## 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

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## 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

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## 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