

Code	Segment	Comment
Reflection on Material	Subtlety in Material and Interaction	I think there's it is a material, but like there's this subtlety to it that it's more how the material feels, or how I feel I want to interact with the material if that makes sense.
Sound design	Inspiration for Future Sound Design	Yeah, definitely, I think that's great. Yeah, I think first of all, working with the BELA boards, I never actually done it. So I knew a lot of things about it. I use other controllers, but I think those words are definitely something to try out and be aware of.
Instrument design	Challenges of wearable instrument	but from previous experience making wearable instruments, the biggest take away is, I wasn't sure how to create an instrument that would survive, being washed or being worn multiple times.
Reflection on Material	Softness vs. Stability	no. Maybe the only problem to wear felt is just the system itself, whether it's stable. And if it's stable enough, like I think people can put more attention to how you design the performance itself instead of get familiar with the instrument because it's the
Reflection on Material	Softness vs. Stability	It's small, but it can be powerful. I think that's the, I think that's the buildings.
Design process and reflection	(Long term design) Simplicity vs. Complexity	It's small, but it can be powerful. I think that's the, I think that's the buildings.
Reflection on Material	Softness vs. Stability	Because when you when you push this press sensor, it will give more feedback to the hand if it's a soft material, like foam (made) sensor. And it won't give you a to linear change in that, because the density is changing, not the change in density is
Reflection on Material	Gesture and Material Connection	I think it's more likely to when building the pegiator to find not so connected with the glove itself and the material. Yeah, and because it's also quite connected to the gesture of hand, hands can make a lot of gestures. It can be a problem whether the so the design process was listening and playing. And then by my experience of playing and imagining how someone that would be sitting in the audience would experience the performance.
Design process and reflection	(Long term design) Iterative Development	I think making it feel right. Will take many iterations. I don't think we're gonna be able to get it right for first time. And the density of the sponge, the shape of the sponges. They're not easy things to do without investment. I think so. I think ideally, it would
Design process and reflection	(Long term design) Learning from Prototypes	all of the things that we learned from those individual prototypes would be perfect amalgamation of all of the lessons that we've learned. All of the development roadblocks that we've had may even satisfy some of the problems that I've encountered
Evaluation	In the design process	Initially, I was thinking about making our pegiator instead of continuously pitch changing. But I find our pegiator is not so suitable for flex sensor, because flex sensor is quite sensitive, and it can make it better to make that for the continuously
Sound design	Link Between Sound and Gesture	I think there are more links between the sound and the gesture. So and about material, maybe it's cotton. And I want to build some contracts. I use the sound of the synthesizer instead of sample. About gesture, I want to, when you hold it tight, hold it
Performance and Improvisation	Sensory Engagement in Performance	So in terms of performing that I really enjoyed, that it was a very like touchy way of playing, not about like the technique, but rather about like feeling the sound by playing it and listening.
Reflection on Material	Materials and Musical Interactions	I think it's more likely to when building the pegiator to find not so connected with the glove itself and the material. Yeah, and because it's also quite connected to the gesture of hand, hands can make a lot of gestures. It can be a problem whether the
Reflection on Material	Reflection on Material and Sound	I because I think softness is great and maybe make hybrid sounds like those kind of aggressive sounds that will be quite interesting.
Instrument Controllability	Unpredictability of Sensor Behavior	I guess if you have the perspective of having some really precise sensors, the fact that you can't, you can't always really predict the exact range and how they're gonna, how the senses are gonna move in that range, how linear they are, how
Reflection on Material	Change in Density	And it won't give you a to linear change in that, because the density is changing, not the change in density is also not so linear, and will make the sound sounds too boring, the envelope.
Reflection on Material	Integration of Material and Instrument	I think the core, the nature of the material in my project is it fits the hand quite well and make the flex sensor can reflect the change in make it sensitive to the bending of fingers. And it gives us like it, it's kind of a wearable instrument. So it can be
Exploration and Conceptualization	Exploration of New Forms of Expression	It's just a good way of exploring new forms of expression and performance, which which is always good to do. And then you never know what these kind of things lead to.
Design process and reflection	(Long term design) Different Prototype Approaches	I think we chose four very, radically different approaches. Each of the prototypes, although some of them, probably work better than others. We learned so much from each of those approaches, the perhaps a 5th patch combined, all of the things that we
Reflection on Material	Material Influence on Sound	So although we've made five different approaches, each of them feels different in the way that they're played. I think that's part of the appeal to make the feel of the project work with the sound and the aesthetic, I think using a lot of sponge, maybe
Instrument design	Instrument Aesthetics	I think ideally, it would have a feel unique to itself that would be like a trademark feeling in the same way that the role instrument has a very tight pegging feel to it. I think we could kind of have a soft linear axis feel to it.
Reflection on Material	Material Influence on Sound Interaction	But how the interaction is conditioned by the material. But for me, it was more like, I didn't think directly about the material, but more about the kind of interaction I was doing, right? I don't know if that makes sense, but if it's the same, I think there's it is a
Reflection on Material	Personal Engagement with Material	I think there's it is a material, but like there's this subtlety to it that it's more how the material feels, or how I feel I want to interact with the material if that makes sense.
Instrument Controllability	Integration of Effects	And then I didn't want to do any actual recording and looping. So I thought about the infinite river bazaar could be a nice trick to kind of, not have only one sound at a time, but also not having definite loops.
Exploration and Conceptualization	Objective of the Project	So my primary concern with this particular project was to see if I could find a way the could either modify existing ties easily or find a way to process a manufacturing system or a series of smaller components that combine in a way that requires little
Sound design	sound design consideration	like a helicopter plus wheels, the pitch will change continuously. And making it sounding like, wheel, because the frequency is not too high, but it's also not too low. And when it changed to the low frequency, the fo will... the frequency will get smaller.
Design process and reflection	(Long term design) Experimentation with Unconventional	And then the textile that interfaces, as I said 1 million times probably, I think it's just like using something unconventional new is a good way of making new ideas park, because they kind of push you out of what you used to do. And suddenly you have
Design process and reflection	(Long term design) Challenges in Connecting Gesture,	I was thinking about the connection between gesture and also the material and sensor itself, how to make them made the sound, made the sonification, or this sound sounds more like they should have. Instead of just if you change into another
Evaluation	Beyond Music: Multi-Purpose Interface	we created a series of prototype for a different set of ways of interfacing with the technology that we created a classic keyboard type as if it was a classic piano style interface, then we also created more of a modulator tie where it could be used
Performance and Improvisation	Interactive Performance	And the density of the sponge, the shape of the sponge. They're not easy things to do without investment. I think so. I think ideally, it would have a feel unique to itself that would be like a trademark feeling in the same way that the role instrument has
Instrument design	Instrument/Interface Design	so the instrument, it's like a lambourne. It's done with textiles.
Instrument design	Instrument/Interface Design	It's basically it looks like a lambourne, but you don't really play by hitting it, but rather by like pressing on it or by yeah, and or by trying to move those intersection point, we between the stripes, this is regarding the physical part of the instrument.
Interaction	Interaction with Interface	It's basically it looks like a lambourne, but you don't really play by hitting it, but rather by like pressing on it or by yeah, and or by trying to move those intersection point, we between the stripes, this is regarding the physical part of the instrument.
Interaction	Interaction with Soft Materials	It's basically it looks like a lambourne, but you don't really play by hitting it, but rather by like pressing on it or by yeah, and or by trying to move those intersection point, we between the stripes, this is regarding the physical part of the instrument.
Interaction	Innovative Playing Technique	It's basically it looks like a lambourne, but you don't really play by hitting it, but rather by like pressing on it or by yeah, and or by trying to move those intersection point, we between the stripes, this is regarding the physical part of the instrument.
Sound design	sound of performance	The sonic part of it. Let me quit like regarding the sonic part of it. How it works is that it's a sample playback instrument. This means that there's a few samples loaded into it. And by moving around those pressure points, what you're modifying is the
Sound design	Mapping Physical Changes to Sound	The sonic part of it. Let me quit like regarding the sonic part of it. How it works is that it's a sample playback instrument. This means that there's a few samples loaded into it. And by moving around those pressure points, what you're modifying is the
Sound design	Link Between Sound and Gesture	The sonic part of it. Let me quit like regarding the sonic part of it. How it works is that it's a sample playback instrument. This means that there's a few samples loaded into it. And by moving around those pressure points, what you're modifying is the
Sound design	sound design consideration	You can go, the speed can be positive or negative. You can also play them backwards. I used, instead of having like linear functions in which I press the point, and then this point would modify a sample positively or negatively. I tried to find like
Sound design	Freedom in sound design	You can go, the speed can be positive or negative. You can also play them backwards. I used, instead of having like linear functions in which I press the point, and then this point would modify a sample positively or negatively. I tried to find like
Instrument design	Simplicity in Design	So the physical part wasn't very complicated in the sense that I knew a bit about a textiles from other workshops.
Design process and reflection	(Long term design) Exploration of Sensor Effects	The circular thing, the frame, since you had this frame, and sophie had this cloth, a piece of cloth in between that we create the sensors. It came very naturally to me that I could just build this like sort of stripe and crossing points structure.
Design process and reflection	(Long term design) Play with Physical Fabric	The circular thing, the frame, since you had this frame, and sophie had this cloth, a piece of cloth in between that we create the sensors. It came very naturally to me that I could just build this like sort of stripe and crossing points structure.
Design process and reflection	(Long term design) Simplicity vs. Complexity	I could have add more stripes. And I did think about this. I thought that you usually or what I read about papers in instruments, you don't really want to add lots of complexity. You you just want something that is complex enough that it's interesting, but it's
Instrument design	Simplicity in Design	I could have add more stripes. And I did think about this. I thought that you usually or what I read about papers in instruments, you don't really want to add lots of complexity. You you just want something that is complex enough that it's interesting, but it's
Interaction	Rich Interaction	I could have add more stripes. And I did think about this. I thought that you usually or what I read about papers in instruments, you don't really want to add lots of complexity. You you just want something that is complex enough that it's interesting, but it's
Sound design	sound of performance	So I started like with this am synthesis or like this kind of same sounds which sound cool. But I just the idea that I had to perform these in front of people is like really put the pressure on me on. This cannot be like, just like a sound r boring thing. I
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Sound design	Freedom in sound design	This cannot be like, just like a sound r boring thing. I want something that like, I don't want to spend like 10 minutes, just like doing the same sound. I want something that has some sort of variety.
Sound design	sound design consideration	I really like the example playback aesthetically like how it sounds. I really like tape loop music and these kind of things. It's a practice ii enjoy. I feel like if you put on an audio like speech, there's one example in the bell examples that says like real time.
Exploration and Conceptualization	sound design concept	I really like the example playback aesthetically like how it sounds. I really like tape loop music and these kind of things. It's a practice ii enjoy. I feel like if you put on an audio like speech, there's one example in the bell examples that says like real time.
Sound design	sound of performance	And then you can go very fast to raise the I thought like it would be so cool if I could just like if the performance would be like trying to find a range in which you can understand what the sample is saying. It kind of meaning the exploration. Someone told
Sound design	sound design consideration	And then you can go very fast to raise the I thought like it would be so cool if I could just like if the performance would be like trying to find a range in which you can understand what the sample is saying. It kind of meaning the exploration. Someone told
Reflection on Material	The role of materials in performance	That was kind of the idea like looking like using this material subtle thing to explorer space.
Reflection on Material	Influence of Materials on Sound	That was kind of the idea like looking like using this material subtle thing to explorer space.
Reflection on Material	Material Influence on Sound	That was kind of the idea like looking like using this material subtle thing to explorer space.
Reflection on Material	Materials and Musical Interactions	That was kind of the idea like looking like using this material subtle thing to explorer space.
Reflection on Material	Integration of Material and Instrument	That was kind of the idea like looking like using this material subtle thing to explorer space.
Interaction	Innovative Playing Technique	That was kind of the idea like looking like using this material subtle thing to explorer space.
Instrument Controllability	Subtle control of material	That was kind of the idea like looking like using this material subtle thing to explorer space.
Interaction	Unique Sound-Interface Interaction	in which it was just stable, somehow, like you would just find a point in which you could play the sample.
Interaction	Innovative Playing Technique	in which it was just stable, somehow, like you would just find a point in which you could play the sample.
Performance and Improvisation	performance as a form of exploration	so the design process was listening and playing. And then by my experience of playing and imagining how someone that would be sitting in the audience would experience the performance.
Evaluation	In the design process	so the design process was listening and playing. And then by my experience of playing and imagining how someone that would be sitting in the audience would experience the performance. I would introduce the changes. I would be like. This is
Sound design	Mapping Physical Changes to Sound	So everything is like entangled in the sense that, for me was the interaction with the instrument that made me think about the sound.

Sound design Link Between Sound and Gesture	So everything is like entangled in the sense that, for me was the interaction with the instrument that made me think about the sound.
Interaction Entanglement of Interaction and Sound	So everything is like entangled in the sense that, for me was the interaction with the instrument that made me think about the sound.
Sound design sound design consideration	You can the sound producing interactions that the instrumental are not much like basically pressing the sensors down. Yeah. It's basically like slow moments. You could do them quickly, right? But like, because of the resolution of everything you could
Sound design Influence of Interface on Sound	You can the sound producing interactions that the instrumental are not much like basically pressing the sensors down. Yeah. It's basically like slow moments. You could do them quickly, right? But like, because of the resolution of everything you could
Sound design Mapping Physical Changes to Sound	So for me, it was the how I conceive the image of like pressing down slowly that I thought about the sound. Yeah. But how the interaction is conditioned by the material. But for me, it was more like, I didn't think directly about the material, but more about
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Interaction Interaction with Soft Materials	So for me, it was the how I conceive the image of like pressing down slowly that I thought about the sound. Yeah. But how the interaction is conditioned by the material. But for me, it was more like, I didn't think directly about the material, but more about
Reflection on Material Tactile Interaction	I think there's it is a material, but like there's this subtlety to it that it's more how the material feels, or how I feel I want to interact with the material if that makes sense.
Reflection on Material Materials and Musical Interactions	I think there's it is a material, but like there's this subtlety to it that it's more how the material feels, or how I feel I want to interact with the material if that makes sense.
Instrument Control Ability/Subtle control of material	I think there's it is a material, but like there's this subtlety to it that it's more how the material feels, or how I feel I want to interact with the material if that makes sense.
Performance and Improvisation Physically and Sound Perception	And I think that really relates to the material because you're pressing something that's stretching. There is a link that I feel in how in yeah, and how you imagine. It's just like the idea that I was stretching something, impressing something. The means
Reflection on Material Material Influence on Sound Interaction	There is a link that I feel in how in yeah, and how you imagine. It's just like the idea that I was stretching something, impressing something. The means directly related to how I can see the sound like in something as sample that I stretch or like compress
Reflection on Material Material Influence on Sound	The means directly related to how I can see the sound like in something as sample that I stretch or like compress or like turn around.
Design process and reflection (Long term design) Exploration of Instrumental Constraints	But these influences in front of me like thinking about, I've read about this like magnesium paper about like constraints in instruments and how like something that's interesting about instruments of what performers looking instruments is about, like
Design process and reflection (Long term design) Play with Physical Fabric	I was exploring what I was building the instrument is that one stripes of different stripes touch, there was like a short circuit, so there would be some like something with god in the final like instrument.
Design process and reflection (Long term design) Performance-Centric Design Approach	This is something that like influenced me. Another thing that influenced me, for sure, was just thinking about I have to perform these informed people. I it is gonna be shown me one audience. I I guess you could build an instrument and thinking like I
Design process and reflection (Long term design) Performance-Centric Design Approach	And then you build it for a very specific like sound in a track or very specific sound you wanna make. But if it the instrument is like the focus of the performance, you want and you spend this performance.
Exploration and Conceptualization design concept	And then you build it for a very specific like sound in a track or very specific sound you wanna make. But if it the instrument is like the focus of the performance, you want and you spend this performance.
Instrument design Instrument Aesthetics	And then the physical part was influenced by my own research like I I have been looking at building drums with lots of sensors. An idea that I think could be feasible is just building a trump with in textiles, just like embedding the sensors in the own textile.
Instrument design sensor selection	And then the physical part was influenced by my own research like I I have been looking at building drums with lots of sensors. An idea that I think could be feasible is just building a trump with in textiles, just like embedding the sensors in the own textile.
Instrument design Instrument/Interface Design	And then the physical part was influenced by my own research like I I have been looking at building drums with lots of sensors. An idea that I think could be feasible is just building a trump with in textiles, just like embedding the sensors in the own textile.
Sound design sound of performance	That was the a slow one. And then I had like the other four that I could like stack on the right. I started only with the oslo one without any boys, because in the performance before I explained what the instrument is about, I know some people don't like
Sound design sound design consideration	That was the a slow one. And then I had like the other four that I could like stack on the right. I started only with the oslo one without any boys, because in the performance before I explained what the instrument is about, I know some people don't like
Sound design sound of performance	And after don't explain it all for me, it's for me, I think it's I just enjoy more things when I understand them. So that's why I explained them. So people could know what I was doing. So I just started with the oslo thing. It was just this click like a clicker.
Sound design Mapping Physical Changes to Sound	the instrument really like I play this by like pressing and moving them. I was just showing like the material and how I could play it. And then I added one of the can't remember if I did one or two, but I wanted to start like with only one layer or two so that it
Sound design Link Between Sound and Gesture	the instrument really like I play this by like pressing and moving them. I was just showing like the material and how I could play it. And then I added one of the can't remember if I did one or two, but I wanted to start like with only one layer or two so that it
Performance and Improvisation performance as a form of exploration	I played for a while. I tried to find this range where I could hear the voice of my dad. I think I found it a few times, and then it would move away, because it was like these 10 second things. So I was just playing around with this.
Performance and Improvisation Performance concept	I played for a while. I tried to find this range where I could hear the voice of my dad. I think I found it a few times, and then it would move away, because it was like these 10 second things. So I was just playing around with this.
Reflection on Material Materials and Musical Interactions	So I just took them all away and I forgot to have some like power of boot button. So I wanted to finish and I didn't really know how to show like. This may explain what I was making some, but I'm not really playing it anymore. That's how I did my
Performance and Improvisation Audience Engagement and Perception	So I just took them all away and I forgot to have some like power of boot button. So I wanted to finish and I didn't really know how to show like. This may explain what I was making some, but I'm not really playing it anymore. That's how I did my
Reflection on Material The role of materials in performance	so on the one hand, it's the whole part of how materials have played in my idea of the sound. The interaction that I mentioned before. It's like stretching the sample. It just feels like you're stretching sample because of the gesture. You're doing, the
Reflection on Material Materials and Musical Interactions	The interaction that I mentioned before. It's like stretching the sample. It just feels like you're stretching sample because of the gesture. You're doing, the infection, you're doing these on the one hand.
Interaction Interaction with Soft Materials	The interaction that I mentioned before. It's like stretching the sample. It just feels like you're stretching sample because of the gesture. You're doing, the infection, you're doing these on the one hand.
Interaction Unique Sound-Interface Interaction	I feel people haven't seen that many a text as in performances. So there's one aspect that it's very like. The novelty aspect like people will think it's cool because they haven't seen this being used in an instrument. There's these aspects. So you just try to
Performance and Improvisation Novelty in Performance	I feel people haven't seen that many a text as in performances. So there's one aspect that it's very like. The novelty aspect like people will think it's cool because they haven't seen this being used in an instrument. There's these aspects. So you just try to
Reflection on Material Materials Reduce Anxiety in Performance	Yeah, I thought I would be very nervous during the performance because I played guitar and piano and especially guitar is an instrument that if you're very nervous is very hard to play. Usually my hands feel very weak and I just can't play it if I'm too
Reflection on Material Personal Engagement with Material	Yeah, I thought I would be very nervous during the performance because I played guitar and piano and especially guitar is an instrument that if you're very nervous is very hard to play. Usually my hands feel very weak and I just can't play it if I'm too
Reflection on Material The role of materials in performance	Yeah, I thought I would be very nervous during the performance because I played guitar and piano and especially guitar is an instrument that if you're very nervous is very hard to play. Usually my hands feel very weak and I just can't play it if I'm too
Performance and Improvisation Influence on Performance	Yeah, I thought I would be very nervous during the performance because I played guitar and piano and especially guitar is an instrument that if you're very nervous is very hard to play. Usually my hands feel very weak and I just can't play it if I'm too
Performance and Improvisation good for performance	Yeah, I thought I would be very nervous during the performance because I played guitar and piano and especially guitar is an instrument that if you're very nervous is very hard to play. Usually my hands feel very weak and I just can't play it if I'm too
Design process and reflection (Long term design) Play with Physical Fabric	So that felt very nice that you could just like I could my way of performing was just like pressing and listening and moving around, like moving the textile around instead of me like being very stressed about like I'm missing this node, or like I played
Sound design Mapping Physical Changes to Sound	So that felt very nice that you could just like I could my way of performing was just like pressing and listening and moving around, like moving the textile around instead of me like being very stressed about like I'm missing this node, or like I played
Sound design sound of performance	So this is what I like, but it's just forcing you to listen and like connect when you're listening to how your gestures and trying to find for that spot and press at the right pressure, or are the right points as well in which you can listen to that speech.
Performance and Improvisation Physically and Sound Perception	So this is what I like, but it's just forcing you to listen and like connect when you're listening to how your gestures and trying to find for that spot and press at the right pressure, or are the right points as well in which you can listen to that speech.
Performance and Improvisation performance as a form of exploration	So this is what I like, but it's just forcing you to listen and like connect when you're listening to how your gestures and trying to find for that spot and press at the right pressure, or are the right points as well in which you can listen to that speech.
Sound design Link Between Sound and Gesture	It's not that much a part of a game, but rather like that, it pushes you to listen and touch and trying to find this range.
Performance and Improvisation performance as a form of exploration	It's not that much a part of a game, but rather like that, it pushes you to listen and touch and trying to find this range.
Performance and Improvisation Performance concept	It's not that much a part of a game, but rather like that, it pushes you to listen and touch and trying to find this range.
Performance and Improvisation pay more attention	It's not that much a part of a game, but rather like that, it pushes you to listen and touch and trying to find this range.
Instrument design Instrument Aesthetics	it doesn't look that nice, like it could look like way better if I had put like more time or like effort into like the physical design, this definitely could be improved.
Instrument design Instrument Aesthetics	What I like the least is that in the setting that I chose, which is this kind of game of chasing that range. And in that performance, I think it could have looked aesthetically way better.
Exploration and Conceptualization Performance-Driven Design	here is on the idea that you I this is like a circle thing, like the what influences my performers if performance is called the interaction that I have to do in order to play it.
Exploration and Conceptualization Performance-Driven Design	But then something that infers my performance is, and that I also influence the instrument because it is part of the instrument is these buttons think like when I build the instrument, I was thinking I have to perform this and I kind of wanna have like these
Exploration and Conceptualization design concept	But then something that infers my performance is, and that I also influence the instrument because it is part of the instrument is these buttons think like when I build the instrument, I was thinking I have to perform this and I kind of wanna have like these
Performance and Improvisation Performance concept	And then I just kind of add layers on top. So that if this was thinking about the performance and kind of like growing in in things that were going on, adding layers.
Performance and Improvisation Interactive Performance	And then I just kind of add layers on top. So that if this was thinking about the performance and kind of like growing in in things that were going on, adding layers.
Performance and Improvisation Instrument's Influence on Performance Style	I don't know if this influence the performance of the performance, influence these in the instrument, but I think those buttons that I could it's just like changing how many layers were on top of the instrument.
Instrument design Artistic Expression Through Instrument Design	I like the instrument itself in how it makes me play it and conceptualize it and like how I sit and perform these as like these very artists sound buried way. You just sit down in a chair and play around with it and look serious. But then the buttons thing. So I
Performance and Improvisation Instrument's Influence on Performance Style	I like the instrument itself in how it makes me play it and conceptualize it and like how I sit and perform these as like these very artists sound buried way.
Instrument design Simplicity in Design	So I would like to make it look a bit less. I'd like that the y aesthetic, right? But make it a bit more finished and so that it looks like it has more, it's just a cleaner design. I don't know. I do like the cable aesthetic, but I think I would have sold some things
Instrument design Reliability and Robustness	But if you sold her date. You won't have this problem, so it would be more solid. Yeah, this is something I can know. The people at the lab who have built instruments, they say, like my next step would be making this more robust so that it doesn't
Performance and Improvisation Audience Engagement and Perception	Maybe I could put it in a standard something so that it's not that my legs, but yeah, also something bigger in terms of performing. People see it better and you can interact with them. With the audience are better because they kind of can see
Sound design Sound Design Identity	And the sound design, I like, really like, it's just that if you think about changing the sound design, you just completely kill the identity of the instrument, like it's just something completely different.
Exploration and Conceptualization Gap Between Conceptualization and Materialization	It's about sensors and interaction, but it doesn't have a proper materialization. I like it it doesn't say this has to be an instrument. It only says it has to be a measure of sensors.
Exploration and Conceptualization Exploration of Sensor Types	The only difference is that I was thinking more about vibration sensors. And these pressure sensors are not really vibration sensors, like vibration sensors, like have more like kind of a temporal coming thing.
Instrument design Reflective Learning Through Building	But it's definitely helped me a lot with, yeah, just being more in the practical side of the be building things. But you will be talk about a lot about like instruments, these instruments that, but building them is very helpful. I don't know.
Sound design Challenge of Sound Design	Definitely the sound part of it I felt very lost. But I think it's really because of my lack of experience with this kind of think like building something for scratch.

Performance and Improvisation/Performance Pressure	But it was a Challenge because I was very stressed about performing like is just that I ai know, I don't have like like physical practice and then performing from the people time. This was something that was very like challenging to me.
Performance and Improvisation/Adapting to Physical Constraints in Performance	that was a Challenge when doing the sound design. We like such the instrument was quite limited. In the end, you had only like four sensors finding something that would work for that was challenging.
Reflection on Material/Tactile Interaction	it was like just the idea that I was stretching the material. It was directly related how I was stretching that sample.
Sound design/Non-Linear Sound Manipulation	There might not be what was happening in the code directly, because as I said, I didn't like just linearly map this. I just made like complex relationships between the sensors.
Instrument design/Complex Mapping Strategies	I didn't like just linearly map this. I just made like complex relationships between the sensors. But still it felt like. So what I tried to say with these is like pressing her that I was stretching.
Reflection on Material/Tactile Interaction	It was a very tactile thing I was doing. Like with my hands, I was looking for it by touching these and stretching this material. And this is not something that is my common experience with other instruments like any guitar. If you wanna find something. I
Interaction/Comparing to Traditional Instruments	And this is not something that is my common experience with other instruments like any guitar. If you wanna find something. I was just improvising over the different scales, or I would just look sunny play for like a different pattern or in piano the same.
Reflection on Material/Materials and Musical Interactions	And here like the idea that this material was like flexible, non wechat, meant that there was like this whole range of things. You can I it's very limited in the sense that it's only that like material that you can stretch is not many keys on a keyboard or guitars
Reflection on Material/Material Flexibility and Sound Range	It's just this big range of the sensor has this like very subtle range of it's very rich. In that sense. It's very constrained in the variety, but it's very rich in the interaction like how very subtle movements will result in very subtle changes in the signal, but
Reflection on Material/Subtlety in Material and Interaction	It's just this big range of the sensor has this like very subtle range of it's very rich. In that sense. It's very constrained in the variety, but it's very rich in the interaction like how very subtle movements will result in very subtle changes in the signal, but
Interaction/Interaction with Soft Materials	It's just this big range of the sensor has this like very subtle range of it's very rich. In that sense. It's very constrained in the variety, but it's very rich in the interaction like how very subtle movements will result in very subtle changes in the signal, but
Interaction/Rich Interaction	It's just this big range of the sensor has this like very subtle range of it's very rich. In that sense. It's very constrained in the variety, but it's very rich in the interaction like how very subtle movements will result in very subtle changes in the signal, but
Exploration and Conceptualization/design concept	So I've made a lot of instruments over the years, but I think since lockdown happened and a lot of people had to do virtual office sessions and resume. I think a new market opened up for remote play. So I had an idea to create a musical instrument
Design process and reflection (Long term design)/Prototyping Challenges	There are easy to remove an ad. You can hide things inside them, almost like they were designed to be a musical instrument all along. So with your help, we created a series of prototype for a different set of ways of interfacing with the technology that
Sound design/sound design consideration	So I think this is the internal burning question with a lot of musical instruments, how should an instrument sound?
Design process and reflection (Long term design)/Modifying Sound to Fit Interface	I had a focus with this project specifically to target midi. As I am a media association member and a supporter of the mini technology. And I don't know if you can see in the background here, but I've got a fair amount of musical equipment. Almost all
Instrument design/Instrument/Interface Design	I had a focus with this project specifically to target midi. As I am a media association member and a supporter of the mini technology. And I don't know if you can see in the background here, but I've got a fair amount of musical equipment. Almost all
Sound design/Freedom in sound design	So I think the technology is versatile enough to tick all of the boxes that most people require from a musical instrument. But from my point of view, it doesn't have any set sound that defines it as the sound of a musical time.
Design process and reflection (Long term design)/Reflection on Sound-Interface Relationship	whenever we look at all the musical instruments that we lived throughout the past, we don't recognize them necessarily by how they look for how they sound.
Reflection on Material/Reflection on Material and Sound	adding a certain texture to a sound to give it an organic, warm, wear, wearable, warm. I'm not quite sure of the term to describe it, but something that you could, something that doesn't have extremes that's quite rounded, it's quite soft. That would quite
Design process and reflection (Long term design)/Reflection on Sound-Interface Relationship	adding a certain texture to a sound to give it an organic, warm, wear, wearable, warm. I'm not quite sure of the term to describe it, but something that you could, something that doesn't have extremes that's quite rounded, it's quite soft. That would quite
Sound design/sound design consideration	adding a certain texture to a sound to give it an organic, warm, wear, wearable, warm. I'm not quite sure of the term to describe it, but something that you could, something that doesn't have extremes that's quite rounded, it's quite soft. That would quite
Sound design/Inspiration for Future Sound Design	adding a certain texture to a sound to give it an organic, warm, wear, wearable, warm. I'm not quite sure of the term to describe it, but something that you could, something that doesn't have extremes that's quite rounded, it's quite soft. That would quite
Instrument Controllability/familiar feeling of control	I think it will probably have a certain characteristic based on the limitations of the technology. But what I would like for it to do is to replicate the feeling of wearing something comfortable.
Performance and Improvisation/Influence on Performance	There's ways of using not entirely conductive materials as well. The kind of bypasses, I think some of the manufacturing processes that we've and I think that will definitely affect how it's played as well.
Interaction/Interaction with Soft Materials	So although we've made five different approaches, each of them feels different in the way that they're played. I think that's part of the appeal to make the feel of the project work with the sound and the aesthetic. I think using a lot of sponge, maybe
Reflection on Material/Material Influence on Sound	the density of the sponge, the shape of the sponge. They're not easy things to do without investment. I think so. I think ideally, it would have a feel unique to itself that would be like a trademark feeling in the same way that the role instrument has
Evaluation/Flexibility Limitations	I think we could kind of have a soft linear axis feel to it. But at the same time, because it's flexible, I think there's a certain limitation there. In the if it's too squash or if it's too flexible, then one note can bleed into another. And maybe it brings more
Design process and reflection (Long term design)/Different Prototype Approaches	could create multiple versions within a short span of time, so that I wasn't focused on one prototype, and that you and I could work on separate projects together.
Design process and reflection (Long term design)/Prototyping Challenges	But ultimately, with the same goal, just with different approaches, I think that's really valid, especially in a team. If you just have one prototype, everybody has to work on that prototype, unless you are always in the same space, it doesn't really work. I
Design process and reflection (Long term design)/Learning from Prototypes	But ultimately, with the same goal, just with different approaches, I think that's really valid, especially in a team. If you just have one prototype, everybody has to work on that prototype, unless you are always in the same space, it doesn't really work. I
Performance and Improvisation/Performance concept	So my dream for this performance was go onto an empty stage, buttoning up my shirt, in silence, and putting a tie on as if it was just a normal, every day in the office, then plugging my sink directly into the midpoint. In my time. I think from that moment
Reflection on Material/Softness vs. Stability	So we were talking before about using sponge, and I think sponge is a great tool to allow us to add a certain softness to the project.
Reflection on Material/Reflection on Material and Sound	But there's also a certain level of fatigue. I think when you're pushing on heavy foam for a while. So perhaps the contact with the surface, the material is more important than the pressure that you add to it.
Reflection on Material/The role of materials in performance	But I think from aa user point of view and from an audience point of view, I think they're quite desperate. I don't think the audience would have. An understanding is to the nuance of how the fingers feel.
Reflection on Material/The role of materials in performance	But I think using certain materials would allow us, for example, to add like vibrato, where the audience can be able to see the finger, right? Not vibrating, wiggling, moving very fast up and down. And that then translate to a performance a lot better. And I
Performance and Improvisation/Interactive Performance	But I think using certain materials would allow us, for example, to add like vibrato, where the audience can be able to see the finger, right? Not vibrating, wiggling, moving very fast up and down. And that then translate to a performance a lot better. And I
Instrument design/Instrument Aesthetics	And I think choosing the right materials is absolutely essential to get in that and performance aspect, right? And also how it looks. I think there's an aesthetic side here as well.
Instrument design/Instrument/Interface Design	And I think choosing the right materials is absolutely essential to get in that and performance aspect, right? And also how it looks. I think there's an aesthetic side here as well.
Design process and reflection (Long term design)/Prototyping Challenges	A problem seems to be a problem within our sect now seems to be a problem within a textile arena. Interfaces between electrical components and soft furnishings is the hardest thing to create. There isn't one that exists that satisfies all of the
Instrument design/Challenges of wearable instrument	A problem seems to be a problem within our sect now seems to be a problem within a textile arena. Interfaces between electrical components and soft furnishings is the hardest thing to create. There isn't one that exists that satisfies all of the
Design process and reflection (Long term design)/Iterative Development	And I think from my point of view, one of the most important parts of a project is for it not just to be like a single use, throwing the bin. It needs to either be able to be really sent back to manufactured to be tuned into a new product, or ideally to be fixed
Performance and Improvisation/good for performance	So I think a real time performance would be amazing, but because it's worn vertically, he's actually quite a difficult instrument to play.
Instrument Controllability/Building muscle memory	It's not as difficult to play the saxophone, but I think from a finger point of view, there is a certain level of just pressing things where your body has memorized, where they are. Problem with the tie as well, is the unless I set the not the length of a tie can
Instrument design/Challenges of wearable instrument	Problem with the tie as well, is the unless I set the not the length of a tie can change. So that muscle memory isn't necessarily a straightforward as it would be fair physical instrument that doesn't change shape. T
Reflection on Material/Challenges of making it efficient	the interfacing of the electronics to the soft fabrics. We couldn't find a way to do it simply or quickly or cost effectively.
Design process and reflection (Long term design)/Prototyping Challenges	the interfacing of the electronics to the soft fabrics. We couldn't find a way to do it simply or quickly or cost effectively.
Instrument design/Instrument Support and Stability	the interfacing of the electronics to the soft fabrics. We couldn't find a way to do it simply or quickly or cost effectively.
Instrument design/Simplicity in Design	the interfacing of the electronics to the soft fabrics. We couldn't find a way to do it simply or quickly or cost effectively.
Reflection on Material/Tactile Interaction	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Reflection on Material/Materials and Musical Interactions	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Reflection on Material/Reflection on Material and Sound	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Reflection on Material/Integration of Material and Instrument	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Design process and reflection (Long term design)/Reflection on Sound-Interface Relationship	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Instrument design/sensor selection	It's definitely made me think more about the relationship of things are made from and how perhaps they should sound. But also from a feeling point of view. I think, with the example of the first time that we made, it felt the best time of all the ties that
Performance and Improvisation/Influence on Performance	I think for certain bands, it does make a lot of sense even if it is just like a novelty, a pitch bender. But I think it's also interesting enough, they can capture people's imagination.
Exploration and Conceptualization/Exploration of New Forms of Expression	be happy that we've created something that hasn't existed before does something that's relatively unique
Instrument design/Instrument/Interface Design	My instrument is a glove with two flex sensors, to control two multiple parameters at the same time. And you see, from pressure sensor to control the envelope.
Reflection on Material/Influence of Materials on Sound	I think there are more links between the sound and the gesture. So and about material, maybe it's cotton. And I want to build some contacts. I use the sound of the synthesizer instead of sample. About gesture, I want to, when you hold it tight, hold it
Reflection on Material/Material Influence on Sound	I think there are more links between the sound and the gesture. So and about material, maybe it's cotton. And I want to build some contacts. I use the sound of the synthesizer instead of sample. About gesture, I want to, when you hold it tight, hold it
Instrument Controllability/Unpredictability of Sensor Behavior	And it won't give you a linear change in that, because the density is changing, not the change in density is also not so linear, and will make the sound sounds too boring, the envelope.
Reflection on Material/Influence of Materials on Sound	I think it's more likely to when building the pegiator to find not so connected with the glove itself and the material. Yeah, and because it's also quite connected to the gesture of hand, hands can make a lot of gestures. It can be a problem whether the
Exploration and Conceptualization/explore the material	I think it's more likely to when building the pegiator to find not so connected with the glove itself and the material. Yeah, and because it's also quite connected to the gesture of hand, hands can make a lot of gestures. It can be a problem whether the
Interaction/Rich Interaction	That may be give the performance itself a multiple. How to say when I get multiple choice.
Instrument Controllability/multiple control (sensors)	That may be give the performance itself a multiple. How to say when I get multiple choice.
Sound design/sound design consideration	the modulated frequency index. And the pitch is controlled by middle finger. So I will use these two fingers to control the sound, the pitch, and the timber of the sound I produce. And following the soundtrack, the background soundtrack I made,
Design process and reflection (Long term design)/Simplicity vs. Complexity	it's small and not so come from complex actually, but you can design a system quite complex to make make it multiple control.
Evaluation/In the performance	for now, the range of the flex sensor bending is not so big. So it might only control the pitch to be a limited, quite narrow band with (It has). So it might be more suitable for subtle change instead of controlling the pitch yourself or it will more suitable to use

Evaluation/In the design process	for now, the range of the flex sensor bending is not so big. So it might only control the pitch to be a limited, quite narrow bend with (it has). So it might be more suitable for subtle change instead of controlling the pitch yourself or it will more suitable to use
Performance and Improvisation/Influence on Performance	But why I think it's the pitch control. And I quite like the envelope, the form pressure sense, influenced me a lot, actually. Because as we need to control the sound to make it stop or start and control it to how to start or how to finish. That influenced
Interaction/Interaction with Soft Materials	But I think making aggressively changing sounds, those kind of parameters is more interesting for the soft material. And because they can be quite sensitive. And when people interact with soft materials, it's kind of release some pressure or it feels
Reflection on Material/Influence of Materials on Sound	Because in the digital fields, you still have to do simulation. And when thinking about simulation, if you didn't have experience before, with actually really getting to interact with different materials will just it was not that sounding, this one, not a sound
Exploration and Conceptualization/explore the material	Because in the digital fields, you still have to do simulation. And when thinking about simulation, if you didn't have experience before, with actually really getting to interact with different materials will just it was not that sounding, this one, not a sound
Exploration and Conceptualization/no specific design concept	So I didn't have a precise concept for the instrument.
Exploration and Conceptualization/explore the material	but I just mainly wanted to explore how to use the textile interfaces with the Bela platform, with some sound algorithms in pure data. Basically
Sound design/sound design consideration	this will feed into the effects and into the reverb. This tone we can keep playing, even if the volume of this of the oscillator was down because of the reverb. So after that, I could go and generate another tone, may be higher or lower pitched. This was
Instrument Control/ability/multiple control (sensors)	so that's mainly it for the structure of the algorithm to control that I had five sensors. There were three pressure sensors and two stretch sensors.
Interaction/Innovative Playing Technique	the pressure sensor were just some loose squares of materials while the stress sensors were two stripes of that fresh material. I don't remember the name of it. Two stripes of that touched to wooden sticks. So I could control, I could either stretch both the
Interaction/Innovative Playing Technique	And then after I played with that interface a bit, also I start to, I don't wanna say, hack it, but it was use it in a different way, which is kind of too short. The sensors by putting one on top of the other, the resistance will change suddenly and almost
Performance and Improvisation/intuitive control	I think a way of interacting it was really good for performance because there weren't many actions I could do with the sensors, but it was really intuitive. And I think once it was connected to the sound engine, you could really find some interesting.
Performance and Improvisation/good for performance	it was really good for performance because there weren't many actions I could do with the sensors, but it was really intuitive.
Performance and Improvisation/good for performance	since some gesture, they were really performative in a way I think they were suited for live performance.
Instrument Control/ability/have satisfied control effect	So with that one, basically, I was touched at the right side. I don't know if it matters, but basically by touching a part of the of the textile stripe with the other end of the clip, and who's gonna make the volume of the controller jump from one place to the
Evaluation/In the design process	So with that one, basically, I was touched at the right side. I don't know if it matters, but basically by touching a part of the of the textile stripe with the other end of the clip, and who's gonna make the volume of the controller jump from one place to the
Instrument Control/ability/non-continuous control	So was again, to kind of break a bit continuity of the stretch sensor with sometimes could have an interesting effect.
Interaction/Rich Interaction	I think even if it was a simple interface, but I can finding some ways around it, it could lead to a lot of different gestures that I think were quite effective for performance.
Performance and Improvisation/good for performance	I think even if it was a simple interface, but I can finding some ways around it, it could lead to a lot of different gestures that I think were quite effective for performance. I
Evaluation/In the performance	I think even if it was a simple interface, but I can finding some ways around it, it could lead to a lot of different gestures that I think were quite effective for performance, it wasn't really extended performance, but I think for the 10 minutes, that kind of
Instrument Control/ability/familiar feeling of control	about the pressure sensors I think I have three of them. They were just kind of acting as almost potentiometers, really, because one of them was controlling the amplitude of the oscillators
Sound design/sound design consideration	Then another one was controlling the amount of frequency modulation. So if I were only playing the volume sensor, you will only hear a low, steady tone, because the isolation didn't have any frequency modulation. If I played both together, the and the changes in the modulated oscillators were kind of random. Each time the sensors went above the threshold.
Performance and Improvisation/improvised performance	Yeah, it just kind of triggered random changes. So I wasn't sure what sound would have been the next. So I think that can I keep the whole performance in a very improvised level, which I like.
Performance and Improvisation/improvised performance	I think the design process started at the workshop by having a just an overview of the kind of little interfaces that could use. From that, I think I chose the pressure sensors and the stretch sensors because I think I just feel like the way of interacting
Instrument design/Instrument/Interface Design	So once roughly chosen the kind of sensor and how to place them, especially for the little stretch sensors on the wooden stick.
Instrument design/Simplicity in Design	From there, I build the sound algorithm, because I didn't want it to be too complicated, too crazy. I just trying to try to keep it a bit simple. So I thought about fm synthesis, cause I think it's just a simple way of getting with just a few parameter of getting
Design process and reflection (Long term design)/Play with Physical Fabric	So by actually stretching a physical piece of conductive fabric, you're actually making the delay line longer or shorter. So that was a really good similarity, I think. And it was, I worked pretty well on the mapping the change to the sound.
Sound design/Mapping Physical Changes to Sound	So that was a really good similarity, I think. And it was, I worked pretty well on the mapping the change to the sound.
Sound design/sound design consideration	I think that at the beginning, I kind of went with an idea I had to build with the sound engine, connected this answers to that. So I didn't really have a precise plan, and I cannot just kept building on it.
Exploration and Conceptualization/no specific design concept	I think that at the beginning, I kind of went with an idea I had to build with the sound engine, connected this answers to that. So I didn't really have a precise plan, and I cannot just kept building on it.
Sound design/Influence of Interface on Sound	But then once I had the whole system, kind of ready, and I was just trying to test it out and start playing with it, to get a bit confident with it. I think that's when the interface started to influence the generation of the sound, because, of course, once I
Design process and reflection (Long term design)/Modifying Sound to Fit Interface	And now these reactions impacted the sound. That's how it's when I could actually start to modify the sound, agree them to fit in the best way the interface.
Interaction/Interaction with Interface	Yeah, I think the main factor was just the interaction with the interface. Really, I think that was the main thing.
Sound design/sound of performance	the idea was to produce some tones, some sound with the fm synthesis.
Sound design/sound design consideration	soundscape and then starting to activate the effects for a bit. And I went also the the process was during the performance. I kind of started to slowly introduce all of the elements one of the time. So the river and oscillator with no modulation where the in this situation, especially for the stretch sensors, and it was quite characteristic the way they can influence the sound
Reflection on Material/Influence of Materials on Sound	Because for the pressure sensor, the way I was using them, they were almost I had used probably three potential meters, wooden made a big difference, because they were just I then it's always a different way of interactions.
Interaction/Rich Interaction	Because for the pressure sensor, the way I was using them, they were almost I had used probably three potential meters, wooden made a big difference, because they were just I then it's always a different way of interactions.
Instrument Control/ability/familiar feeling of control	hose sensors are not that linear. So you can know if you squeeze them, they're gonna change the value. But you don't know exactly how high is gonna be.
Instrument Control/ability/Unpredictability and Freshness	That's definitely something that influences the performance and keeps it a bit unpredictable, fresh. I think it does you have to be pay attention to it.
Instrument Control/ability/Unpredictability and Freshness	That's definitely something that influences the performance and keeps it a bit unpredictable, fresh. I think it does you have to be pay attention to it.
Performance and Improvisation/pay more attention	That's definitely something that influences the performance and keeps it a bit unpredictable, fresh. I think it does you have to be pay attention to it.
Performance and Improvisation/improvised performance	That's definitely something that influences the performance and keeps it a bit unpredictable, fresh. I think it does you have to be pay attention to it.
Interaction/Unconventional Gestures	But the stretch sensor, especially with all the gestures that I found later by short in the fabrics and using the alligator clips of thing. Those were really, really influenced the way of performing because there are unconventional gestures that you don't
Interaction/Innovative Playing Technique	But the stretch sensor, especially with all the gestures that I found later by short in the fabrics and using the alligator clips of thing. Those were really, really influenced the way of performing because there are unconventional gestures that you don't
Performance and Improvisation/Influence on Performance	But the stretch sensor, especially with all the gestures that I found later by short in the fabrics and using the alligator clips of thing. Those were really, really influenced the way of performing because there are unconventional gestures that you don't
Design process and reflection (Long term design)/Inspiration from Different Interaction	But actions you can do are just rotating a presidential meter, changing a fader, pressing a button as it basically. So having something so different, I think, was quite inspiring in a way. And even if the the sound algorithm wasn't that complex, a thing
Interaction/Innovative Playing Technique	So having something so different, I think, was quite inspiring in a way. And even if the the sound algorithm wasn't that complex, a thing is just being able to interact only with just one or two parameter at the same time, different way. I think is quite
Instrument Control/ability/Unpredictability and Freshness	the stretch sensors. the pressures' one as well, but mostly, I think for the fact that they were still a bit unpredictable. But I think the stretch sensor with all the weird gesture, that was the most influential.
Performance and Improvisation/Influence on Performance	the stretch sensors. the pressures' one as well, but mostly, I think for the fact that they were still a bit unpredictable. But I think the stretch sensor with all the weird gesture, that was the most influential.
Instrument design/Instrument/Interface Design	And moving one inevitably influences the other no matter how careful you are because they're just fixed on the same wooden sticks. So there is this kind of interdependence between them, which I think the, yeah, makes the interaction a bit richer. I
Interaction/Rich Interaction	And moving one inevitably influences the other no matter how careful you are because they're just fixed on the same wooden sticks. So there is this kind of interdependence between them, which I think the, yeah, makes the interaction a bit richer. I
Design process and reflection (Long term design)/Challenges in Obtaining Desired Data	The fact that you can't really predict and work this out may make it a bit tricky to use. It says that because maybe sometimes you just need a part of an interface that actually does what you want to, in this situation is always, I it's not impossible, but I
Design process and reflection (Long term design)/Challenges in Obtaining Desired Data	yeah exactly if you wanted to make the piece where you have some really precise interactions, and that this parameter has to raise from this value to another value in a certain amount of time. It's not to be possible
Instrument Control/ability/Losing Precision	It's not to be possible, also, because they adopt thinking about the stretch sensors, you stretch them, and then the resistant changes a bit after that. You release them. And the resistance takes some time to kind of go back to that, which I think is really
Exploration and Conceptualization/Exploring Alternative Interaction Methods	Maybe I create, first of all, just a fixed support for it. So I have a thing floating around. And then maybe I definitely try more ways of interacting with it. For example, I'll try to replace the maybe some of the pressure sensors with some other ways of
Instrument design/Instrument Support and Stability	So maybe I'll try to think about that. And then maybe create a little fixed interface that could be easier to carry around than have floating wires that can we touch and stop working at any time.
Design process and reflection (Long term design)/Sensor-Algorithm Mapping	So work a bit on the sensor and then the mapping, basically. So the link between the sensor data and algorithm.
Design process and reflection (Long term design)/Initial Orientation Challenges	I guess, like, just because just related to the process. I think at the beginning can getting oriented in the situation because I had worked with Micro controllers and sensors, but never with e-textiles on Bela.
Design process and reflection (Long term design)/Simplicity vs. Complexity	So knowing that I kind of wanted and needed to go with something simple, the challenges was to keep it interesting.
Interaction/Unique Sound-Interface Interaction	I think it was a really interesting way of interacting with the it sounds reading for me because was quite different from other things that had done.
Sound design/Alignment of Interface Behavior and Sound Algorithms	And I know it. I wasn't really able to, I think there's more work that I could have done to kind of match the the behaviour of the interface with the sound algorithm to kind of make it feel more of unique instruments.
Design process and reflection (Long term design)/Exploration of Sensor Effects	So maybe some of the sensors like the stretch sensors could have had some maybe more dramatic effects, whereas they still tend to be a bit subtle.
Sound design/Alignment of Interface Behavior and Sound Algorithms	But I think there's definitely a lot more that could be explored on the interface, but also on the sound algorithm side, because I think the goal would be to have some sounds that really fit the behaviour of the interface.
Performance and Improvisation/Intuitive Performative Aspect	So is actually on a performative level is also quite intuitive to understand what the interface doing, because the sound remix that really well. I think that would be something that could be explored, how to create sound algorithms that really match the
Design process and reflection (Long term design)/Learning by doing	I think it's been a great opportunity, honestly, to just get in the lab and experiment with something different than being regret, also having the support from you and your colleague.
Sound design/Inspiration for Future Sound Design	I think it was good to kind of open this possibility in my world.