Jon 0:00

Yeah, yeah, yeah. Okay.

Thanks.

Kimiko 0:06

Alright, so, um, thanks, everyone, I guess, Julia could look at, watch the meeting later. And that should suffice. Yeah. Okay. All right. Um, so today is the reveal of John's process is Is that right? Is there anything that we should discuss before john talks about his process?

Jon 0:41

Were there? Do we have more specific thoughts about like, What? How I should go about explaining what I did? I guess like there's different levels of detail I could go into, like, I don't want to be too technical and say things that are not going to be useful for people. Like, I don't know, is there any sort of format that I should follow from the beginning? Or I mean, I'm sure you can just figure it out as I go along. And people can ask questions.

Or I could talk about one file at a time or something like that. Anyway, so just like any, if anyone has any thoughts, or specific,

Noura 1:55

I think I would be interested in a T shape of like, really broad overview, and then like, dive deep on like, one or two examples?

Jon 2:05

I don't know.

Kimiko 2:07

I think Yeah, I agree. I would love an overall like what you did, but I think so. Roughly, maybe there's kind of technically what you've done with like, technical tools. And then like, maybe there's like your artistic or, like a musician. Goal, you know what I mean? Like, it's a direct, like, a creative directions that you had. So maybe start with I mean, I would suggest start with that kind of artistic direction. And like what you were you were going and then describe Okay, technically that that meant, would suggest, but do you agree? No, yeah,

Jon 2:52

that's what I was thinking. Yeah, so that sounds pretty cool. Okay. Yeah. Before,

Noura 3:07

um, I guess at some point, I wanted to confirm, like, my intent is to go through and like read everyone's individual reflections and kind of analyze them qualitatively. But they also just, like, feel personal. So I wanted to, like confirm that, that, that we're all on the same page that I'm not just like reading people's diary entries or anything. Okay. Yeah. And yeah, I started looking through some of the, I kind of skimmed all of the zoom meeting transcripts. today. Thanks for copying them all in there we go. I mean, it could use a deeper analysis, obviously. But just like starting that, and then. Yeah, okay, cool. I think I understand this meeting is for now. And then maybe later, after we've all had more time to go through those things, we can like, start talking about emergent themes and analysis and stuff. And then some other things I just wanted to earmark for later, maybe to talk about our, um, we should probably talk about author order at some point, if we're submitting to this. Um, that might also help kind of, like divvy up roles for writing. And then also, like, related work, because I feel like, I feel like it might take a little bit more like I don't know, I can imagine like the previous like, laughter project submissions, that related work section. Like sometimes after you've written a bunch of papers in the same field, you can kind of roll over a lot of stuff in related work, but I feel like that might not be as much the case for this submission because of the the prominent sound component that has like burchmore into music, so there might need to be, yeah, anyway, just just you're marking that. And also, you're marked in the meeting notes.

Kimiko 4:46

Yeah. Thanks. Thanks for sharing that. I just wanted to briefly say yeah, thanks for mentioning the author order. I'll be happy to not be the first author. I think This is more of an I would say, I, I propose either Nora or john as senior contributor of this group to take either you know, first or second, or maybe there's a way to also do like, you know, the first two authors are listed alphabetically or something, there's a way to kind of call list the first two authors, so, so there might be a creative way to do that. But, uh, my proposal is to, like, have john and Nora,

Jon 5:39

just kind of

Kimiko 5:42

figure it out the order, because I think it comes closer technically aligns with John's research. But also, I think Nora has been doing a kind of a great force and putting all these together. And it also aligns well with her aesthetics and sound and listening and interaction design. So so I'll be happy to support both. But we could have this conversation later as well. But I just wanted to say I don't need to be the first.

Jon 6:15

Okay. Well, yeah, I also don't need to be. First I, I, I really like being able to do these parties. So collaboratively, and, you know, hi. It's like, it's good to have the conversation before writing the paper. But I also like that it doesn't have to be like, you know, x person owns this, you know, from the beginning, that sort of thing. So we're happy to figure it out. Whichever way. We want to do it. You Yeah, we can talk about it more.

Kimiko 6:54

It doesn't say that I would contribute less also. So.

Noura 7:00

Yeah, I also don't feel like Oh, go ahead.

Jon 7:04

I was just saying I'm like, happy to be anywhere. Yeah. Yeah.

Kimiko 7:10

Thank you. Thank you, honestly. But I do say to both Nora and john, given that you're like pushing your academic career, so don't don't also don't shy out. I think this is your opportunity. So

Noura 7:26

yeah, also, Leslie is like pushing his you know, flying to the grad school. But yeah, I don't feel like I need to be forced out there that maybe we should like, think about it, and then have another conversation with Julia's present? I don't know.

Jon 7:40

Sure.

Kimiko 7:41

Okay.

Jon 7:46

Sounds good. Yeah. And for the, for the question about related work. Yeah, I think I think I have, I can add some stuff. I happy to, like, write a list of links, or like summaries of things. If that's helpful. Yeah, I think, like, you know, how far we want to go down, like the musical side, and actually writing the paper. But there is like a bunch of, of recent work on on the academic side around, like, sort of algorithmic, you know, generated or assisted sort of artistic stuff of various kinds that I know about. And there's also sort of a bunch of examples of companies that are doing things like personalized not just like playlists, so listen to the like, actually, like, music created, you know, custom for like an ad or like, even for an individual person. That's sort of like a imagine a future where Spotify will not only give you like a personal playlist, but they'll actually look for you personal music for you or something. So I think that stuff could be relevant to talk about. Cool.

Noura 9:24

Yeah, for sure. And like your experience with like, magenta and other projects. Yeah. I mean, I don't know if it has to be super, super deep. But it's often like, if you don't mention it, a reviewer can like slam you for like, not knowing that this is already a thing. It's like, yeah, we just have to at least signal like, yes, we know. There's all this other stuff where we're here, or, you know, at a minimum, but also Yeah, there's a lot we could look into.

Jon 9:51

Yeah. Okay, cool. Start Sure. So I guess I'll just sort of if I start rambling about something you guys, like, suddenly questions or something, but I'll try not to do that too much. I guess I'll start with just like the order that I that I did these and thanks for that thing. So yeah, the first the first person that I found over time as Julia and she and I had like a we, we actually had a longer like, separate call. After one of our meetings, we talked for maybe like half an hour about more about her sounds. And basically, she she gave me like a longer story about, about her delicate and just like his personality and more of the Yeah, just more of the context behind that recording.

And she mentioned like, a couple things that I that I sort of about the sound that I hadn't actually noticed when I listened to it first.

I guess the main thing was, she mentioned the sound of of his footsteps of Romeo's footsteps when he was like running across the floor to meet her. And I had been like very focused on the sound of the actual dog barking. And I hadn't even really noticed that it was sort of at the beginning. But after she mentioned that, I sort of like made a note to emphasize that because that was like very meaningful part of it for her. And then she told me more about like, his personality, like how, like a couple of anecdotes about him, like how they would be out walking. He would. He would. He's like, not shy about, like, you say hello to everybody that he's very, like, friendly. Sort of, like warm. So I got a little more sense of his personality and and just like a little more detail about sort of what he was liking and sort of the I don't know, how to characterize him. And yeah, I think hers I was actually like, the most worried about potentially getting it wrong in a way or like, because this was actually like a sensitive memory of like, a dog that had passed away. And I was like,

yeah, it was kind of hard to do something like, insensitive for just like, not not really relevant, or just didn't feel like it'd be triggering the memory of the sound. So I really wanted to like

yeah, I really wanted to, to make it feel positive. I wanted to, I think, I think Julius in particular, I was, I think what was everyone's but with hers, maybe the most I wanted it to have a positive feeling. And I actually, I had, I guess the beginning I was, I was like, kind of excited about the musical idea of like, Can I turn this into music? As I was doing this first one, and the first thing I did was like, I created this whole song, which I ended up actually throwing out and never giving her. Like, I don't know, somehow I got this idea in my head that Oh, the other thing she told me was like, she didn't like sort of electronic she didn't like EDM dance music or electronic sounds like organic sounds like real instruments. Like Okay, um, and so, and that feeling of like this. I had this picture In my head of the space where her sound is recorded, like a living room, I don't know what her living room looks like, but I imagined it in sort of, like, warm, welcoming place. And that combined with like wanting a positive feeling, and these organic sounds like real sounds. Maybe you want to make this kind of folk song or something but acoustic guitars, and

I was like, but how am I going to fit in this dog barking? It's just like the sound of a dog barking. It's just like a very

I don't know, it's kind of aggressive sound. It's like, the only time that anyone ever samples a dog barking, it's like,

I don't know. It's just not the mood that I was going forward. So it was like, I was like, well, maybe it just needs to be like this sort of folksy song. And I'm gonna put in like, there's a lot of like, sort of pop pop music that's like acoustic folksy stuff that it has like a bunch of people saying like, hey, all the time. Like, hey, like the Lumineers. As you guys know that that band, I was like, oh, maybe I could have the dog be doing the haze. And like, that will work. So actually, like, kind of did that. And I had this full song. And then as I had a lot of fun doing it, but afterwards, I was like, I can't give this to her. This is just like, it's just like too silly. It sounds like a commercial for a dog coffee or something. And so I scrapped that one. And I did some I did like the rest of her sort of shorter sounds like these sound design pieces. I was like, well, let's just go focus on like some shorter bits instead of trying to come up with this whole theme. So I focused a lot on the sound of the footsteps because she'd mentioned those. And also didn't have this sort of like aggressive quality of the parking. And it was a little easier to work with. It's so loaded up the file in my in my editor and I just like my agent, I found those pieces and like, mess with the volume a little bit. So these are here, I made like a little loop. And actually like the dog was running at a sort of like at a tempo so it was easy to to set it to like a consistent loop. And so just like looping that a few times. It was a cool sound. And I started there. And I made most of like her little sound clips out of that one. I think like the first three that I shared, basically just versions of that little sound. Plus like I added a put in like one or two of the parts that I cut out. Together with those footstep sounds, which I felt like was a very short, nice little summary of what what happened in this sound clip. And yeah, after that, like I I just sort of tried to stop overthinking it. And I just tried a few This was still like early on, I was getting sense of the different things I could try. So I tried a couple other like effects. There's one like sound processing effect called cross synthesis where you take two sounds and combine them combine like the qualities of those two sounds. And so I combined the sound of like the first few seconds of the dog running with like a piano, I think playing happy sounding chord. And so a couple of the sound clips in that folder were were from that technique, where basically it sounds like the piano was barking, or like the like you get the rhythm of the file, but it has some of the texture of it. You know, and I think I did it with another instrument too, for one of them or something. And anyways, after I had done that I had like these maybe like all of those clips that are shared except for the last one. I sort of came back to that a couple of days later, after headnotes and other people's. And I thought, well, I want to make something a little bit longer. And I wanted to try to do like a musical musical idea out of this one. And so I still wanted to have that organic feel that you wanted. And I just like based around that sound of the footsteps like putting that to tempo and then playing it faster and slower. And sort of getting the rhythm of, of a musical piece from the sound of footsteps. But I had sort of scrapped the way folk song idea. And I was like, Oh, it's just go for some a little more abstract. So

with like, piano basically. Just like didn't think too much about it and did that pretty fast within like an hour? Or two maybe?

Noura 21:01

is this related to something that I think I read you would written in one of the like many Google Docs I skimmed today about? It's like a person says too much about their musical preferences. Is that helpful or not for making sounds? Because it might lead to overthinking. I don't know if I'm paraphrasing that wrong, but please feel free to react and disagree or whatever.

Jon 21:27

Yeah, yeah, I think I was thinking about that a couple times. Like, it was actually really helpful that she told me that she liked the organic sounds. But first I it led me in the wrong direction. I mean, I think that was my my thought. But eventually, I found like a better direction. So it was, it was helpful. But yeah, yeah, actually, what you mentioned about the footsteps was, was, I found really useful? Like, I don't think I would have noticed that part of the sound at all. Because that's not what popped up to me is there was so much, that was, like, kind of hidden at the beginning. I wasn't really listening for it at first. But since you mentioned that, like a highlighted, I sort of highlighted that in when I was doing the designs. Yeah, and that got me wondering, because I don't think I, anyone else, I don't really remember getting that specific information from other people. Like, people would say, more generally, like what they liked or didn't like, or wanted to feature from the sounds they gave me. But this was the, I think the one example where it was like, pointing me to a certain point in time in the audio file. That was actually really useful for me. Especially because of this. That point in time was like different sounding. Yeah. Yeah.

Kimiko 23:08

I was also worried too about Julia sound. You just remember. And in fact, I think Julius explicitly said that I'm worried that the artists will, might get it wrong, and I might not like it. I think this was even before john started work on that. So I completely it just I wasn't the artist, but I build in sympathetic to that concern that you had. And and also, I wanted to say like, can we actually listen to the one that you worked on? grabbed? I'm so curious. At some point. It doesn't have to be today, but I don't know.

Jon 23:45

Yeah, I was wondering that too. Yeah, sure. It's a little it's a little embarrassing, but yeah, definitely.

Noura 23:57

Got one day. Oh, go ahead, Wesley. Oh,

Jon 23:59

that's Julio wanna hear it? I don't know. Like, maybe she doesn't want to hear it. Right. If it's

Kimiko 24:05

in a folder, maybe so that those who are curious could listen to right then.

Jon 24:10

Yeah, I can upload it to the folder.

Noura 24:13

Um, yeah, I feel like what you're saying about like, the sensitivity of that reminds me of like, I was reading in the transcripts, how Julia mentioned again, and again, but like, I trusted john, it felt like he really cared about what I was saying, I don't know I pulled out all these quotes. He paid attention to me he cared about my story. He I don't know that several different ways of basically saying like, the way that you carefully handled that. But anyway, I was wondering if you could say more about so. I mean, I think it sounds like you had concerns and makes them so concerned. And they were handled like really well, but I was wondering if you could say more about that and like the feelings that you had about it or the way that you approached it or Yeah,

Jon 24:59

you Yeah, I think like, it's very easy to make this. When you're manipulating sounds like with our software, basically, it's very easy to make something sounds scary and like weird. aliens. It's much harder to make it sound like cute and positive and warm. So like if I just tried if I was just doing like sound design, and I just tried putting a bunch of like effects on the sound or taking the clip and turning it backwards or putting a big echo on it or making it sound like it was. Yeah, I don't know, or just like messing with random things. And then seeing what it sounded like. Most the easiest thing to do when we do that process is to make something sound like weird and crazy. And I just felt like that would be really that'd be the opposite of what she would want. Here. So I yeah, I think and just like, I don't know, she's sharing more about like, How sad she still was about missing her missing her dog and nobody wants to remember their dog as it's like, scary sounding like, wolf thing. You know, that he wasn't. It's very easy to take. A dog can turn into like a, if you take a dog bark and like slow it down a lot. You can make it sound like a, you know, monster or something. And. Or you're like a chipmunk. Okay. Sir. Common. So yeah, I guess it's like, it's, this is the main thing I'm trying to say is, is

if you like, if you like sort of like weird, scary or, you know, dark, that sort of salmon. There's a lot more, it feels like there's a lot more ways to do that than there are ways to do something that's sort of like warm and positive.

So, there's, I think I felt very constrained in this one towards what I could actually try.

Noura 27:54

Did you feel more constrained in this one than in other ones? Or did you feel? Uh, yeah, I guess like, what was that approach that you brought? Because I feel like I don't know if it's, it seems like to an outsider, like, like, not the person doing it that you brought a very kind of careful approach to, to each person's modified sounds But yeah, I guess. Um,

Jon 28:15

yeah. Sorry.

Noura 28:20

I don't know if you had to like some, I don't know, if you had like, summarize that kind of approach or that feeling in like, I don't know. I don't know. I just feel like this was an emergent theme that's come keeps coming up for me is like, how you had to kind of carefully approach handling people sounds or

Jon 28:37

Yeah, so I mean, for everyone, I definitely was careful about it. I think I would for for Julia in particular, I didn't have any where I was like, let's push the boundaries a little bit. I think I didn't push the boundaries that much for most people like that. I was. But for most people, I was like, well, this doesn't really make sense but let's just try it anyway since I'm getting a bunch of different things just to see if you know if it might work even if it's a surprise but I really didn't want to do that for for Julius. So I don't think it works out to like a very big difference in what I actually did. But I guess the main difference in practice was like not giving not having anything that was sort of like a little bit a little bit further out. In terms of the feeling Yeah.

Noura 29:54

I'm Leslie. Okay. Shani like I thought I should we set up another meeting or

Kimiko 30:00

Yeah, yeah, you can keep I was. Yeah, I'll set it up. Sorry. I was gonna do he can keep talking. And I'll send you a link. Yeah.

Noura 30:13

Is it like responsibility? Or is it care? Or is it? Dude due diligence or creative intent? Or? I don't know.

Jon 30:26

Yeah, um, yeah, good question. I think it's like, maybe just like, even creative intent trying to stick with a story, I guess. Like,

I think in particular, the more sensitive like, material, the more I felt like I had this, like, I really needed to stick with the story, the more it needed to be about her 100%. Like, as opposed to, because, I mean, partly, it's about me, because I'm doing I'm actually doing the artistic work. And so like, part of the point is for me to put in my own aesthetic, to some degree, and I, I took less liberties with with that, I think. I don't know. Like, at the end of the day, I still had to do something. So it wasn't like, anyone else could tell me what to do. But I think in terms of sentiment, I was like, very wary about I think so. Like, maybe it would help to contrast it with another example. Like, like, take your sounds, or I felt like you had I also had less information. Maybe then I got from Juliet. And I kind of know, like, your artistic taste a little bit, just from like the taking a music class together in CNMAT into the show with you, and anyways, I know, like your taste a little bit, and I kind of knew that, like, the some of what I was doing was not necessarily gonna fit with your taste, but I felt like it was. It was a risk worth taking. In that case, maybe because like, it wasn't quite as sensitive of memory. Maybe it was something where like, it could lead to mixed feelings. Or like some tension, but it might, the benefits might outweigh the risk in that case, whereas like with Julius, I felt like I didn't want to push on anything that might bring up negative feelings because it was kind of raw.

Noura 33:23

sense. Yeah, that's interesting.

Jon 33:26

Okay, with this,

Kimiko 33:28

shall we move to the different zoom? I just sent you a new invite, so let's rejoin.

Noura 33:35

Yeah. Okay. I have, like two minutes to download the video. Okay.

Transcribed by https://otter.ai