instruments.***

These instructions can all be expressed without words through simple intuitive gestures. For example, a single musician can be instructed by first pointing to them and acknowledging eye contact. Then the conductor holds her hands near her face and moves them around each other to indicate a high pitched loop. In all gestures, the height of the hands indicates pitch. When the conductor holds both her hands in an arc above her head, she is addressing the whole orchestra. The details of these gestures will be developed and described more clearly later.