

Rodrigo Constanzo - Everything. Everything at once. Once. 1(b) - 27/10/2013 - https://vimeo.com/78329471					
Time	Duration	Stream	ID	Comments	
00:05	2s	Material	1	Decide on 'soft' entry.	
00:08	3s	Material	1	Begin cymbal rubbing pattern/rhythm (in contrast to attack-based playing method of previous piece).	
00:10	2s	Material	1	Pattern too regular - alter steady rhythmic pattern to create variety (slower/faster).	
00:15	5s	Formal	2	Formal brain calls for further breaking of pattern, adding interruption/pauses.	
00:20	5s	Interface	3	Decide to use cymbal press/pauses to coax electronic changes.	
00:25	5s	Interface	3	Shift to change of playing surface to engage electronic sounds - it does not happen.	
00:28	3s	Formal	2	Formal brain calls for gesture to return to rubbing pattern, now fused with rubbing gesture.	
00:35	7s	Interaction	4	Electronic sounds start changing and becoming more interesting - pause to listen.	
00:37	2s	Material	1	Return to playing with even more erratic gestures.	
00:39	2s	Material	1	Incorporate acoustic friction sound (from previous exploration/pieces).	
00:42	3s	Formal	2	Formal brain calls for shift. Fade out amp.	
00:45	3s	Material	1	Return to rubbing gesture, but more erratically/quickly.	
00:47	2s	Interface	3	Decide overall sound is too weak for energy level, decide to bring amp back in on smaller gesture.	
00:48	1s	Material	1	Decide to fade amp back out to use as punctuation.	
00:48	0s	Interface	3	Housekeeping brain uses punctuation gesture to adjust fourses parameter, aiming to shift material.	
00:51	3s	Interaction	4	Single attack gesture produces interesting electronic sound. Pause to listen and give syntax.	
00:52	1s	Formal	2	Formal brain calls for change - return to rubbing pattern from earlier.	
00:54	2s	Interface	3	Realize electronic settings have become unresponsive, adjust rubbing strength to produce more acoustic sound.	
00:56	2s	Interface	3	Alter whisk grip to coax electronics back.	
00:57	1s	Interface	3	Become concerned that electronics have ceased to function interestingly in piece.	
01:00	3s	Material	1	Electronics stop completely. Increase energy/erraticness in acoustic part.	
01:05	5s	Material	1	Increase whisk pressure to start adding crackling sounds from drumhead (from .com pieces).	
01:08	3s	Interface	3	Decide to leave crackling sounds on autopilot while trying to recover electronic interaction.	
01:09	1s	Interface	3	Adjust several parameters on fourses tuning the ranges of the oscillators.	
01:14	5s	Material	1	Decide to return to rubbing material, back on cymbals, to engage with new electronic settings.	
01:17	3s	Interface	3	Realize electronics are active again, and begin twisting whisks to engage further.	
01:21	4s	Interface	3	Begin trajectory of increasing metal contact to increase electronic action.	
01:22	1s	Material	1	Decide to shift back to pattern/rhythm.	
01:22	0s	Formal	2	Formal brain decides to turn down electronic volume.	
01:25	3s	Material	1	Begin trajectory of increasingly erratic rhythm/friction.	
01:27	2s	Material	1	Began fading in audio only to change mind immediately, to keep acoustic sound world going.	
01:36	9s	Formal	2	Formal brain calls for change = Create amp volume punctuation gesture and return to pattern/rhythm.	
01:40	4s	Formal	2	Formal brain calls for change again, transition to purely friction based playing (prelude to electronic manipulation?).	
01:46	6s	Interface	3	Decide to switch fast friction playing/sound to cymbals to free up right hand (for electronic control).	
01:47	1s	Material	1	Erratically crossfade between two friction sounds.	
01:53	6s	Interface	3	Decide to change all tuning capacitors on fourses (radically changing sound world).	
02:00	7s	Material	1	All controls have been changed. Return to surface playing with single gesture (including bringing amp volume back).	
02:01	1s	Formal	2	Return to friction/pattern but stop once I hear electronic interaction.	
02:01	0s	Interaction	4	Decide to listen to electronics and wait.	
02:06	5s	Interface	3	Decide to 'poke' electronic behaviour by changing a parameter and immediately returning to playing.	
02:06	0s	Formal	2	Formal brain return to rubbing/pattern, but with loud amplifier.	
02:08	2s	Material	1	Realize electronic interaction is loud - decide to switch to very quiet version of acoustic rubbing/pattern.	
02:12	4s	Material	1	Notice electronic throbbing fitting near rubbing/pattern, decide to alter timing/flow to fit electronic throbs.	
02:18	6s	Formal	2	Firm press mutes audio, formal brain calls for a syntactic punctuation - next stroke has increased pressure.	
02:19	1s	Material	1	Return to quiet acoustic rubbing/pattern, flowing with throbbing.	
02:20	1s	Material	1	Begin trajectory of slowing down.	
02:23	3s	Material	1	Material brain interrupts slowing down trajectory with a quick speeding up and returning.	
02:25	2s	Material	1	Slow to a stop.	
02:26	1s	Formal	2	Formal brain calls for a punctuated gesture - create two attacks + angle gesture (to trigger electronics).	
02:27	1s	Interaction	4	Pause material brain to listen - consider stopping pattern, but do not.	
02:30	3s	Formal	2	Notice electronic sounds winding down. Formal brain calls for an ending.	
02:32	2s	Material	1	Decide on immediate battery removal gesture (from previous video).	
02:34	2s	Material	1	Strike battery with whisk while turning down amp. Fails to remove battery leaving electronics going but quietly.	
02:34	0s	Interface	3	Decide to let electronics continue for a bit before removing battery manually.	

Activity Summary	
Streams	Instances
Material	23
Formal	12
Interface	15
Interaction	4

Stream Means	
Streams	Mean
Material	6s 773ms
Formal	11s 545ms
Interface	8s 857ms
Interaction	17s 333ms

Stream Standard Deviation	
Streams	STD
Material	6s 451ms
Formal	8s 5ms
Interface	8s 511ms
Interaction	8s 83ms

Material	
Time	Duration
00:05	
00:08	3s
00:10	2s
00:37	27s
00:39	2s
00:45	6s
00:48	3s
01:00	12s
01:05	5s
01:14	9s
01:22	8s
01:25	3s
01:27	2s
01:47	20s
02:00	13s
02:08	8s
02:12	4s
02:19	7s
02:20	1s
02:23	3s
02:25	2s
02:32	7s
02:34	2s

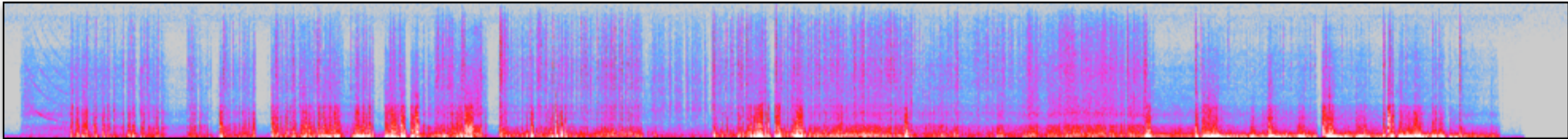
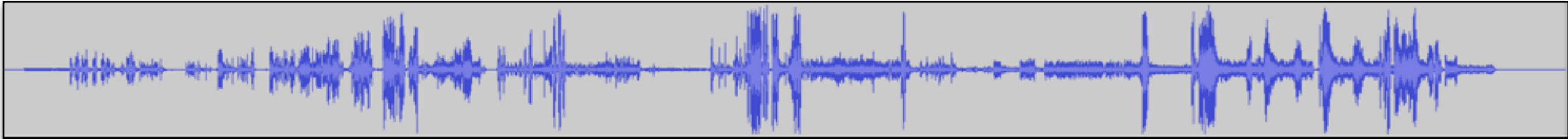
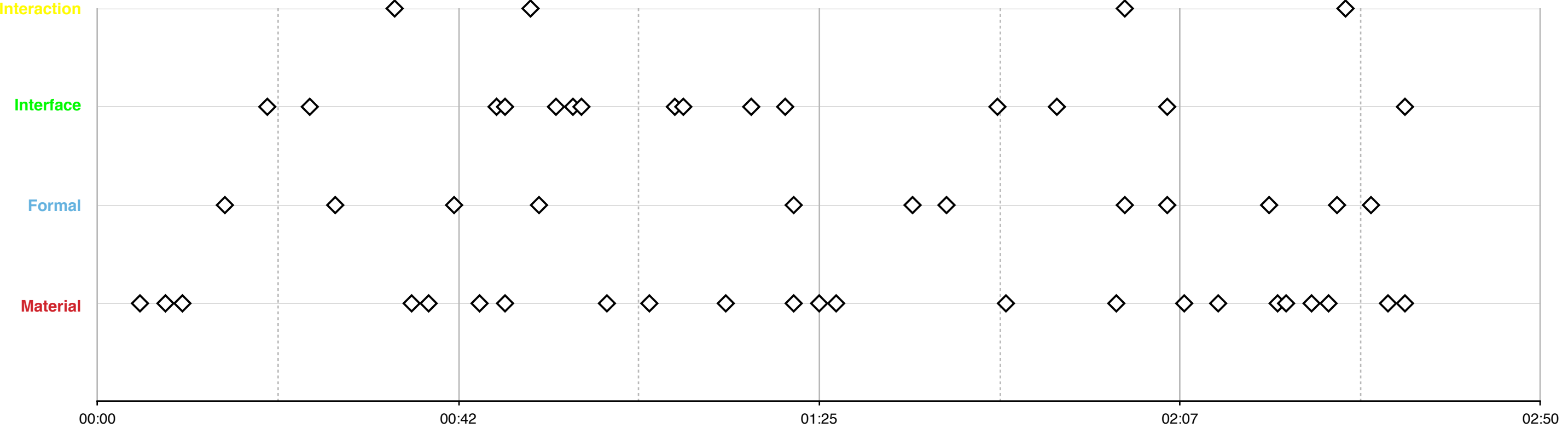
Formal	
Time	Duration
00:15	
00:28	13s
00:42	14s
00:52	10s
01:22	30s
01:36	6s
01:40	4s
02:01	21s
02:06	5s
02:18	12s
02:26	8s
02:30	4s

Interface	
Time	Duration
00:20	
00:25	5s
00:47	12s
00:48	1s
00:54	6s
00:56	2s
00:57	1s
01:08	11s
01:09	1s
01:17	8s
01:21	4s
01:46	25s
01:53	7s
02:06	13s
02:34	28s

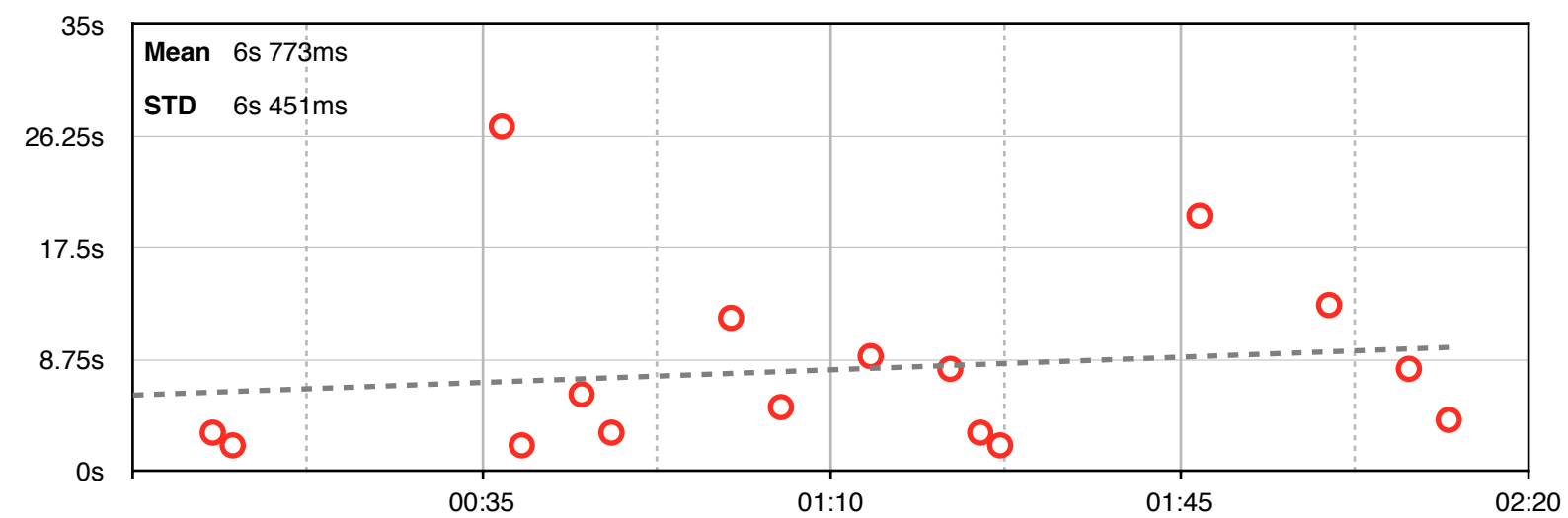
Interaction	
Time	Duration
00:35	
00:51	16s
02:01	10s
02:27	26s

Table for Individual Streams							
Time	Duration	Time	Duration	Time	Duration	Time	Duration
00:00		00:00		00:00		00:00	
00:05		00:15		00:20		00:35	
00:08	3s	00:28	13s	00:25	5s	00:51	16s
00:10	2s	00:42	14s	00:47	22s	02:01	70s
00:37	27s	00:52	10s	00:48	1s	02:27	26s
00:39	2s	01:22	30s	00:54	6s	02:34	
00:45	6s	01:36	14s	00:56	2s		
00:48	3s	01:40	4s	00:57	1s		
01:00	12s	02:01	21s	01:08	11s		
01:05	5s	02:06	5s	01:09	1s		
01:14	9s	02:18	12s	01:17	8s		
01:22	8s	02:26	8s	01:21	4s		
01:25	3s	02:30	4s	01:46	25s		
01:27	2s	02:34		01:53	7s		
01:47	20s			02:06	13s		
02:00	13s			02:34			
02:08	8s						
02:12	4s						
02:19	7s						
02:20	1s						
02:23	3s						
02:25	2s						
02:32	7s						
02:34							

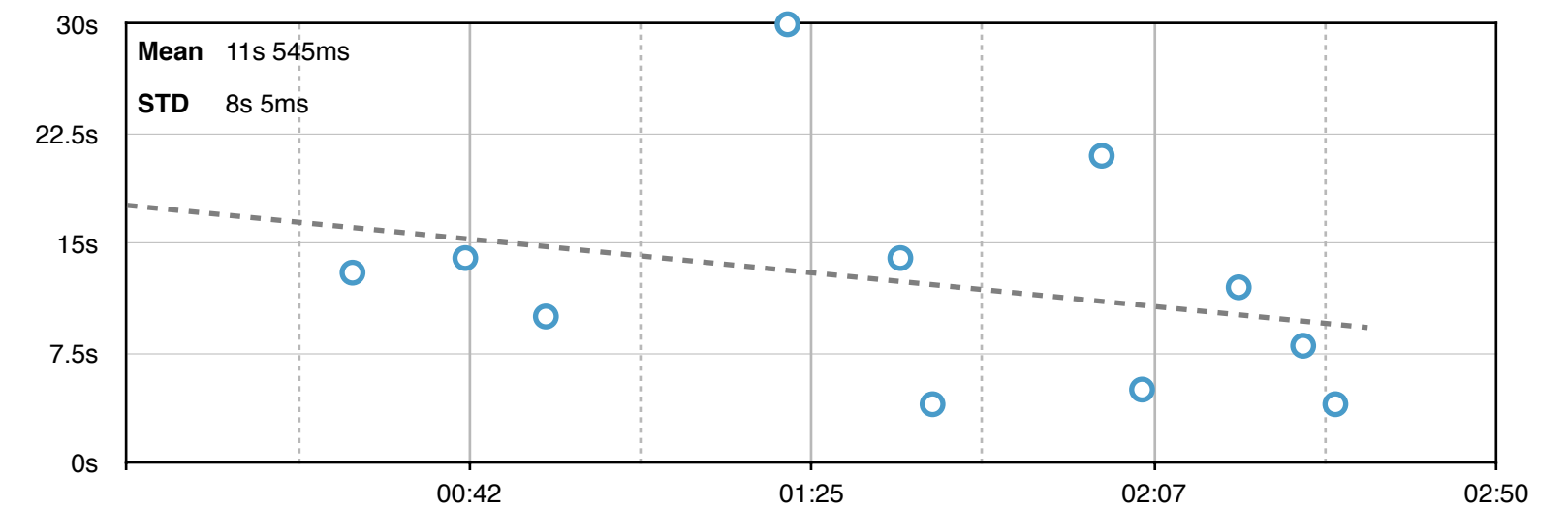
Definitions	
Material	Decisions dealing with manipulations of local, sonic materials. This can come in the form of instrumental behaviours or general development, but is open to context and interpretation.
Formal	Decisions dealing with form and transitions.
Interface	Decisions dealing with instrument,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



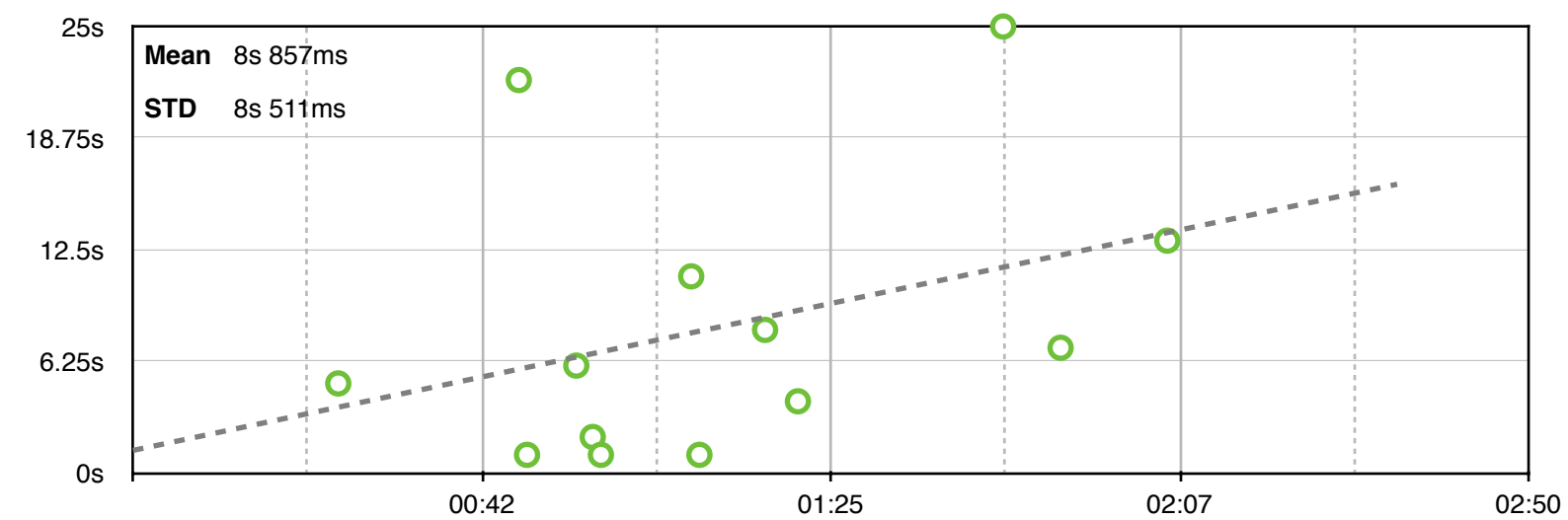
Material



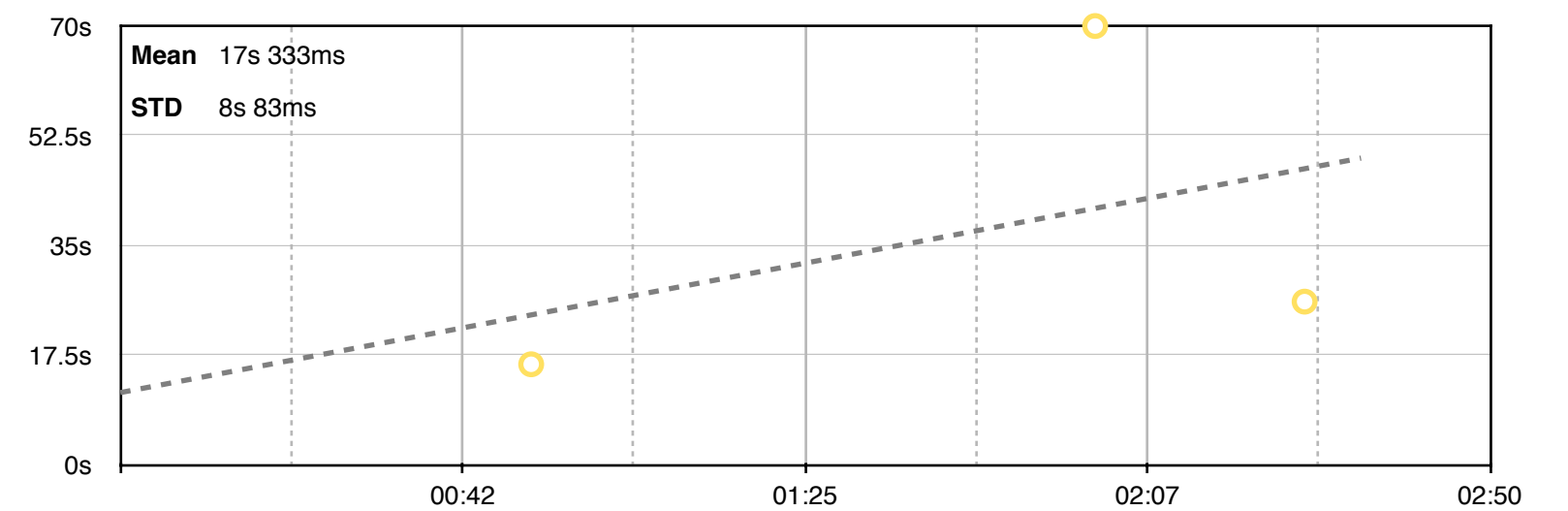
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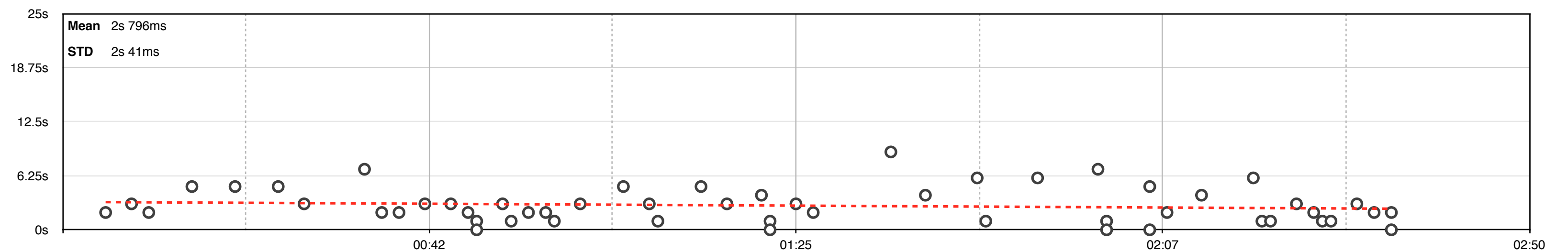
Interface



Interaction



All Streams



Stream Co-Occurrence

	Material	Formal	Interface	Interaction
Material	10	7	6	0
Formal	5	1	2	2
Interface	6	2	5	1
Interaction	1	2	1	0