

Themes: Discoverability and intuition, Acoustic Element, Aesthetic reactions

Participant 1

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Okay, that's, that's how it should sound.

[Researcher:] Please share your thoughts if you have any.

Yeah. Um,

the buttons have a nice tactile feel. And the feedback is very, uh, it's very responsive. Immediately responsive.

It's very easy to, uh, get the hang of it. Of the most of the things.

Okay, input mix just makes it sound or not sound.

No clue what the sound button is. Or does

Is that supposed to happen? There's coming a noise in the sound, which I don't know if it should be or it's just a loudspeaker which makes Okay, that's

Ah, there's coming some kind of vibrations in there.

Ah, now it makes sense with the sound thing. Okay, that's, that's tricky. On the first few iterations it's not very clear what A and B exactly is for me. Not a big difference. Except that A is slightly darker, and B is slightly less darker. Turning

A, B, uh, B, uh, send B to A and turning the sound, the dial of A makes it just more, a little bit more roomy on the sound.

And the input mix dial has no noticeable effect.

But it has a very interesting sound.

Not, that [...] I think I have everything. It

makes a very interesting noise, sound.

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Participant 2

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[Researcher:] Again, please, uh, yeah, think aloud.

Okay, so I don't touch these cutoffs? I should keep them where they are?

[Researcher:] You can touch everything. Like, explore however you feel like exploring.

Whoa.

[Researcher:] Please share your thoughts.

Oh, sorry, I'm trying to, I'm trying to figure out right now if it does anything when I pluck the string and then press on this little piano that you've drawn on. But I'm not thinking that it

does. Sometimes I feel like it did. I wanna get it back to that first noise 'cause it was really pretty.

But maybe I touched something. So Again, not very musical, so I'm not sure what, like, send to Ooh! Send to A is. But I like the chimes. So I'm trying to achieve the chimes right now.

Is this the volume? Maybe. I'm not understanding how to put this Oops, sorry! Ah, maybe it does do something when I press on this piano.

Okay, moving on to octave. We're going down. Love buttons. I love buttons over sliders. I see why people Oh, and they slide! Maybe? No, they don't. Okay, I'm wondering if I have to pluck the string every time. Huh? Every time to make noise or if it could like hold on and sustain it so I can like Have a moment with the buttons or with the knobs Okay, let's move on to box a Ah, okay, so there's two things going into it a and b Sorry, no, that's what uh, that's what I mentioned earlier.

That's my bad. Okay Whoa Okay, I've found the good boxes that really affect things.

So, okay, so I'm going to keep cut off where they are because that was kind of crazy. Maybe even a little lower. And I'll go to sound for A. Oh,

so I guess the string can hold pretty long, which is fun.

I like that the sound knob is not, like, very linear. It's like [noise] So good luck transcribing that. I wasn't exactly thinking that. Okay, let's go on to B. The sound knob is less obvious, in effect, for B, for me.

Yeah, the sound knob for B, I might be Missing this effect But let me just follow these arrows. Oh, okay. I should have gone B. Ah, no, I should go A And now I'm gonna go to send to B

Go to B, and now I'm gonna send B to A

So I guess send B to A knob is affecting how long the note holds? No, but, whoa. Oh, sound B is now making sense. I don't know what I did to make it start being more obvious. Ah, maybe I turned send B to A up. Oh, I think maybe I turned send A to B up. And now B has more of an effect. Hmm.

I can't tell if it gets really loud because I pluck it harder. Ah, no, I think it's this knob. I feel like there's a point in this knob where it is the loudest and it's not necessarily at one of the maxima? Maximi? It's like somewhere in the middle. Like right here. It kind of dampens on the sides. Which is fun.

It's nice because it's not just like a volume. It's like, but there is volume component to it because there is one point that is definitely the loudest. Okay, so now I'm going to affect something to A again.

Okay, let me do one pluck and get all A, A to B, B, and B to A.

Okay, output mix. More A, more B. Oh! Okay, so let me put it all the way over to B. Okay, that makes sense. Now I get why the B button was working not as good. So I'll put them right in the middle.

Okay, moving them together.

And then, input mix? Ah!

Okay, I'm not entirely sure with input mix, but I think that it's because I lack musical experience here. But, I think I'm understanding output mix.

I, oh. Ah, duh! Okay, I'm understanding the piano now. I was trying to press it down and like, I didn't realize.

I can't tell.

Ah, there is a difference. I don't know if it's a difference in distance. I don't know if the pitch difference is because of where I'm pressing on the string or if it's the way that I'm plucking it

Ah, this is way more fun to, okay.

Okay I feel like when I pluck the piano string, it sustains a little bit longer maybe or it's just more obvious when I'm affecting the knobs for A and B. Okay, maybe B needs a little bit more. Okay, even when the output mix is closer to B, I feel like I'm not getting as much effect on the B sound knob. As I am with the A knob, which is a little interesting because I have output mix almost entirely on B But A is slipping in my I guess they're in like this big loop Oh

Sometimes I get like a sound Like a ding that I'm not sure how I got but I want it back

But I'm a fan of the piano Am

I still getting noise in the speaker? Or is it just this? Ah! It's just um, I mean a bit, but uh, nothing very clear.

Did I do something?

Okay, I think I'm just hearing it's acoustics right now. The string acoustics.

[Researcher:] You have one minute left.

Okay. I think that I did something wrong because I lost. No. It's back.

Ah, okay. I guess it's output mix. Input mix.

I think that the acoustics of the actual string, like I think that they're making it a little hard to hear the speakers. I don't know if that's the intention, but I, I liked the synthesized sound a lot, but I really just hear this one string right now, and I think it's because of something horrible that I did.

But

I like playing the piano. Like the piano string.

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Participant 3

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[Researcher:] And, uh, please, uh, tell me your thoughts.

I will, I will start telling you the thoughts. I'm slowly trying to understand what the knobs do.

That's the sound.

I was wondering. I'm looking at the thing you drew in here, I love the keyboard.

Did you, with the blue thing, did you just draw some sort of scale on it?

[Researcher:] It's a question for later, I will not answer any questions right now.

I see.

[Researcher:] Please keep talking.

Oh, funny sounds. I'm getting funny sounds. Octave.

Basically you did my project with these buttons. Send A, B, send B, A.

I like the sound. It's interesting. It's interesting that it's like there is some feedback and you can hear it constantly right now makes more less constantly makes noise but it's not exploding in my ears. At least with the current settings.

I think I'm done. I have no clue what things are doing. I love it.

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Participant 4

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So, I have octave switch. Octave yeah.

I like that the steps are really accurate.

And if I set from a to b, b to a. I am not hearing anything, now.

What if I set it halfway up the input mix. It's like I am hearing two sounds. It's like I am losing the volume somehow.

If I set output half half. It's like I lost both sounds.

Okay let's reset this. If I reset it comes back.

Octave works as well. There are some artifacts.

It sounds like a wind instrument. Wind'ish.

What if I only put B. Nothing happens. I hear something. This sounds like a flute. Flute'ish.

In the middle somehow the string doesn't deviate much. At the limits I get stronger sounds, but if I am in the middle it gets more quiet.

Let's try if I set both of them to A and B, and send both of them half to each other.

It's really fun that you can play with the string, how much you compress.

Hehe. If I send full. Some feedback thing should happen.

Now we're getting somewhere. Now we are getting something really crazy. It's like balls rolling in a steel pan.

This is A and B fully send to each other. So it's full forward feedback loop 'ish.

Gotta be careful with the cutoff. Maybe sound is the opposite way, so this is louder, this is quieter maybe ?

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Participant 5

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It's interesting. It's a nice sound. I don't hear any bad Ooh! Oh, damn. I just lifted the finger and put it back, and the tone completely changed.

Okay, this is interesting, I would have thought it would go the other way.

I'm trying different picking positions. Okay, the muting

is anti [inaudible], so there must be some kind of reverberation or feedback. Ooh. I don't know what happened. I'm

trying finger tapping,

which, which works. But I'm getting really confused from, for like the inverse of the picture, like it goes the other way. But it's quite, uh, quite something. But

I Don't know why some keys are marked differently, especially with the blue things but they just Just assume that it's not particularly relevant right now, maybe for the expression later for like the musicality of things If there are like 12 chromatic tones, I don't know Now I'm going to try Buttons

I'm going on different octaves. I'm going low, of course. Okay. I can't go lower than this one apparently

Nice

Okay.

Hmm. I don't know what this is.

Okay.

I don't know what I'm doing with the knobs. Something is changing. I can't really what is happening I feel like with this it goes more to this kind of beat thing, but then it loops back

Okay, now it's kind of the opposite of what I expected it to do Okay,

so sound has to play in this but now maybe it's the scent Okay, now the feedback came back.

Oh, but maybe if I turn the knob, maybe I change the output mixer. Maybe the feedback comes back in. No, it doesn't. I confused. A to B and B

to A. So now, yes. I assume I send it to B and here I don't send to A, but **I'm quite confused.**

Whoa.

I don't know what's happening, but I like it.

Now I'm

I'm rotating the button as a pluck and I notice some Like some pops and clicks And my intuition says that it could be like electrical noise from the reading of the potentiometer Or is there something intentional or something that is It could be both, I don't know. I'm quite confused. Okay.

Now I move the send, the B2A, from its earlier position, which was this one. This one and there's a lot less feedback, so i'm i'm missing something

Oh

I don't know what's happening. It's kind of exploding. I lowered the cutoffs, but it's not probably what I need to do Um, it's still ringing Like a lot I don't know where to go to like remove the ringing. It's just going out out on its own And so on. So I think good. I don't know. The sound changed. I did something.

Wait, I didn't try this at all. Now let's try this.

Hmm, I don't feel like I have so much control on the feedback thingy, but it's just a matter of practice. I just don't know where it's coming from specifically. Because I feel like in the mix out there is the thing that I'm plucking in a sense. But I also don't understand all the layers on top of that.

Like, I understand there is something at the bass, but

Should I stop?

[Researcher:] Um, you can stop whenever you want. You have one minute left if you want to continue.

I'm gonna continue. I'm having fun.

Oh, okay. Okay, so with the octave it changes like the record, like something after I played it. It's not before I play it and it goes into his network. I can tell. I think because if I play And it's high Everything already lowers down. So and it's not like It's not what i'm feeding to it It's not the input feed the forward feed Maybe maybe i'm wrong Hmm

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Participant 6

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Okay. So this is the first thing that I Really touched. I'm gonna just understand how the mapping is on the string.

I hear A lot of very high frequencies. There

is

This is interesting. So, when I'm pitching the

I can how do you say? **Strumming the string.** Alone, there is no sound coming from the loudspeakers.

Actually, I can go outside the marks.

Well, I guess I'm, I was listening to just the first block. There's the A. This is the a trying to understand what happens if I change

the parameters of the A.

Now I'm opening, like I'm trying to see what happens when I'm

actually, in theory, blending both A, B and D.

I assume that on the right side is the plus, so it's the A higher volume, I guess if, but I mean there is sound. I'm not sure. What, if sound is a level, intensity or what, um,

[Researcher:] what are you thinking?

I'm thinking that, uh, I can kind of, uh, just use my right, uh, hand my finger. To, kind of, trigger that.

[Researcher:] Sorry, I just turned off the volume there. It's really low right now.

Yeah, interesting. I have no clue what happened. Like, I'm not sure what I triggered, but it was something big.

I'm not sure how I'm, how I'm controlling this thing. So, the cutoff It's really affecting a lot the sound.

Feels like there, there is a way to, to reach instability of the system. And I'm just on the edge most of the time, regardless if I'm actually,

uh, uh, triggering the string. So.

Oh, I'm, uh,

Hmm,

I think I got it.

So the cutoff is the really, the big deal. It's the thing that allows me to actually stop the feedback.

Makes sense. Uh,

um,

Wow, I think I found something.

I can,

I'm not sure what.

This is interesting.

So I'm just using the sound knob of the A.

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Participant 7

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I now understand the output mix. It's mix and not just output. Hmm.

[Researcher:] What are you thinking?

It's better, like,

First, when I didn't try and mix this scent, I feel like there was not much happening. To

see what happens when I mix both A and B

on its output mixes. Maybe

it's a bit difficult to figure out what is actually happening.

It doesn't seem like, here it is. For now it feels a bit random, if anything happens. But it sounds very Oh, I like this. This is a water glass bell sound. Now I'm controlling the octave. So,

I don't feel like so much is happening.

Can't exactly figure out what is happening. I

think I'll need some Instructions. To work it out.

Huh, this feedback loop or whatever is happening. Oh,

whatever, whatever happened there was nice. There's a

cutoff.

Turn it up again a bit. Yeah, I'm trying to control it.

Okay, there's something happening down here. The low cutoff. Or if it's the high cutoff, where things get out of control.

As you also said.

But I don't know if the string is even doing something now.

This sounds very much like a sample. And

this feels opposite intuitive. This sound knob is, When you turn it up, it goes lower and lower pitch.

But when you turn it down It's out of control.

Very fast.

I'm trying to be wary.

Okay. Now it's on the edge. Getting out of control. Now

A doesn't feel like it's doing anything.

Okay, only A.

Ooh. Maybe a is the string. I feel like this is more a, oh, there we go.

Okay. So this could be the, what the instrument is about. Whatever you're saying that you should actually play notes. Oh.

What happened now?

Um Did the bela crash?

[Researcher:] Maybe it crashed. We can reset it if you want. Then you will need to perform the calibration again.

Yeah. That's cool with me. That took me a while to understand.

[Researcher:] Calibrate again.

Oh,

now I messed up all the settings.

No. Oh.

You can do a lot of different sounds, most in the glassy metallic water sound. Oh,

not so much when you go too low an octave.

It's a bit fun to play on the edge of the controllable, because that's where some interesting things are

happening.

Let's see if

What B does. Eh

Oh, did you notice this?

I'm not sure if I understand these knobs, the send A and B. I feel like I've never really understood send on this. Now

I don't get much of the There we go. I

think it took me so long to understand that I had to play notes because I'm not trained on any instrument like that.

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Participant 8

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I mean, so, clearly this is, like, analogous to some kind of keyboard to, like, align pitches, I guess.

Doesn't seem like there's any actual touch element to it, like, I thought there maybe is, but I don't know.

There's definitely some kind of You have to pluck it on the left side of the string, not the right. Over this That's a

little Playing it open, it doesn't seem to pick up well, I guess.

A and B is dry and wet signal, I guess. Kind of. Or it's just volume. Music

Input mix. Let's see what you do. Okay, I

think I put it so low it went where the speakers couldn't really play. Being on

the right

leaves most of the sound gone.

And I guess when these get kind of turned up, there's some kind of feedback y thing happening. Sorry.

There was me. Alright. Um,

[Researcher:] keep talking if you're thinking anything at all.

Uh, I'm having a little hard trouble deciphering sometimes what the sound knobs do, but sometimes I'll turn them and it doesn't sound like much will change, but then sometimes all of a sudden, like a lot changes.

Can I ever like recalibrate it from the beginning? Is that a thing?

[Researcher:] Um, if you want to reset it, we can do that, but uh, yeah. You need to let me know.

It seems like I can get some replicability in when sometimes it does that, like it does a second, it goes to a different note without moving my finger position on the string. But kind of. It's hard to determine what exactly is causing that to happen.

I'm trying to, right now I'm trying to send all of A to B, none of B to A, and then with all the output at B. This seems

to make a lot of more like high frequency stuff than I was getting before. Opposite, outputs all at A, send B to A, and don't send A to B.

Seems like I'm having a hard time getting, like, a lot of sound to come back.