

Rodrigo Constanzo - Everything. Everything at once. Once. 1(a) - 27/10/2013 - https://vimeo.com/77930437						
Time	Duration	Stream	ID	Comments		
00:02	2s	Interface	3	Rhythm not responding like I would like. Adjust.		
00:04	2s	Interface	3	Rhythm density to liking, prepare to play percussion.		
00:06	2s	Material	1	Reset mind.		
00:09	3s	Material	1	Conceive beginning gesture. (fade out amp, bringing back in with cymbal roll)		
00:14	5s	Material	1	Behavior/Modality mind kicks in.		
00:17	3s	Material	1	Pattern too regular. Interrupt physical routine(s) (adjust wet/dry (cymbal/head) ratio) (add rhythmic/gestural features).		
00:25	8s	Formal	2	Roll on snare as a physical echo of 'beginning' gesture.		
00:26	1s	Formal	2	Shift thinking towards formal level (build towards a 'gesture').		
00:30	4s	Formal	2	Decide to echo original gesture in reverse (cymbal roll + fade out amp).		
00:32	2s	Interface	3	Electronic behavior is different than from the start. / Engage in housekeeping while considering next move.		
00:33	1s	Formal	2	Decide on opening gesture again.		
00:34	1s	Formal	2	Decide on interrupting gesture to give a false return (do not fade in amp).		
00:35	1s	Material	1	Unsure where to go materially after formal decision overrode behavioural pattern.		
00:36	1s	Material	1	Decide to explore simply playing cymbal.		
00:38	2s	Formal	2	Contrast too great (and uninteresting) abandon cymbal material. / Decide to use as continuation of interrupted gesture to return to previous material.		
00:39	1s	Material	1	Pattern to similar to before, begin trajectory of decreasing speed/density.		
00:41	2s	Material	1	Physical autopilot producing patterns that are too regular (interrupt patterns/sticking/surfaces).		
00:48	7s	Material	1	Realize the trajectory has quantized rhythm. Decide to engage with quantized language and generate pseudo tribal patterns.		
00:56	8s	Formal	2	Formal brain kicks in and decides for a change.		
00:57	1s	Formal	2	Build towards ending of the behavioural phrase.		
00:58	1s	Interface	3	Decide to switch playing implements/modality (switching to whisks).		
00:58	0s	Formal	2	Decide on a 'soft' transition where LH continues the trajectory of previous material with amplifier volume still up.		
01:01	3s	Interface	3	Housekeeping. put stick down and pick up whisk slowly.		
01:04	3s	Interface	3	Notice the pattern for whisk is changing as a result of picking it up - keeping very still.		
01:04	0s	Interface	3	Decide to use cymbal as first playing surface (for maximum electronic engagement).		
01:05	1s	Formal	2	Formal brain decides to explore whisk behaviour as a pivot point in material.		
01:06	1s	Formal	2	Decide to begin with single sharp gesture and then assess electronic behaviour.		
01:07	1s	Interface	3	The whisk angle used did not provide enough - adjust angle and produce shorter single strike.		
01:09	2s	Interface	3	Use this moment to grab second whisks while assessing electronic behaviour.		
01:11	2s	Material	1	Decide to recall cymbal roll gesture with both whisks - no electronic change yet.		
01:13	2s	Material	1	Some rubbing/strikes with whisks on cymbal to engage electronic layer.		
01:14	1s	Material	1	Satisfied with electronic sounds, and material brain kicks in to regular/rhythmic behaviour from earlier.		
01:16	2s	Formal	2	Formal brain interrupts process - listen to material before proceeding.		
01:17	1s	Interaction	4	Decide to return to regular/rhythmic behaviour with a quieter dynamic (allowing for more electronics) and with more cymbal contact (to enhance whisk sounds).		
01:21	4s	Material	1	Single cymbal strike reminds me of slow cymbal phrase from earlier.		
01:21	0s	Formal	2	Echo single cymbal strikes from earlier (physical pattern/memory?).		
01:24	3s	Formal	2	Pattern too stable, begin trajectory of increasing density and irregularity.		
01:29	5s	Material	1	Material brain produces drum roll gesture while creates a change in electronics.		
01:29	0s	Formal	2	Formal brain stops and listens.		
01:33	4s	Interface	3	Decide to 'poke' electronic behavior.		
01:36	3s	Interaction	4	Quiet (acoustic) cymbal gesture, with wrist rotation to prompt electronic change.		
01:37	1s	Interface	3	Formal/modality brain decides to switch electronic device manipulation.		
01:38	1s	Material	1	Begin playing cymbal and adjusting parameters on fourses - searching for new modality.		
01:40	2s	Material	1	Nothing formally interesting happens - notice a change in electronic attack timbre (shorter/tighter).		
01:44	4s	Formal	2	Decide to revisit rhythmic material.		
01:45	1s	Formal	2	Formal brain interrupts process.		
01:46	1s	Interface	3	Electronic material sounds volatile (recognized material type from fourses, known to be sensitive to change).		
01:47	1s	Interface	3	Engage with the spesal cuck tweaking.		
01:55	8s	Formal	2	Formal brain calls for a change. abandon spesal cuck to go back to surface playing.		
01:56	1s	Formal	2	Electronic material changes drastically - formal brain decides to wait and listen.		
02:00	4s	Interface	3	Decide to try prompting electronic changes.		
02:03	3s	Interface	3	Listen to changes in electronics.		
02:04	1s	Interface	3	Decide to engage with electronic manipulation.		
02:07	3s	Formal	2	Realize electronics have died away - formal decision to return to 'busy' material.		
02:07	0s	Interaction	4	Decide to engage in quiet (acoustically) version of material contrasted with louder electronics, with lots of cymbal hits to actuate electronics.		
02:16	9s	Formal	2	Roll gesture returns (out of physical habit) - realize pivot point in material and switch to dryer/faster acoustic playing.		
02:32	16s	Formal	2	Decide to use cymbal roll gesture again (with removal of amp volume).		
02:33	1s	Interface	3	Intended on playing but listening to electronics was more important.		
02:34	1s	Formal	2	Decide to engage with electronic manipulation again.		
02:44	10s	Interface	3	Recognize squealing electronic texture from before - decide to engage with it acoustically.		
02:46	2s	Formal	2	Decide on opening gesture as a re-entry into acoustic playing.		
02:47	1s	Interaction	4	Realize electronics are playing blippy rhythm, decide to engage in interplay with it (with no cymbal).		
02:56	9s	Interface	3	Get loud electronic gesture from a whisk turn - decide to engage with that playing/soundworld.		
03:00	4s	Interface	3	Decide on playing whisks with fingers for more electronic control.		
03:04	4s	Interface	3	Shift back to half and half grip to still be able to play acoustically.		
03:08	4s	Formal	2	Electronic mode engages into higher pitched squeal - formal brain decides to use as a material change.		
03:11	3s	Formal	2	Formal brain calls for an ending. / Decide on cymbal roll with an immediate removal of fourses battery.		
03:16	5s	Formal	2	Battery removal did not work - formal brain still wants ending.		
03:16	0s	Interface	3	Strike battery again to remove it.		

Activity Summary

Streams	Instances
Material	16
Formal	27
Interface	22
Interaction	4

Stream Means

Streams	Mean
Material	6s 267ms
Formal	6s 577ms
Interface	9s 238ms
Interaction	30s 0ms

Stream Standard Deviation

Streams	STD
Material	6s 397ms
Formal	6s 14ms
Interface	9s 586ms
Interaction	10s 536ms

Material

Time	Duration
00:06	
00:09	3s
00:14	5s
00:17	3s
00:35	18s
00:36	1s
00:39	3s
00:41	2s
00:48	7s
01:11	23s
01:13	2s
01:14	1s
01:21	7s
01:29	8s
01:38	9s
01:40	2s

Formal

Time	Duration
00:25	
00:26	1s
00:30	4s
00:33	3s
00:34	1s
00:38	4s
00:56	18s
00:57	1s
00:58	1s
01:05	7s
01:06	1s
01:16	10s
01:21	5s
01:24	3s
01:29	5s
01:44	15s
01:45	1s
01:55	10s
01:56	1s
02:07	11s
02:16	9s
02:32	16s
02:34	2s
02:46	12s
03:08	22s
03:11	3s
03:16	5s

Interface

Time	Duration
00:02	
00:04	2s
00:32	28s
00:58	26s
01:01	3s
01:04	3s
01:04	0s
01:07	3s
01:09	2s
01:33	24s
01:37	4s
01:46	9s
01:47	1s
02:00	13s
02:03	3s
02:04	1s
02:33	29s
02:44	11s
02:56	12s
03:00	4s
03:04	4s
03:16	12s

Interaction

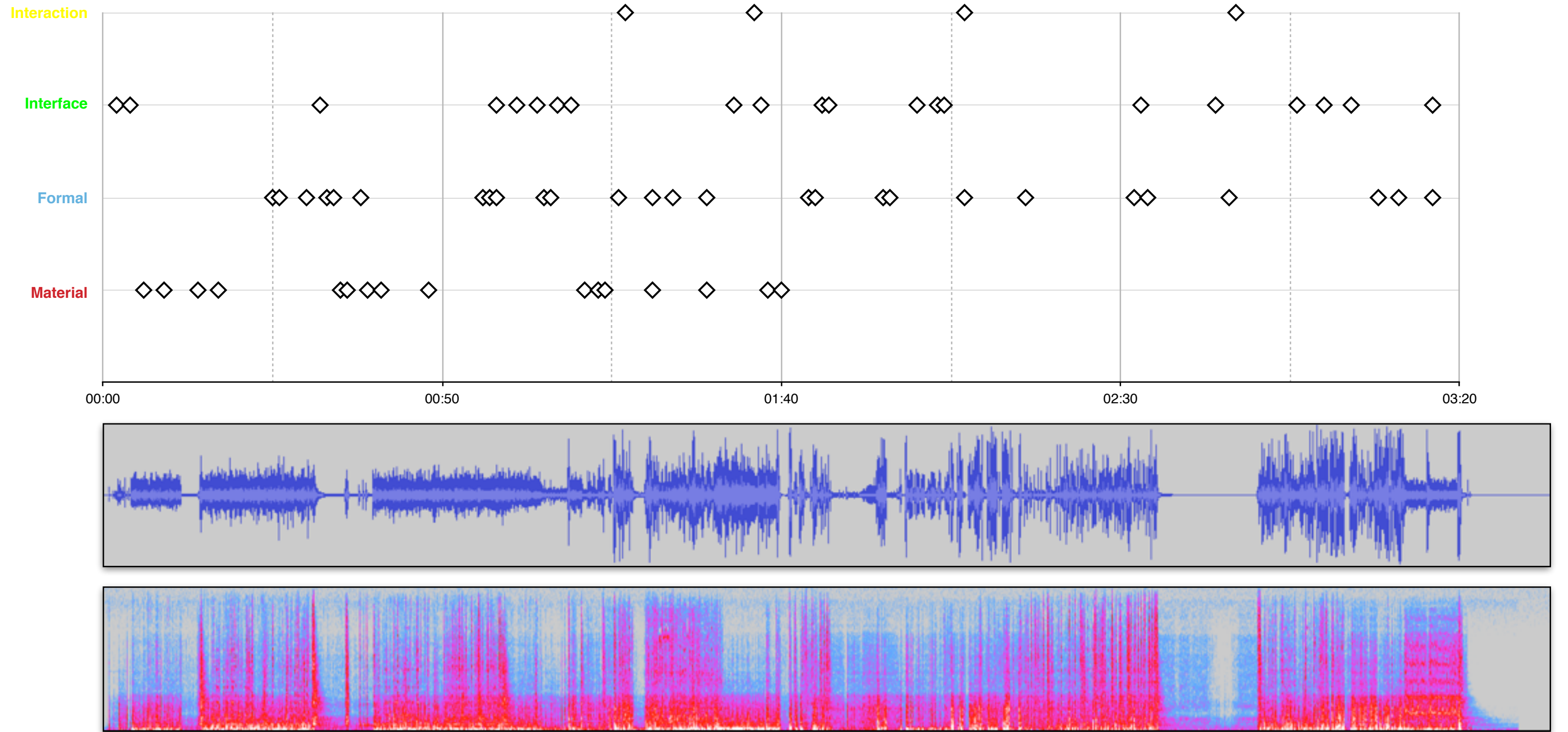
Time	Duration
01:17	
01:36	19s
02:07	31s
02:47	40s

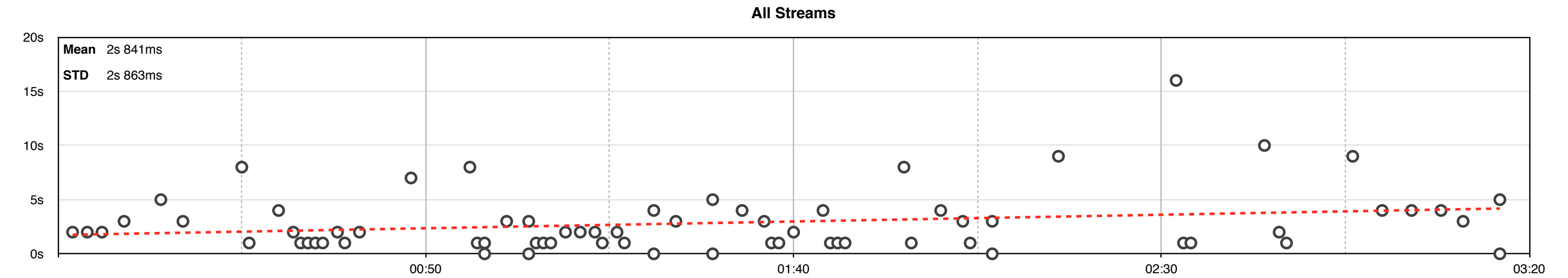
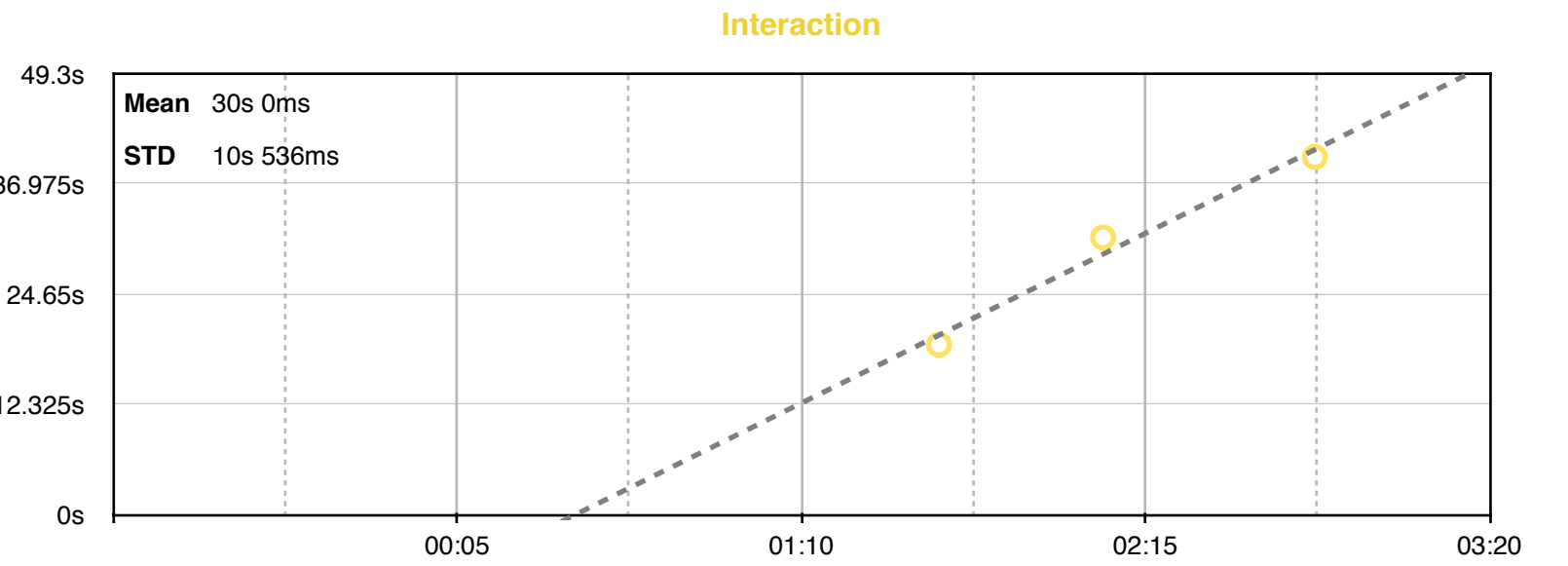
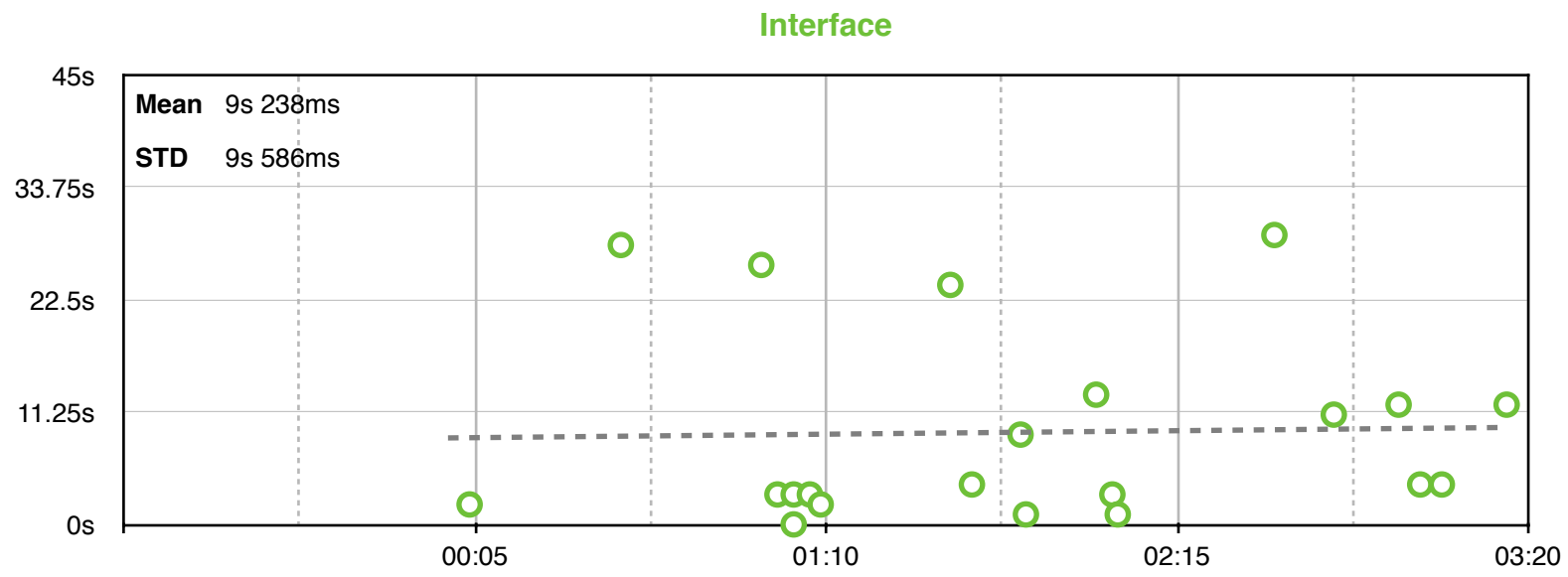
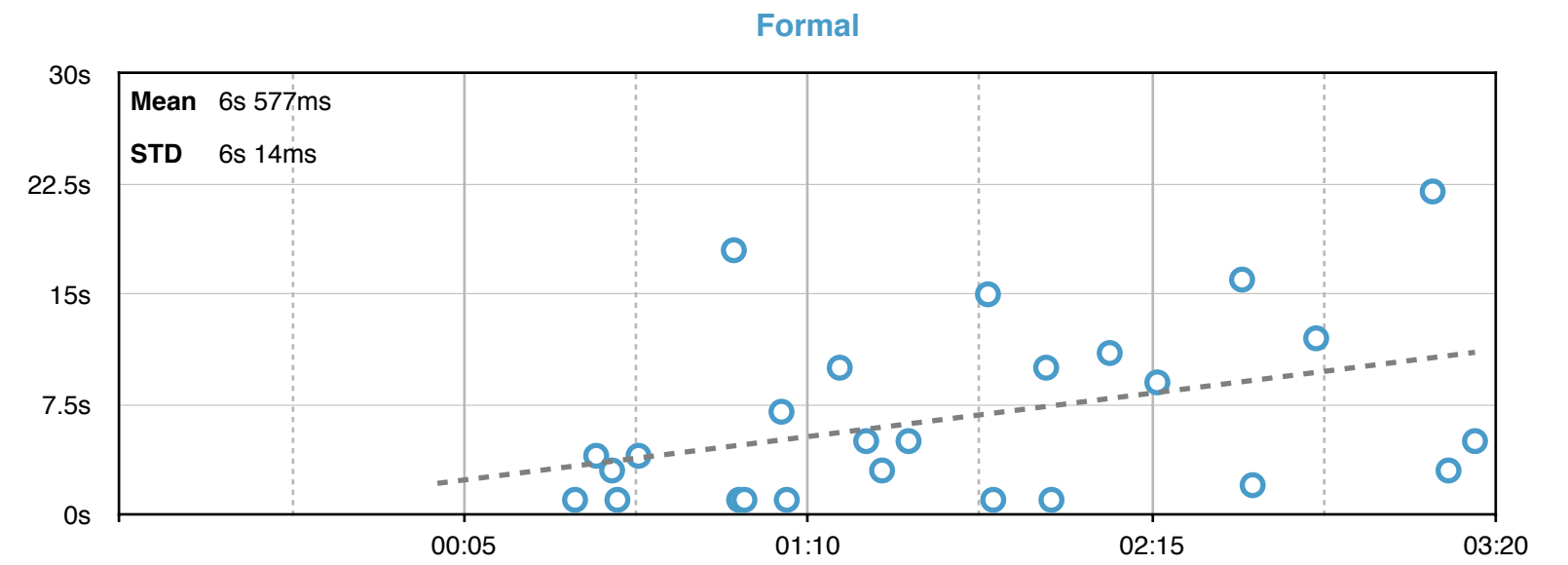
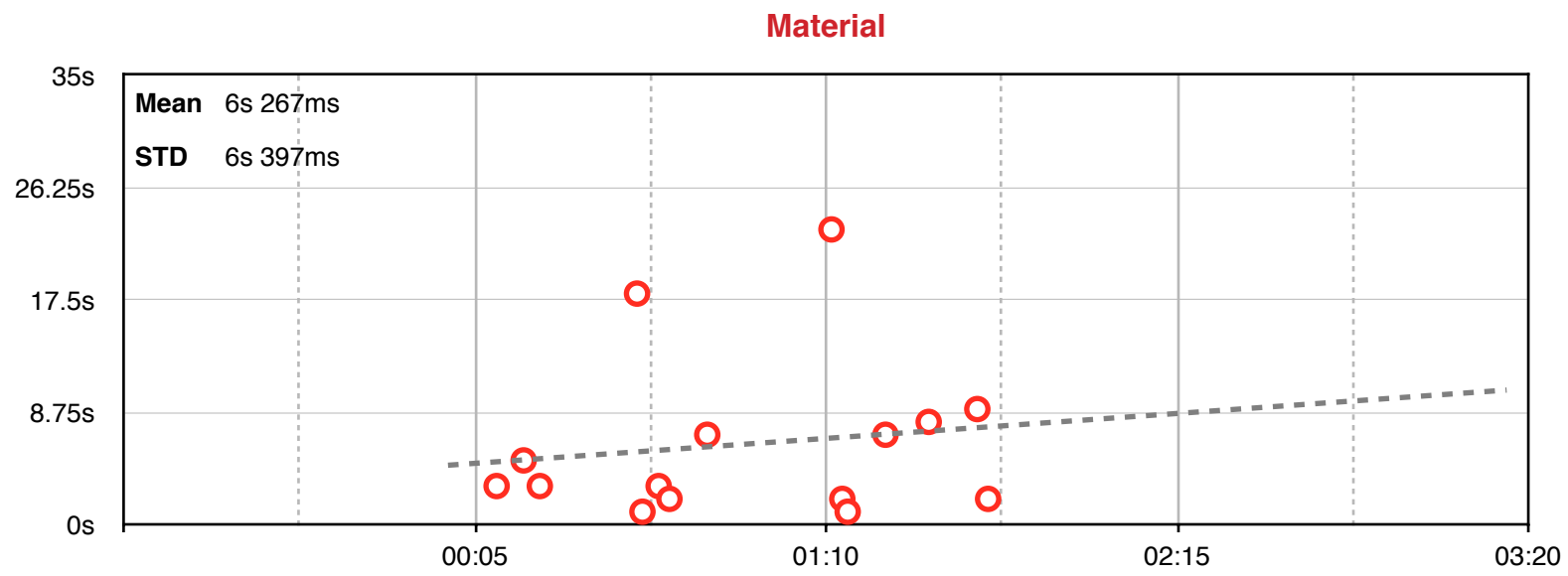
Table for Individual Streams

Time	Duration	Time	Duration	Time	Duration	Time	Duration
00:00		00:00		00:00		00:00	
00:06		00:25		00:02		01:17	
00:09	3s	00:26	1s	00:04	2s	01:36	19s
00:14	5s	00:30	4s	00:32	28s	02:07	31s
00:17	3s	00:33	3s	00:58	26s	02:47	40s
00:35	18s	00:34	1s	01:01	3s	03:16	
00:36	1s	00:38	4s	01:04	3s		
00:39	3s	00:56	18s	01:04	0s		
00:41	2s	00:57	1s	01:07	3s		
00:48	7s	00:58	1s	01:09	2s		
01:11	23s	01:05	7s	01:33	24s		
01:13	2s	01:06	1s	01:37	4s		
01:14	1s	01:06	1s	01:37	4s		
01:21	7s	01:16	10s	01:46	9s		
01:29	8s	01:21	5s	01:47	1s		
01:38	9s	01:24	3s	02:00	13s		
01:40	2s	01:29	5s	02:03	3s		
03:16		01:44	15s	02:04	1s		
		01:45	1s	02:33	29s		
		01:55	10s	02:44	11s		
		01:56	1s	02:56	12s		
		02:07	11s	03:00	4s		
		02:16	9s	03:04	4s		
		02:32	16s	03:16	12s		
		02:34	2s				
		02:46	12s				
		03:08	22s				
		03:11	3s				
		03:16	5s				

Definitions

Material	Decisions dealing with manipulations of local, sonic materials. This can come in the form of instrumental behaviours or general development, but is open to context and interpretation.
Formal	Decisions dealing with form and transitions.
Interface	Decisions dealing with instrument, ergonomics, technology, and performance modalities.
Interaction	Decisions dealing with how materials interact. This is primarily dealing with simultaneous materials (as opposed to Formal decisions), but is not exclusively so.





### Stream Co-Occurrence

	Material	Formal	Interface	Interaction
Material	9	7	0	0
Formal	3	11	10	3
Interface	3	8	9	1
Interaction	1	1	2	0