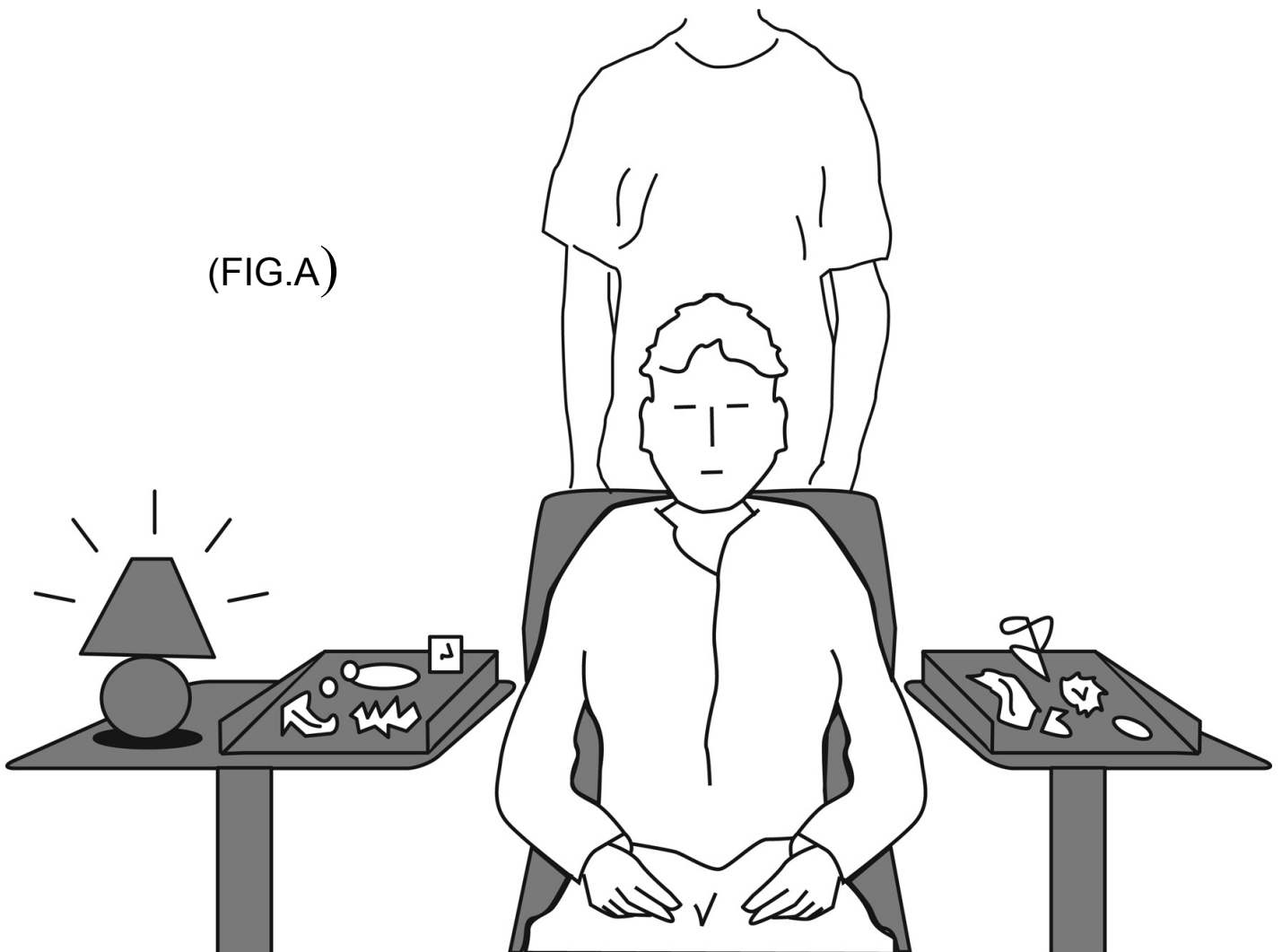


notice



MASSAGE ORGANISATION (FIG.A):

1. USE A QUIET AND SECLUDED PLACE WITH JUST SUFFICIENT LIGHT
2. MAKE THE MASSAGED PERSON TO SIT ON A COMFORTABLE CHAIR (A SOFA IS TOO LOW) , WHICH LET THE HEAD FREE
3. PUT ALL SMALL OBJECTS AROUND YOU, AND REACHABLE



SOME BASIC PRACTICAL RULES:

1. DURING THE MASSAGE, PLEASE DON'T TOUCH PHYSICALLY IN ANY CASE THE MASSAGED PERSON (IF THE HAIR TOO BULKY, ASK TO RELEASE THE EARS).
2. DON'T PASS THE HANDS IN FRONT OF THE FACE OF THE LISTENER (TAKE CARE INITIALLY ABOUT THE HANDS AND BREATH SMELLS)

SOME TECHNICAL INDICATIONS:

1. ATTENTION TO THE POWERFULL SOUND, TOO CLOSE TO THE LISTENER'S EAR. IT COULD BE TOO STRONG TO LISTEN THAN YOU THINK (SOME SOUND THAT YOU FEEL IN GENERAL QUITE QUIET COULD BE LOUDER, NEAR BY THE EAR)
2. ALWAYS TAKE PLACE OF THE LISTENER FOR THE CONFORT OF THE AUDITION.
3. TAKE YOUR TIME. THE MASSAGED PERSON WILL ALWAYS FIND THAT TIME PASSE SHORTER THAN YOU
4. TAKE THE SOUND MESSAGE AS A INTIMATE CONCERT

NOTICE OF STRUCTURE (FIG.B.C.D.):

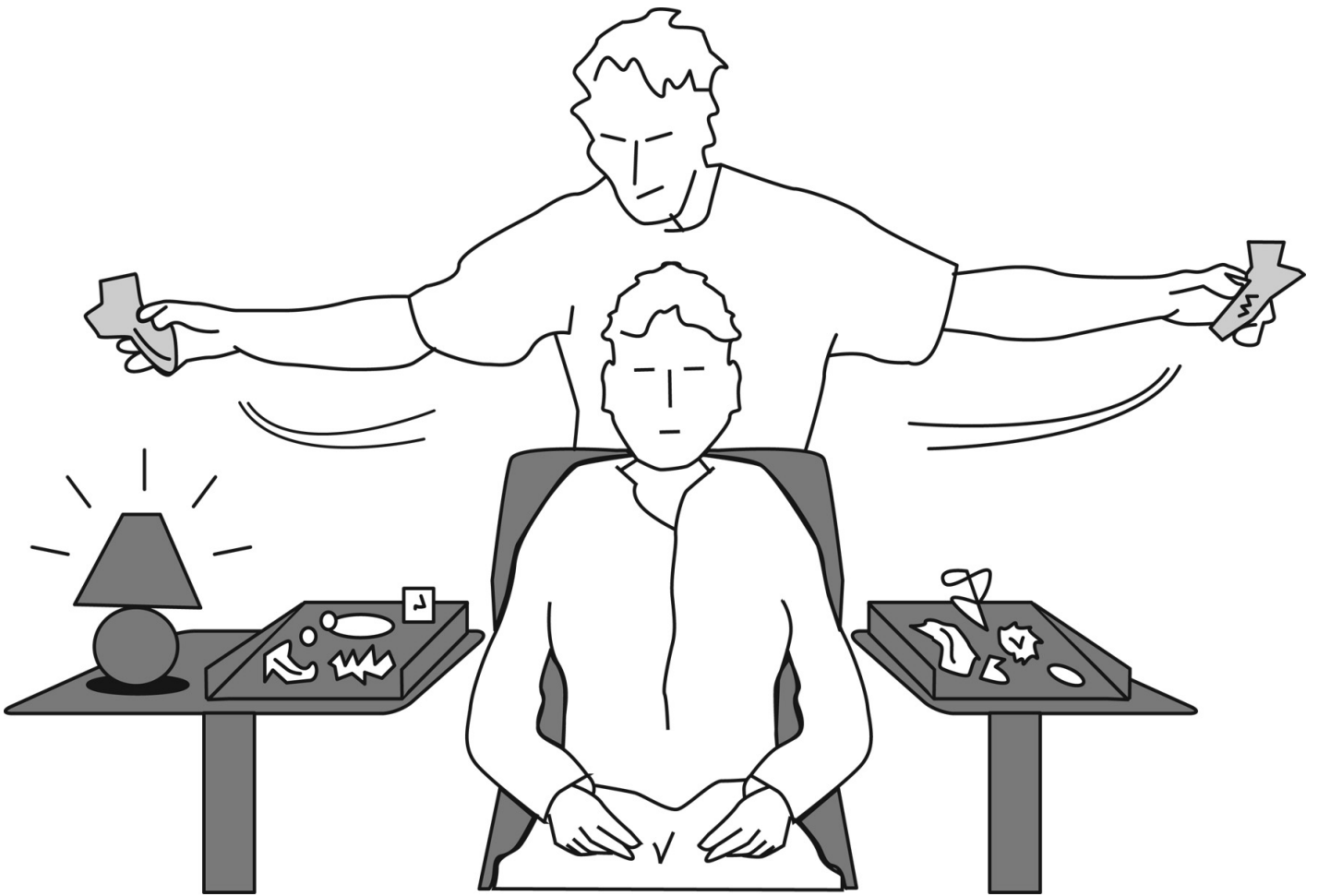
1. BEGIN SOFTLY WITH A STEREOPHONIC SOUND WHICH MAKE YOU AND THE LISTENER TO CONCENTRATE
2. THEN MOVE THE SOUND SOURCES:
 - DISTANCE
 - SYMMETRY/ASYMMETRY
 - STEREOPHONIE(HORIZONTALITY)
 - VERTICALITY (ABOVE SKULL)
3. IMPROVISE MUCH MORE FREELY ON THE LAST PART OF YOUR MESSAGE
4. POSSIBILITY FOR VIRTUOSES TO PLAY TWO DIFFERENT SOUNDS WITH EACH HAND (i.e.FLATTEN MATERIALS INSIDE THE PALM, MAKE FREE SPACE OF YOUR FINGERS FOR ANOTHER SIMULTANEOUS ACTION)



(FIG.B)



(FIG.C)



(FIG.D)

INSTRUMENTARIUM:

MATERIALS OF ALL ORIGINS ARE POSSIBLE, GET THEM DIRECTLY FROM YOUR DAILY ENVIRONMENT