

Rodrigo Constanzo - Everything. Everything at once. Once. 1(c) - 27/10/2013 - https://vimeo.com/78896756					
Time	Duration	Stream	ID	Comments	
00:01	2s	Interface	3	Begin reaching for electronics and prepare hand.	
00:01	0s	Material	1	Clear mind	
00:02	1s	Material	1	Begin dense hand texture.	
00:04	2s	Material	1	Realize texture (of finger taps) is too uniform - begin adding different weight strikes.	
00:07	3s	Material	1	Decide on trying to increase overall speed of texture. Shift position to flat hands with maximum speed rolls.	
00:08	1s	Material	1	Switch back to different weight strikes to keep pattern busy but irregular.	
00:10	2s	Formal	2	Formal brain calls for a larger scale rhythm/form to textural pattern - decide to do finger flick/roll.	
00:11	1s	Material	1	Return to busy/erratic pattern while modulating between playing techniques/surfaces (tips vs flats).	
00:14	3s	Material	1	Begin slowing down pattern and create another flick gesture.	
00:16	2s	Material	1	Shift to more fingertip playing style for sharper attack (and greater speed?) with flick puncuations.	
00:19	3s	Formal	2	Decide to break pattern/rhythm by slowing down immediately after gesture.	
00:20	1s	Material	1	Return to normal speed and start introducing single hand roll (high speed) to increase general density.	
00:22	2s	Formal	2	Punctuate with flick gesture again (followed by brief slowing down, to give syntactical context).	
00:26	4s	Formal	2	Formal brain wants a change - begin trajectory of switching to friction playing method.	
00:27	1s	Material	1	Interrupt trajectory with normal playing and flick gesture.	
00:28	1s	Material	1	Decide to continue with normal pattern playing for a bit longer.	
00:30	2s	Material	1	Return to friction trajectory.	
00:32	2s	Material	1	Decide to fade volume of friction.	
00:33	1s	Formal	2	Formal brain calls for new modality.	
00:33	0s	Interface	3	Decide on engaging with electronic manipulation.	
00:35	2s	Material	1	Decide to continue friction pattern while beginning electronic manipulation.	
00:36	1s	Interaction	4	Begin playing with electronics and listening to behavior.	
00:37	1s	Material	1	Increase intensity in left hand to make up for loss of right hand.	
00:38	1s	Material	1	Realize I prefer sound of lower squealing sounds.	
00:44	6s	Interaction	4	Realize that the electronics will stay in sonic range. Decide to leave preset back on low squeal.	
00:45	1s	Formal	2	Formal brain calls for return to two hand texture.	
00:47	2s	Material	1	Begin busy pattern.	
00:48	1s	Material	1	Start dynamic increase trajectory.	
00:50	2s	Interface	3	Realize amp needs to be louder. Increase volume.	
00:52	2s	Material	1	Return to flicking gesture but louder.	
00:53	1s	Material	1	Increase intensity/erraticness of pattern.	
00:54	1s	Material	1	Decide to fold in friction pattern/gesture into general business.	
00:57	3s	Formal	2	Punctuate with flick gesture as I decide to return to electronic manipulation.	
00:59	2s	Interface	3	Fade out guitar amp and switch to fingernail texture to accentuate thin-ness of one handed playing.	
01:00	1s	Interface	3	Adjust parameters and listen. Adjust to alternate between low squeal and high pitched sound.	
01:03	3s	Material	1	Decide to leave on high pitched sound and return to drum with one whisk.	
01:06	3s	Formal	2	Decide on incorporating whisk quietly to make for smooth transition.	
01:08	2s	Interface	3	Listen to wiggly electronic sound and adjust whisk angle to accentuate it.	
01:09	1s	Interface	3	Realize left hand is not audible over whisk, begin fading it out.	
01:11	2s	Material	1	Material brain switches from friction in LH to tapped/pressure, just holding the head.	
01:14	3s	Material	1	Realize left hand is making no sound at all now, transition to pressing/holding head.	
01:15	1s	Interface	3	Increase pressure in both hands to bring out electronic sounds.	
01:16	1s	Formal	2	Formal brain decide to begin a crossfade back to busy material.	
01:17	1s	Material	1	Begin crossfade by punctuating rubbing whisk with finger taps.	
01:18	1s	Material	1	Alternate tapping, fingernails, and whisk rubbing erratically.	
01:19	1s	Interface	3	Increase whisk pressure to the point of muting audio. use as syntactic pause.	
01:20	1s	Formal	2	Formal brain calls for a change - return to erratic material, but fade out amplifier.	
01:21	1s	Interface	3	Begin fading amplifier back in, as a slow trajectory.	
01:21	0s	Material	1	Remove finger taps from texture, leaving only thin sounds.	
01:22	1s	Interface	3	Increase intensity of whisk playing to build with amp volume.	
01:24	2s	Material	1	Decide to bring finger strikes back into sound (continue with build up).	
01:25	1s	Interface	3	Decide to switch whisk from rubbing to tapping along with finger pattern.	
01:26	1s	Material	1	Decide on slower erratic pattern using fingertips and whisk taps.	
01:28	2s	Formal	2	Formal brain realizes material is like earlier. Decide to bring flicks back. Worry about LH not being able to flick well.	
01:29	1s	Material	1	Flick with LH as RH is busy.	
01:30	1s	Material	1	Return to busy/erratic pattern, incorporating whisk turns (unsuccessfully).	
01:33	3s	Interface	3	Rub whisk on head and realize it would be more effective on metal (rim).	
01:34	1s	Interaction	4	Listen and realize electronics respond to rubbing on rim.	
01:35	1s	Formal	2	Begin trajectory to move towards all rim playing.	
01:37	2s	Interface	3	Tap on rim (artefact of moving back and forth quickly?)	
01:38	1s	Interface	3	Make transition more apparent by stopping the tapping during rim rubbing.	
01:40	2s	Interface	3	Fade in amp a bit more as part of trajectory.	
01:41	1s	Material	1	Continue erratic build up switching to rubbing.	
01:45	4s	Formal	2	Formal brain calls for dropping of tapping sounds only rubbing head.	
01:45	0s	Interface	3	Muffle head so we don't hear the acoustic drum sound, only taps.	
01:48	3s	Interface	3	Decide to fade amp out and in to punctuate section.	
01:50	2s	Formal	2	Formal brain calls for a return to pattern.	
01:52	2s	Material	1	Decide to continue amp volume changes. Drop volume when striking head loudly.	
01:53	1s	Material	1	Decide to stay on friction part of previous trajectory, but on drum head.	
01:54	1s	Material	1	Start trajectory moving back towards striking sounds.	
01:55	1s	Material	1	Using full hand slaps to deaden drum sound.	
01:57	2s	Interface	3	Start moving back towards rim.	
01:58	1s	Formal	2	Trajectory of increasing intensity.	
01:59	1s	Material	1	Change mind and move whisk back to surface playing.	
02:00	1s	Material	1	Stop left hand tapping when friction is happening (like earlier).	
02:02	2s	Formal	2	Brain calls for formal change. Decide I will fade up amp, drop whisk, and return to fingers.	
02:04	2s	Interface	3	Fade in amp but realize it's too loud. Drop volume quickly.	
02:04	0s	Material	1	Return to busy hand pattern from before (alternating fingertips and flats).	
02:05	1s	Interaction	4	Listen to electronics and become pleased with the squealing direction it has taken.	
02:13	8s	Formal	2	Listen to electronic shift, formal brain calls for a flick.	
02:17	4s	Material	1	Notice pattern is too regular, change fingering pattern more erratically.	
02:18	1s	Material	1	Begin doing thumb/ringfinger rolls with right hand as part of texture.	
02:19	1s	Formal	2	Begin trajectory of moving to more open snare sounds.	
02:19	0s	Interface	3	Move right hand 1/4 roll towards end of head and move left hand to edge of head using only one finger (loudest/fastest).	
02:22	3s	Material	1	Decide to build intensity and rimshot tone by tricking closer to rim.	
02:25	3s	Interface	3	Realize I can't get right hand any louder using thumb/ring fingers.	
02:26	1s	Material	1	Switch to index finger in both hands.	
02:27	1s	Material	1	Build dynamic of roll and move closer to rim (so only very tip of finger is striking head).	
02:27	0s	Formal	2	Decide to build towards sudden ending.	
02:29	2s	Interface	3	Decide to hit battery really hard so it actually stops dead on time this time.	
02:30	1s	Material	1	Listen to and be pleased by snare overtone lasting past battery falling on floor sound.	

Streams	Instances
Material	45
Formal	19
Interface	23
Interaction	4

Stream Means	
Streams	Mean
Material	3s 341ms
Formal	7s 611ms
Interface	6s 727ms
Interaction	29s 667ms

Stream Standard Deviation	
Streams	STD
Material	2s 972ms
Formal	2s 831ms
Interface	7s 92ms
Interaction	21s 32ms

Time	Duration
00:01	
00:02	1s
00:04	2s
00:07	3s
00:08	1s
00:11	3s
00:14	3s
00:16	2s
00:20	4s
00:27	7s
00:28	1s
00:30	2s
00:32	2s
00:35	3s
00:37	2s
00:38	1s
00:47	9s
00:48	1s
00:52	4s
00:53	1s
00:54	1s
01:03	9s
01:11	8s
01:14	3s
01:17	3s
01:18	1s
01:21	3s
01:24	3s
01:26	2s
01:29	3s
01:30	1s
01:41	11s
01:52	9s
01:53	1s
01:54	1s
01:55	1s
01:59	4s
02:00	1s
02:04	4s
02:17	13s
02:18	1s
02:22	4s
02:26	4s
02:27	1s
02:30	3s

Time	Duration
00:10	
00:19	9s
00:22	3s
00:26	4s
00:33	7s
00:45	12s
00:57	12s
01:06	9s
01:16	10s
01:20	4s
01:28	8s
01:35	7s
01:45	10s
01:50	5s
01:58	8s
02:02	4s
02:13	11s
02:19	6s
02:27	8s

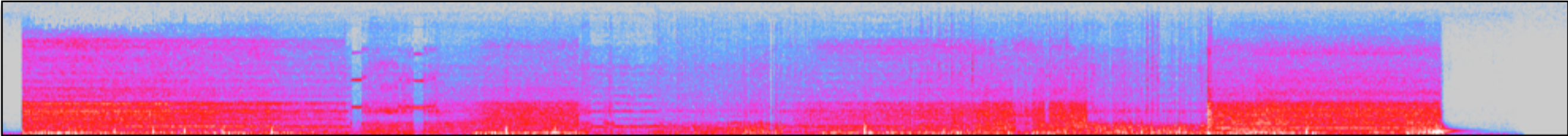
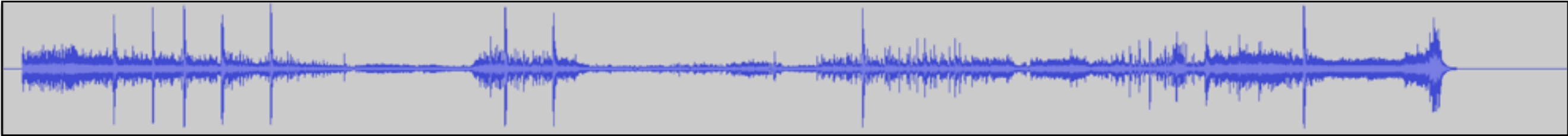
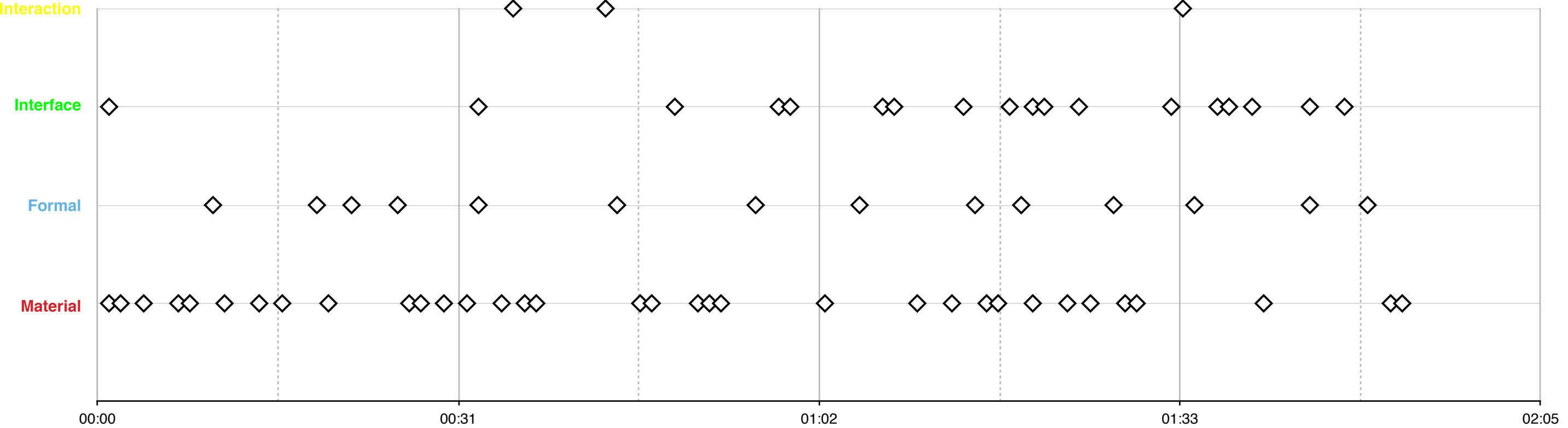
Time	Duration
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00:33	32s
00:50	17s
00:59	9s
01:00	1s
01:08	8s
01:09	1s
01:15	6s
01:19	4s
01:21	2s
01:22	1s
01:25	3s
01:33	8s
01:37	4s
01:38	1s
01:40	2s
01:45	5s
01:48	3s
01:57	9s
02:04	7s
02:19	15s
02:25	6s
02:29	4s

Time	Duration
00:36	
00:44	8s
01:34	50s
02:05	31s

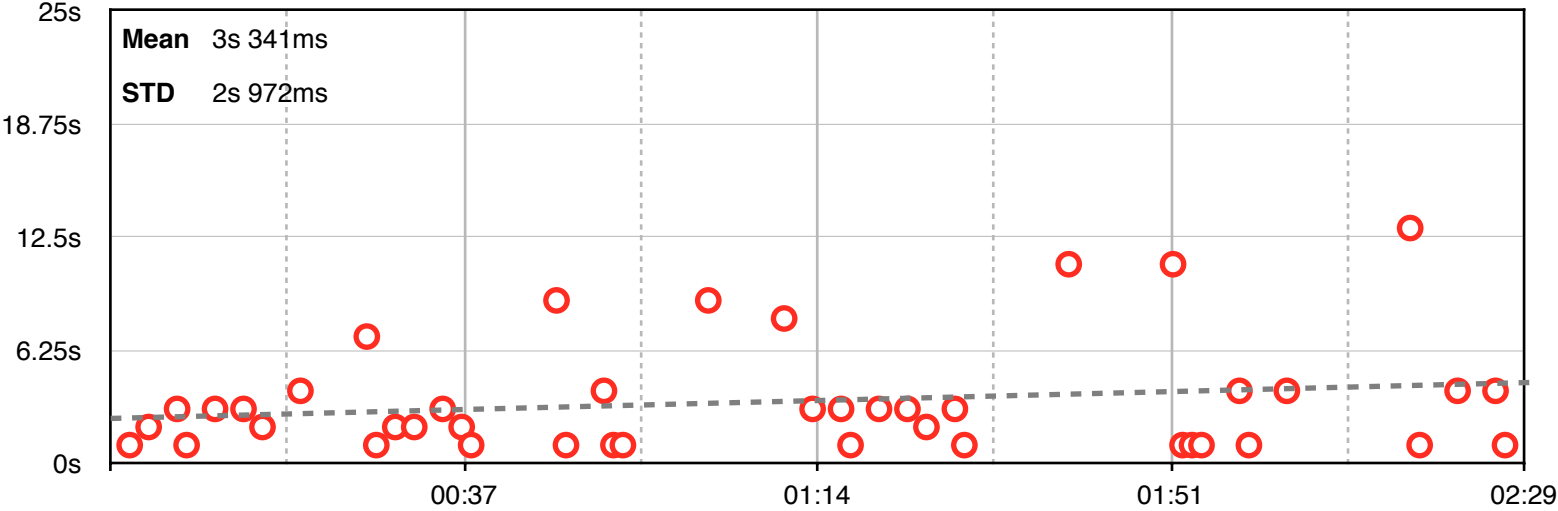
Table for Individual Streams							
Time	Duration	Time	Duration	Time	Duration	Time	Duration
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00:01		00:10		00:01		00:36	
00:02	1s	00:19	9s	00:33	32s	00:44	8s
00:04	2s	00:22	3s	00:50	17s	01:34	50s
00:07	3s	00:26	4s	00:59	9s	02:05	31s
00:08	1s	00:33	7s	01:00	1s	02:30	
00:11	3s	00:45	12s	01:08	8s		
00:14	3s	00:57	12s	01:09	1s		
00:16	2s	01:06	9s	01:15	6s		
00:20	4s	01:16	10s	01:19	4s		
00:27	7s	01:20	4s	01:21	2s		
00:28	1s	01:28	8s	01:22	1s		
00:30	2s	01:35	7s	01:25	3s		
00:32	2s	01:45	10s	01:33	8s		
00:35	3s	01:50	5s	01:37	4s		
00:37	2s	01:58	8s	01:38	1s		
00:38	1s	02:02	4s	01:40	2s		
00:47	9s	02:13	11s	01:45	5s		
00:48	1s	02:19	6s	01:48	3s		
00:52	4s	02:27	8s	01:57	9s		
00:53	1s	02:30		01:59	4s		
00:54	1s			02:04	7s		
01:03	9s			02:19	15s		
01:11	8s			02:25	6s		
01:14	3s			02:29	4s		
01:17	3s			02:30			
01:18	1s						
01:21	3s						
01:24	3s						
01:26	2s						
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02:27	1s						
02:30							

Definitions

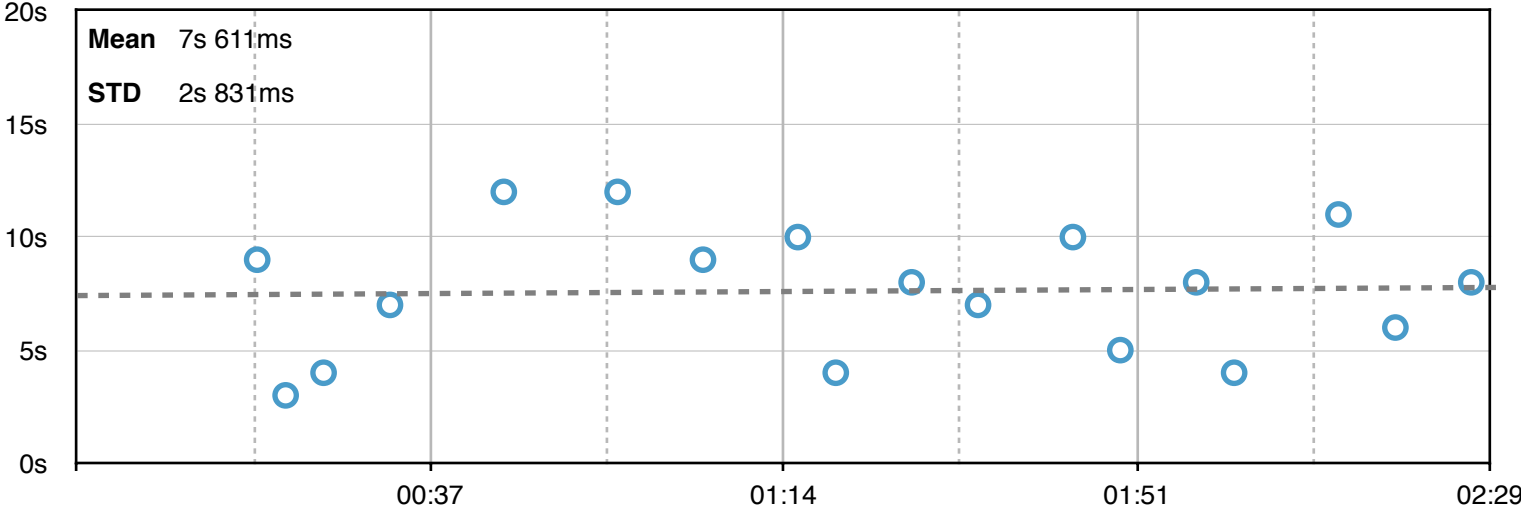
Material	Decisions dealing with manipulations of local, sonic materials. This can come in the form of instrumental behaviours or general development, but is open to context and interpretation.
Formal	Decisions dealing with form and transitions.
Interface	Decisions dealing with instrument, ergonomics, 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.



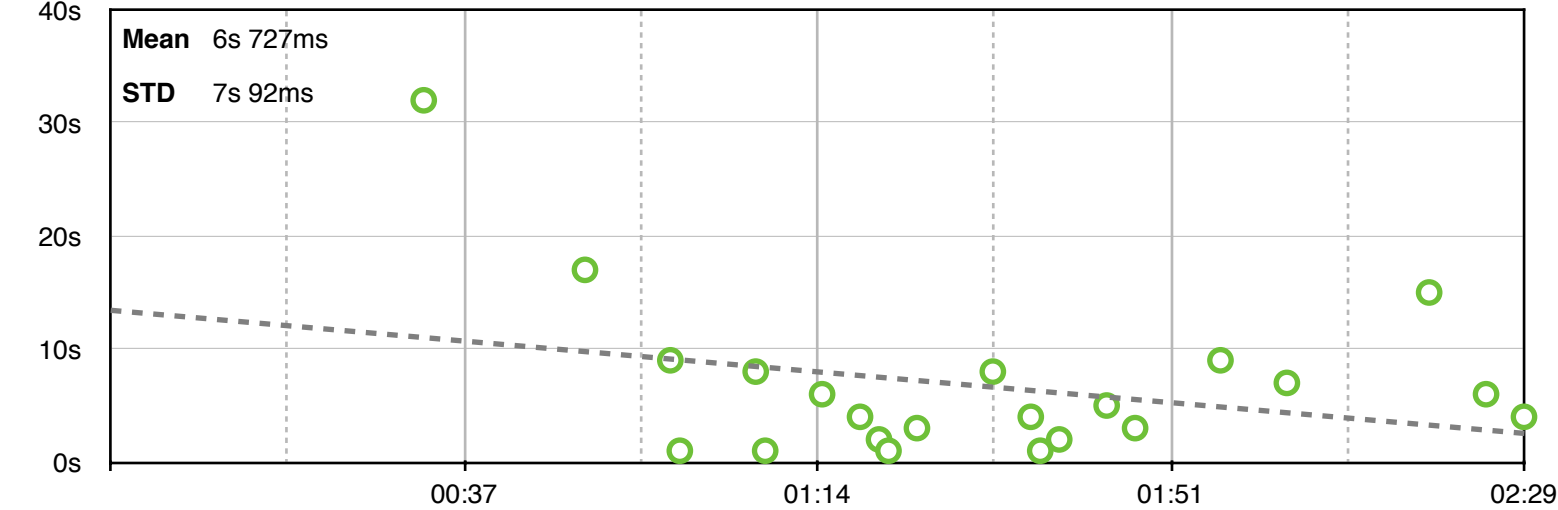
Material



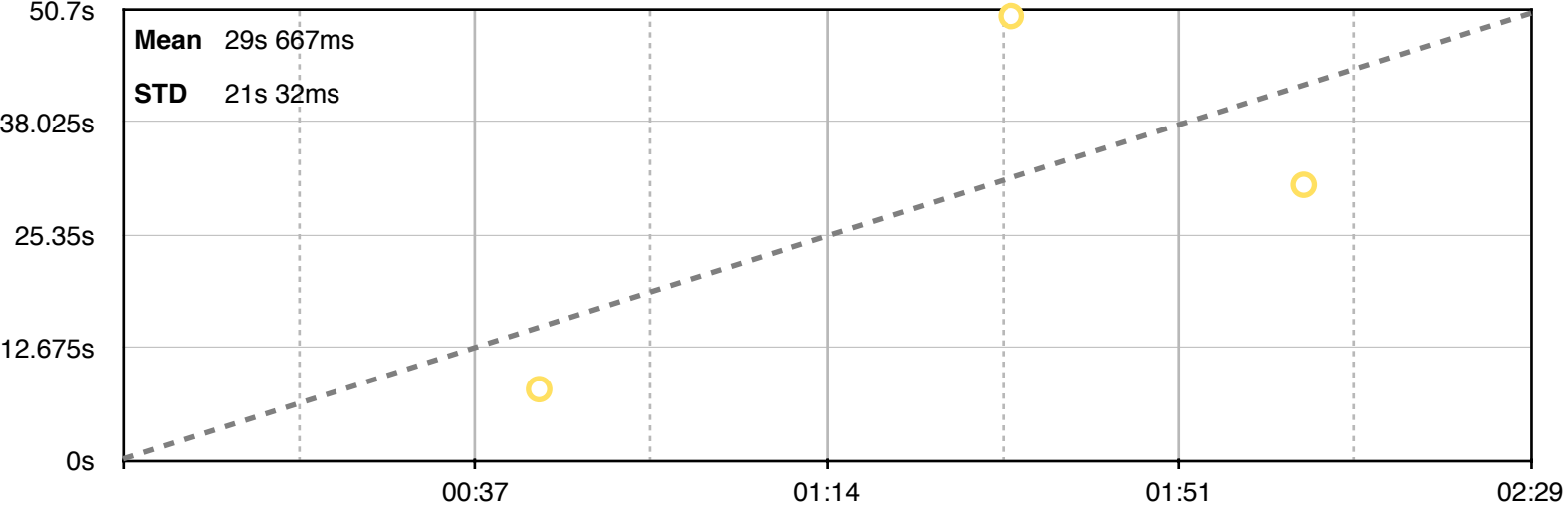
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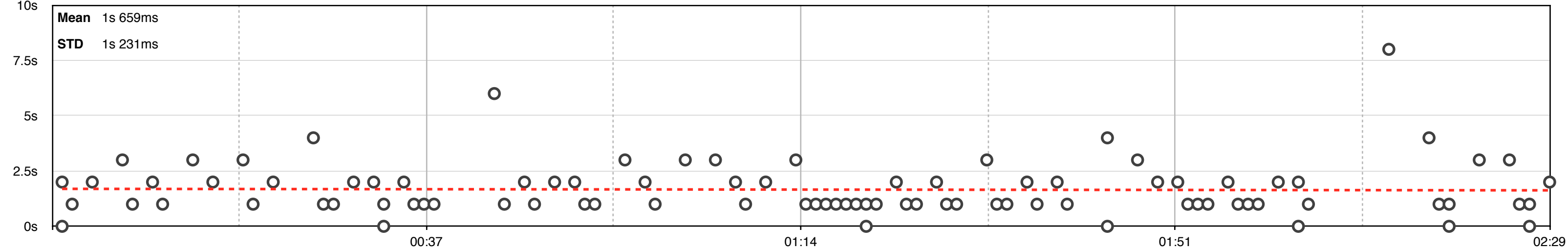
Interface



Interaction



All Streams



Stream Co-Occurrence

	Material	Formal	Interface	Interaction
Material	22	11	7	3
Formal	8	1	9	0
Interface	13	4	5	1
Interaction	1	3	0	0