Transcription of video clip 3:

AG: In some ways I sort of feel that I don’t want to change that at all. I don’t want to add to that because it’s so rich.
CD: So what are you going to do?
AG: And when you get so soft that for me is like the ultimate; when you go soft it’s just like magical, and, and I just sort of feel we’re going to just create too much disturbance and noise over it.
CD: So what do you do? It’s a melody.
AG: I’m not saying we shouldn’t.
CD: That’s very good. That’s a very good ear. You know that for me is like a respect of what you are hearing, a respect of the sound. But, so you know that would be a very interesting place to start from. So you get… For me, the thing that, if you were asking me, “OK, as a quartet, how do we go about this?” I would say: OK, [...] those melodies we were singing together with your voices, take that and put that on your own instrument. You know, we encountered harmonies as you were going [sings] you all kept, you started hearing these things. Let’s start from there. And feel the progression of this just one welcome song, yeah? feel the sounds of the welcome song…
EW: Yeah, I’ve got another idea as well.
CD: Well yes.
EW: My idea is that we could try this with the col legno. We could try a hocketing pattern in the quartet. We each take… you could do the bass line [sings] whatever it is and the tune over the top. We can sort of share it out between us, ’cause it’s cyclical. It would be quick for us to organize that wouldn’t it? We could try that?
CD: That’s a very good starting point.

Transcription of video clip 4:

AG: That’s another thing we haven’t discussed, is the phenomenal sound that, which also varies all the time.
CD: Yeah, yeah, yeah.
AG: I’m not quite sure how
JH: Prepared string instruments?
EW: Well, yeah, I’ve done some pieces where I’ve threaded a paper clip
CD: Or tin foil?
EW: Or tin foil through the strings.
CD: Yeah, yeah, yeah.
EW: To create something very similar
CD: Well doesn’t that change your sound? pitch?
JH: I suppose the thing is though whether, do we want to make our instruments sound like this or […]
AG: That’s what I was thinking about. I’m not saying…
CD: That’s a good question, what do we want?
EW: Or do we try both?
CD: Yeah, I like that.
EW: I think everything’s up for trying isn’t it?
[...]
EW: It’s really interesting isn’t it? Are we trying to blend or are we trying to separate? Or are we trying to…?
CD: Well, a bit of both. Because remember this is just our starting point. I want to come to what you have done as well, with that. That would be [the] very thing for you to think about.
JH: And then do we come to you with something from our tradition?

AG: Andrew Gillett
CD: Chartwell Dutiro
EW: Emma Welton
JH: Julie Hill