

**Behaviouristics Ltd.**

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**WE PLAY BODIES**

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**BEHAVIOURISTIC  
INSTRUMENTS**

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**USERS GUIDE**

# CONGRATULATIONS...

...on your purchase of Behaviouristic Instruments. A whole new world of sound and play is now open up to you! This instruction manual is designed to explain and demonstrate the optimum use of these wonderful instruments, however we encourage you to experiment and explore the possibilities of your new devices. We at Behaviouristics Ltd. are always keen to hear of new and innovative methods for using our inventions. We made them to be played with!

At Behaviouristics Ltd. we imagine another universe where the voice is not the only narrow means of direct communication or 'song', but where many of the body's functions and processes could be made to sing. Our devises are the first crude sketches of this Other Place.

We are not interested in harnessing technology to create ever more complex human beat boxes or one-man bands. Neither do we strive to passively illustrate the body's processes with sounds and music. We wish to transform people; physical, mental and emotional, into instruments that can be played by another individual, be it lover, mother or stranger.

We dream of an orchestra of people, each instrument paired with a musician who has carefully learnt to play them. We wonder which people will make the best instruments. Who will emerge as a shrill piccolo, a smooth bassoon, a crude drum, or a wailing cat? Will these qualities change with age, experience or gender? Who will make the best players? Will it be the manipulative or the most empathetic amongst us? What is the best technique to play a person? Tenderness, torture or titillation?

Our devices were developed through improvisation and experimentation with a group creative people, friends and family from a whole myriad of different disciplines; opera singers, actors and directors played with philosophers, writers and teachers. This group navigated us towards the most demonstrative devises; those which aesthetically communicated and technologically delivered a kind of abstract, emotional and musical language. They also lead us to develop another group of objects to be used by the musicians to prompt their instruments into certain emotional states, much like working theatrical props.

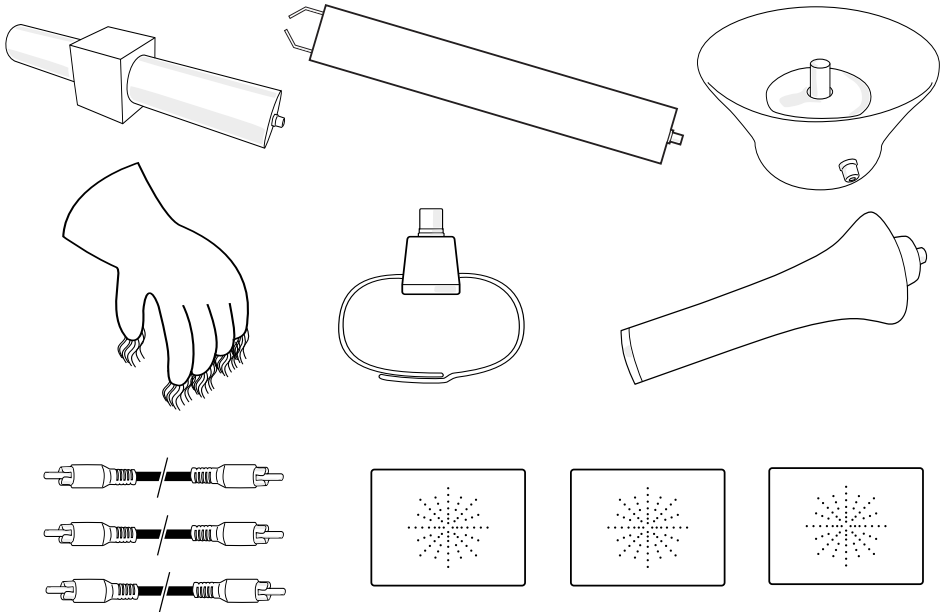
We have designed our behaviouristic instruments to be theatrical, to communicate their role as instruments and to openly admit their technological workings. Given the situation where one person plays another, in essence to manipulate their bodies, we have also designed them to nod at fantasy and fetish.

Our bodies are the instruments, the devises in this kit are merely the means by which we may hear and play them.

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# INCLUDED IN THIS KIT



1 Fearfull Grip, 1 Striking Tazer, 1 Seismic Horn, 1 Funny Fingers, 1 Dowsing Cuff, 1Dowsing Horn, 3 Speakers and 3 Connecting wires

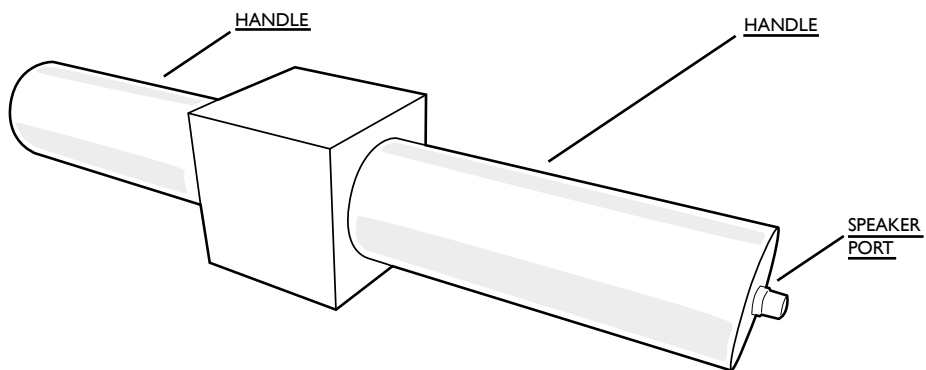
# DISCLAIMER

Ⓒ Behaviouristics Ltd. encourages experimentation with our devises, however this is done at the owner's own risk. Behaviouristics Ltd. does not accept responsibility for injury or damage caused by using any of its devices in ways other than those expressly laid out in the manual. Do not use Behaviouristic Instruments in the Shower.

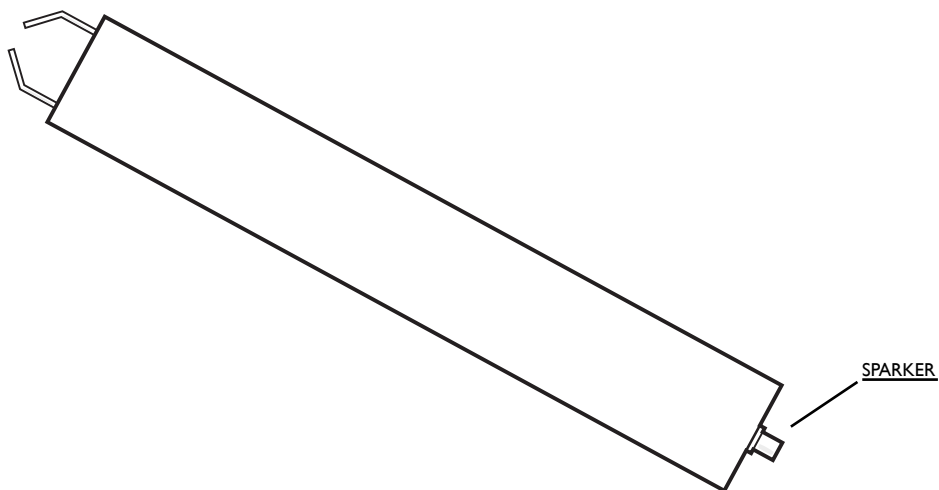
Ⓒ Behaviouristics Ltd. fördert das Experimentieren mit denen gelieferten Geräten. Dies geschieht jedoch immer in voller Verantwortung des Besitzers. Behaviouristics Ltd. trägt keine Haftung für Verletzungen oder Beschädigungen von involvierten Personen, welche durch die Benutzung der Geräte verursacht wurden. Benutzen Sie Behaviouristic instruments niemals in Bad oder Dusche.

# FEARFUL GRIP & STRIKING TASER

## FEARFUL GRIP

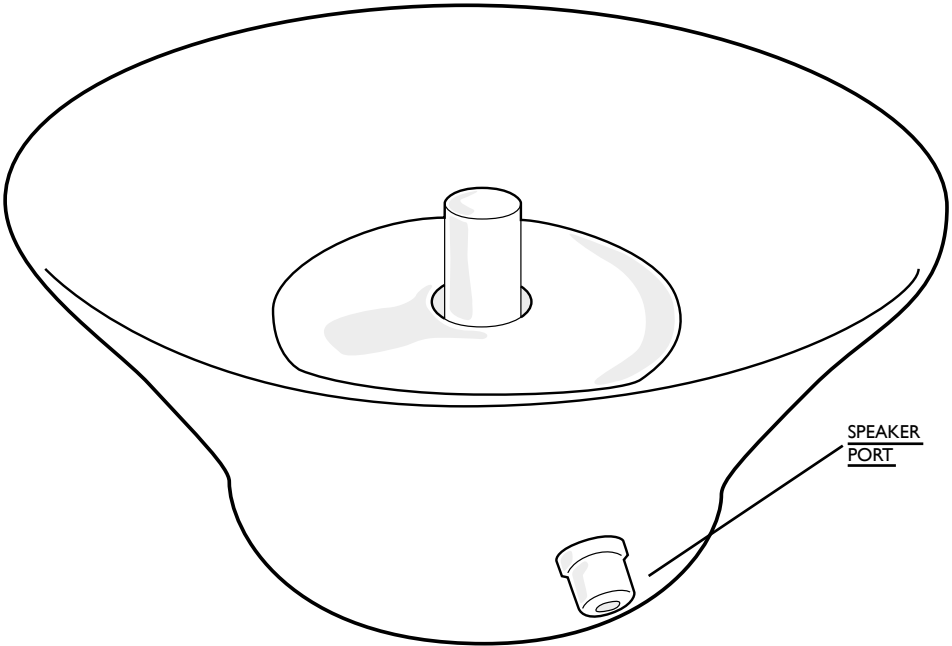


## STRIKING TASER

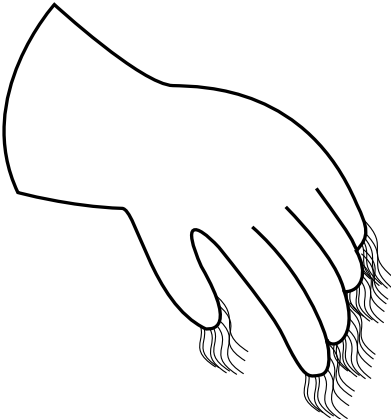


# SEISMIC HORN & FUNNY FINGERS

## SEISMIC HORN

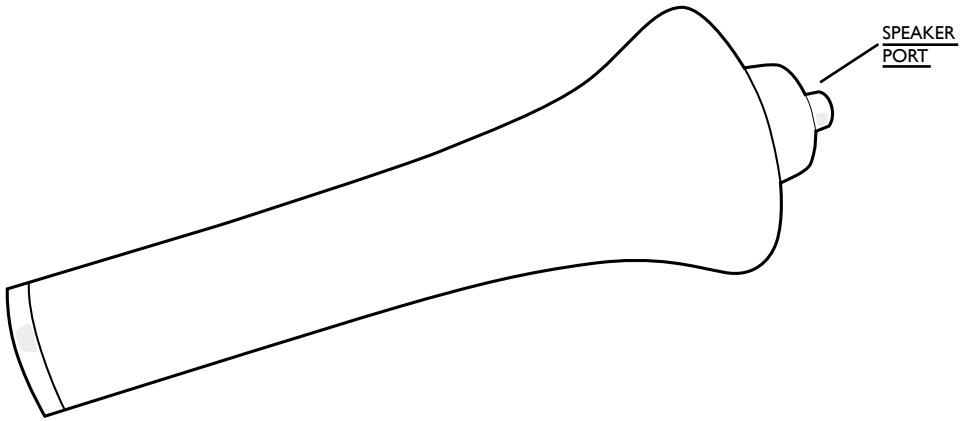


## FUNNY FINGERS

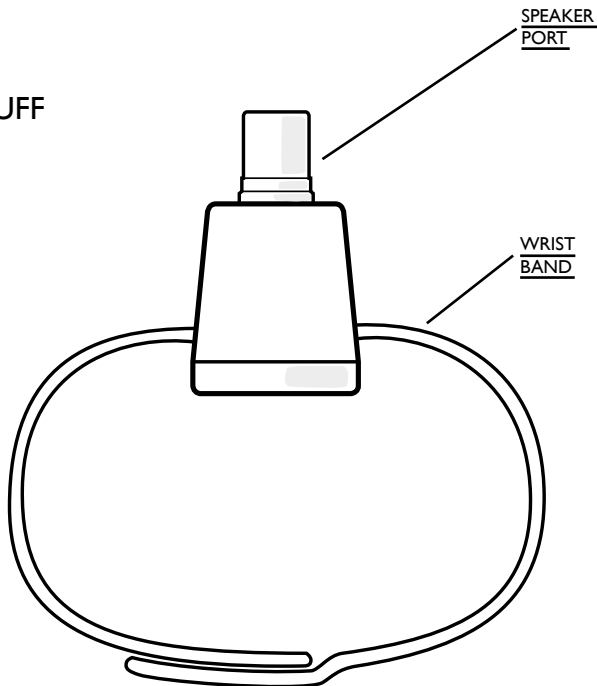


# DOWSING HORN & DOWSING CUFF

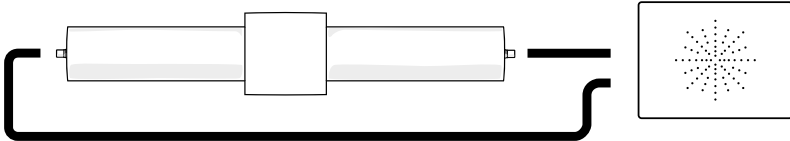
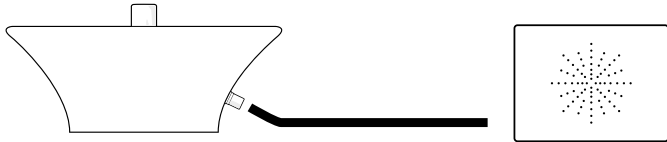
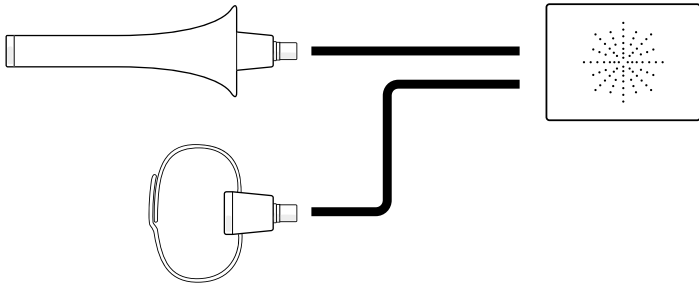
## DOWSING HORN



## DOWSING CUFF



# 3 SPEAKERS & 3 CONNECTING WIRES



# INSTRUCTIONS FOR USE

Ⓒ You will need at least two people to play a behaviouristic instrument. One person is the instrument whilst the other is the player. The instrument's body is the source of the sound, while the player is responsible for provoking the physical, mental and emotional changes that manipulate that sound into 'music'.

The behaviouristic instruments in this kit can, broadly speaking, be separated into two groups. These are the sensing devices and the provoking devices.

It is the sensing devices that translate and transmit the vibrations, signals and readings from our bodies into sounds. This is why it is the sensing devices that are connected to the speakers. The person who is being the instrument wears the sensing devices. The sensing devices are: FEARFUL GRIP, SEISMIC HORN and DOWSING CUFF.

Each sensing device is paired with a provoking device. These do not make sound themselves but assist the player in playing the instrument's body. The provoking devices are: STRIKING TASER, FUNNY FINGERS and DOWSING HORN.

(GER) Sie benötigen mindestens zwei Personen um die behavioristischen Instrumente zu spielen. Eine Person ist das Instrument, während die andere Person der Spieler ist. Der Körper des Instruments ist die Quelle des Klangs. Dieser wird vom Spieler physikalisch, mental und emotional beeinflusst um den Klang in 'Musik' zu verändern.

Die behavioristischen Instrumente in dieser Ausstattung können in die zwei Gruppen Messgeräte und Reizgeräte unterteilt werden. Die Messgeräte übersetzen und übermitteln Vibrationen, Signale und Zustände unserer Körper in Akustik. Aus diesem Grund werden sie mit den Lautsprechern verbunden. Die Person, welche das Instrument darstellt, trägt diese Geräte am Körper. In dieser Gruppe sind folgende Geräte enthalten: FEARFUL GRIP, SEISMIC HORN and DOWSING CUFF.

Jedes Messgerät ist mit einem Reizgerät gekoppelt. Sie allein produzieren keine Klänge, aber assistieren dem Musiker beim spielen des Körpers vom Instrument. In dieser Gruppe befinden sich: STRIKING TASER, FUNNY FINGERS und das DOWSING HORN

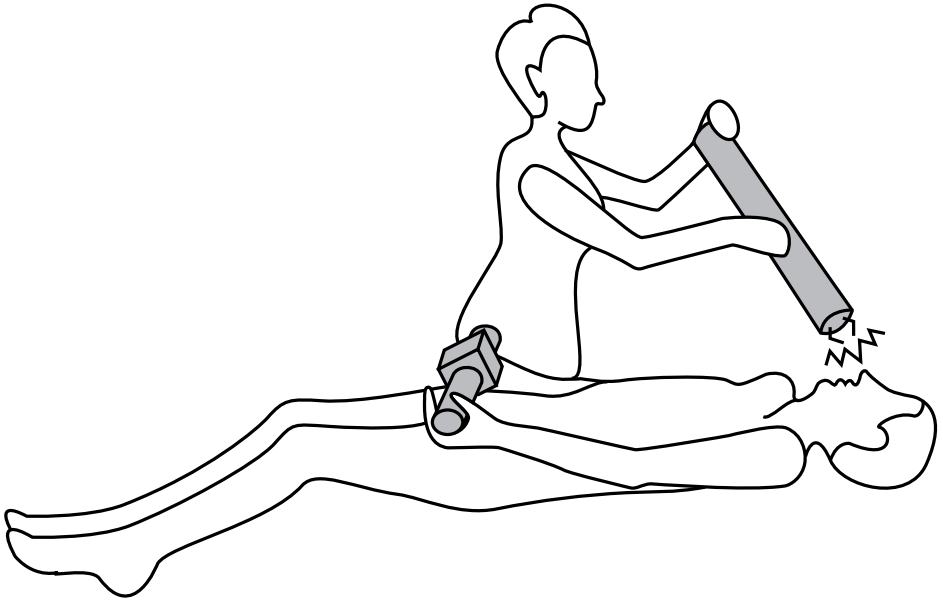
## HOW TO PLAY USING FEARFUL GRIP AND STRIKING TASER

(GB) The FEARFUL GRIP is connected to one of the three speakers. It uses galvanic skin response to detect fear. The more anxious or frightened the person who is the instrument is the louder, faster and higher pitched the sound will be.

The STRIKING TASER produces sparks when the button at its top is pressed. If allowed to touch the skin it delivers a mild electric shock. It is designed to be intimidating and is most effective when used as a threatening device. The person being the instrument holds the FEARFUL GRIP with both hands whilst the player threatens the instrument with the STRIKING TASER.

(GER) Der FEARFUL GRIP ist verbunden mit einem der drei Lautsprecher. Er nutzt Galvanische-Haut-Reaktion um Angst zu erfassen. Umso ängstlicher die Person welche das Instrument ist, umso lauter, schneller und höher wird der Klang.

Der STRIKING TASER produziert Blitze wenn der Knopf am oberen Ende gedrückt wird. Wenn der TASER die Haut berührt wird ein milder elektrischer Schock beim Instrument ausgelöst. Gestalt um einzuschüchtern ist es am effektivsten, wenn es als 'Schreckmittel' eingesetzt wird. Das Instrument hält den FEARFUL GRIP fest in beiden Händen während ihn der Spieler mit dem STRIKING TASE in Schrecken versetzt..



## WHAT TO EXPECT

Ⓒ The FEARFUL GRIP has been calibrated to sound like the strings of an orchestra. There will be no sound until the person playing the instrument holds it with both hands. The sound will only begin to change when the player provokes fear or anxiety in the instrument.

Ⓒ Der FEARFUL GRIP wurde zu Streicherklängen eines Orchesters kalibriert. Es wird kein Klang ertönen bis das Instrument mit jeweils einer Hand das Gerät an den Griffen in den Händen hält. Der Klang wird sich nur ändern, wenn der Spieler das Instrument provoziert oder es in Angstzustände versetzt.

## HOW TO PLAY USING SEISMIC HORN AND FUNNY FINGERS

Ⓒ<sup>GB</sup> The SEISMIC HORN is connected to one of the three speakers. It contains an accelerometer that is attuned to vibrations on the surface of the skin. It is worn around the waist of the person being the instrument. The greater the vibrations of the gut and diaphragm the more frequent and louder the sounds will be. The greatest vibrations are caused by laughter.

The player wears the FUNNY FINGERS to tickle the instrument. The most effective areas are the neck, under the arms and rib cage.

The SEISMIC HORN is most effective when the person being the instrument is lying down.

Ⓒ<sup>GER</sup> Das SEISMIC HORN ist mit einem der drei Lautsprecher verbunden. Es beinhaltet einen Beschleunigungssensor zur Vibrationsmessung der Haut. Getragen um die Taille des Instruments erfasst es Auf- und Abbewegungen der Bauchdecke. Je größer die Vibration ist um so hochfrequenter und lauter der resultierende Klang. Die größten Effekte werden beim Lachen des Instruments erzielt.

Der Spieler trägt die FUNNY FINGERS um das Instrument zu kitzeln. Die effektivsten Körperzonen des Instruments sind der Hals, unter den Armen und der Brustkorb.

Das SEISMIC HORN hat den größten Effekt wenn die Person, welche das Instrument darstellt, auf dem Rücken liegt.



Ⓒ The SEISMIC HORN has been calibrated to produce short sharp bursts of sound much like a trumpet. For best results the belt should be worn tight around the waist of the instrument.

Ⓒ Das SEISMIC HORN wurde kalibriert um kurze und spitze akustische Schläge zu produzieren. Ähnlich einer Trompete. Für qualitative Resultate sollte der Gürtel vom Instrument fest um die Hüfte getragen werden.

## HOW TO PLAY USING DOWSING HORN AND DOWSING CUFF

Ⓒ The DOWSING CUFF and DOWSING HORN work together to respond to the conductivity between two areas of the person being the instrument's body. The greater the conductivity the louder and more frequent the sound. The DOWSING CUFF is worn tightly around the wrist of the person being the instrument. It remains stationary.

The DOWSING HORN is connected to the speakers and is held by the player. The player keeps the flat end of the DOWSING HORN in direct contact with the instrument's skin. A sound will be produced when an area of great conductivity is reached.

Different people will have different base levels of conductivity, just as different parts of the body will also produce different readings. However, the greatest factor that affects the conductivity is moisture on the skin. Under the arms and behind the ears are good areas to try. It is necessary for the person being the instrument to have parts of their skin exposed. Gentlemen can be played without their shirt, whereas ladies may prefer to wear a camisole.

Ⓒ Der DOWSING CUFF und das DOWSING HORN fungieren als Einheit um auf die Leitfähigkeit zwischen zwei unterschiedlichen Körperzonen des Instruments zu reagieren: Je größer die Leitfähigkeit, umso lauter und hochfrequenter der Klang.

Der DOWSING CUFF wird eng um das Handgelenk von der Person welche das Instrument ist getragen. Es bleibt dort fixiert. Beide Geräte sind mit einem der drei Lautsprecher verbunden. Das DOWSING HORN wird vom Spieler in der Hand gehalten. Mit dem flachen Ende des Horns wird der Kontakt zu Haut des Instruments hergestellt. Klang wird produziert, wenn ein Bereich mit hoher Leitfähigkeit berührt wird.

Unterschiedliche Personen werden unterschiedliche Ausgangspegel von Leitfähigkeit besitzen. Ebenso verhält es sich mit unterschiedlichen Körperzonen. Der größte Effekt besitzt sich auf der Haut befindender Schweiß. Empfohlene Bereiche sind unter den Armen und hinter den Ohren. Freiliegende und von Kleidung befreite Stellen des Instrumentkörpers sind dabei notwendig. Herren können dafür ihr Hemd entfernen, wogegen Frauen das Tragen von kurzen Jacken empfohlen wird.



## WHAT TO EXPECT

Ⓒ The DOWSING CUFF and DOWSING HORN are calibrated to produce a tinkling crackling sound. The volume and frequency of the sound will vary greatly between different people being the instrument. If an instrument has exceptionally little moisture on their skin it is advised that they jog on the spot for 5 minutes before being played.

Ⓒ Der DOWSING CUFF und das DOWSING HORN sind kalibriert um metallenen, knackenden Klang zu produzieren. Lautstärke und Frequenz des Klanges variieren zwischen unterschiedlichen Personen, welche das Instrument bilden. Wenn ein Instrument ungewöhnlich schwache Schweißproduktion vorzeigt, wird sportliche Aktivität 5 Minuten vor dem Spielen empfohlen.

Ⓒ Different people will respond differently to different stimuli. As a player you may need to experiment with different methods or tactics of inducing laughter or fear before finding the right one for your instrument.

You might also want to think about the environment in which you play your instrument. Relaxing or stressful, contained or exposed, warm or cool?

Playing behaviouristic instruments is more of an expressive than a precise art. A composition of behaviouristic instruments will sound different every time it is played. Just as our emotions and physicality change month-by-month, day-by-day, hour-by-hour, so too will the sounds of your behaviouristic instruments. At Behaviouristics Ltd. we believe this is something to be embraced rather than fought against.

Ⓓ Von Person zu Person wird es unterschiedliche Reaktionen zu den unterschiedlichen Stimulationen geben. Als Spieler werden Sie Zeit benötigen um experimentell mit unterschiedlichen Methoden oder Taktiken Lachen oder Angst zu generieren, bevor sie den oder die Richtige(n) als Instrument finden. Ebenfalls sollten Sie sich Gedanken um die Umgebung machen in welcher Sie mit

Ihrem Instrument spielen. Entspannt oder anstrengend, zurückhaltend oder ausgesetzt, warm oder kalt?

Das Spielen der behaviouristic instruments ist mehr eine ausdrucksstarke als eine präzise Kunst. Eine Komposition mit den behaviouristic instruments wird bei jeder Aufführung anders klingen. Genau wie unsere Emotionen und unser physikalischer Zustand Monat für Monat, Tag für Tag und Stunde für Stunde tut, werden es die Klänge Ihrer behaviouristic instruments. Bei Behaviouristics Ltd. glauben wir das dies begrüßt und nicht vermieden werden sollte.

# ALSO FROM Behaviouristics Ltd.

## **Cook Book & Odor Probe**

Treat the instrument with exciting dishes in order to stimulate the output of special gases from a number of orifices.

## **Shock Goggles & Pulse Pickup**

Excite the instrument with the DVD-compatible Shock Goggles. The Kit is shipped with a list of the most thrilling splatter movies of all times.

## **Empathizer 2000 & Tear Counter**

Cover the instruments in tears by using the Empathizer 2000 gun to make the instrument feel deep emotions for the player.

## **Aphrodisiac Drops & Arousal Stockings**

Test the electrical conductivity of the instruments genitals with the Arousal Stockings. Note: Works best on young women.

## **Embarrassment Diapers & Thermo Cheeks**

Dress the instrument with the Embarrassment Diapers in order to pickup its blushing with the Thermo Cheeks.

## **Hormone Synthesis Kit**

This exciting new development from our labs allows you to mix different control substances in order to create unseen reactions from your instruments.

Note: It is strongly recommended to book a weekend workshop before starting your first experiments.

## **Clown Kit**

If you like playing the Funny Fingers on your instrument you should try the whole Clown Kit which they are part of. The kit includes a Clown Nose, Makeup Powder, a wig and a really funny costume.

## **Weekend workshops**

Learn from professional players and their favorite instruments. A unforgettable experience for all participants is guaranteed. Beverages and food included.

## **“We Play Bodies”**

Festival takes place every June in London

Visit [www.behaviouristics.com/shop](http://www.behaviouristics.com/shop) to find out more about our offers.

**Behaviouristics Ltd.**