

Genis:

- Before the experiment (I asked him for some insights in March):
 - It is not tiring to dualise, more like it comes out of the mind quite easily
 - The dualisation may differ depending on the genre of the tracks (e.g. rock will focus on kick and snare, while jazz might have a voice onto the ride)
 - So better to not repeat the same genre over and over again, it might make the percussionist get used to it!
- During the experiment:
 - Asked if velocity will also be recorded, yes
- After the data collection experiment:
 - Not being able to use feet is difficult and unintuitive, takes time to get used to
 - Very hard at the beginning, easy in the middle, hard again at the end with difficult rhythms
 - Some information might be lost because the drummer has to decide whether information from feet needs to be translated into 2 hands
 - Not much confidence on the recreation because of information loss
- After repetition experiment:
 - Noticed the repetitions
 - Each repetition is like an evolution, you hear more and more things
 - Repetitions will be very similar
 - The latter ones will be better
 - Although less similar but with other drummers there will still be correlations

Luis:

- Before the experiment:
 - Asked if drum rolls are allowed; yes, the pad is set to detect anything separated by 1 ms
- During the experiment:
 - Noticed the repetition, was told that the tracks were randomly selected
- After the experiment:
 - Was explained why the repetitions
 - He suspected that there were more than 3 repetitions for each track
 - Checked, only 3 repetitions for each track
 - But there are some very similar tracks, differing just 1 or 2 similar voice (like adding hi-hats under crash, sounds extremely similar)
 - Problems of the experiment:
 - Tracks:
 - Very similar tracks
 - Some 6/8 pretending to be 4/4
 - train\drummer3-session2-21_rock_92_beat_4-4_best_2bar_segment_0.mid
 - Some missed a semiquaver
 - drummer10-session1-9_jazz-swing_110_beat_4-4_best_2bar_segment_15
 - Unbalanced genre distribution
 - Set-up:
 - Bad sound device, some frequencies are difficult to hear
 - Right side on the drum pad sounds higher than the left
 - Same pad encourages stickings (like an L-R-L-L diddle)
 - Might be better if we use two separate pads
 - Other problems:
 - Huge focus on Western influenced styles
 - This makes the evolution of the drum kit from a snare drum very important on dualisations

- The sound of drum kits just reinforces the same frequency
 - Different styles should have different drum kits sounds (extreme example: metal played on jazz drums will be strange)
 - Rhythm on drums suggests an understanding based on the score, so it will be different from other styles like orchestral rhythms or folk percussions (e.g. India)
- The thought process behind dualising:
 - First is to just grasp whatever is the main point
 - Then more and more are heard with each repetition
 - Finally it is the final comprehension of the rhythm
- Dualisations might include how the drummer feels about the spacial positions of the drums
 - i.e. consecutive tom hits from high to low might have a surrounding effect to the player
- Very high confidence on the correlation between different drummers
 - Because every track is taken from a Western tradition, and all drummers are instinctively going for a Western understanding because of their background
 - Other traditions of music might make a huge difference
 - But even styles like west african polyrhythms or carnatic music, a two-handed representation is still meaningful
 - human nature
 - instrumentations like congas or mridangam
- There might be a difference of dualisation between the player and the listener

Morgan:

- Before the experiment:
- During the experiment:
 - Asked if velocity will also be recorded, yes
- After the experiment:
 - Noticed the repetitions
 - There were variations along the repetitions, but in general they would be very similar
 - Explained that he try to represent all essences throughout the rhythms
 - Essences for him is more like subtle differences inside notes
 - Some representation of the essence might exist more in the velocity than where the notes hit
 - Familiarity to the genre is very important, as it affects how automatically your brain creates a dualised image

Ignasi:

- Before the experiment:
 - Asked for a clarification on what is the essence
 - My answer was what you think that can represent the rhythm
- During the experiment:
- After the experiment:
 - Expressed difficulties on dualising latin rhythms
 - Especially with toms it cannot be perfectly represented by solely 2 voices
 - Dualisation is more like a reinterpretation rather than a reduction
 - Comprehension of the rhythm is required
- After the repetition experiment:
 - He was told at the beginning that there would be repetitions
 - The interpretation was left for him
 - Each repetition is like an evolution (like what Genis thought)
 - Also similar to other people, knows it is the same rhythm but hears it differently

Pau:

- Before the experiment:
- During the experiment:
 - Exceptionally many repetitions to create a dualisation
 - I told him it didn't have to be perfect
 - Asked if velocity is also recorded; yes
- After the experiment:
 - Noticed the repetitions
 - Noticed the strange tracks
 - 6/8 pretending to be 4/4
 - Tracks that don't loop perfectly
 - Discussed about how dualisation has much more options when representing a rhythm
 - hitting together, changing hands etc
 - He tried to use the different options to represent it
 - Intuitive for him to dualise rhythms
 - Agrees with the distinction between a simple representation (just the skeleton of the rhythm), and a richer and more complex representation
 - Also agrees that the sticking affects the dualisation a lot
 - There will be correlation between different drummers