

SAME

D6.2 – INTERMEDIATE
SAME WORKSHOP

1 (38)

Sound And Music for Everyone Everyday Everywhere
Every way

PUBLIC

Hugues Vinet (Ed.)

30 June 2009

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D6.2 INTERMEDIATE SAME WORKSHOP

<i>Version</i>	<i>Edited by</i>	
V1.0	Hugues Vinet	

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SAME WORKSHOP

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1 EVENT PRESENTATION

The event corresponds to a milestone at the half of the project execution. It was organized by IRCAM with two main goals:

- Public and professional communication : to advertise and present the project latest results to a broad audience;
- User feedback : to involve the visitors in the evaluation of the presented prototypes.

In order to give a maximal visibility to the project presentation, it was integrated in the framework of the AGORA 2009 festival¹, which is the main yearly communication event of IRCAM and one of the main contemporary music festivals at the international level, with two weeks of various events including concerts, conferences, symposiums, installations, etc. The date (June 2009) also perfectly matched the initially targeted deadline (M18).

The event comprised four sessions :

- Three public sessions on :
 - o Tuesday 16 June – 17:00 – 20:00
 - o Wednesday 17 June – 17:00 – 19:00
 - o Friday 19 June – 17:00 – 20:00
- One expert user session (invited participants) on Thursday 18 June – 10:00-13:00

All sessions enabled the participants to experiment, in two studios located at IRCAM, the following prototypes :

- Audio Explorer (Studio 4)
- Fishing Game (Studio 4)
- Grain Stick (Studio 5)
- Mobile Orchestra Explorer (Studio 5)
- Sync'n Move (Studio 5)
- pyDM Expressive Control of a Piano Performance (Studio 5)
- Mobile Expressive Music Performance (Studio 5)
- Zagora (Studio 5)
- Mobile Sonic Playground (Studio 5)

The prototypes are described in more detail in the following documents :

- Deliverable D5.1 – FIRST SAMPLE APPLICATIONS (extensive description including technical architecture);
- The leaflet (in French) distributed to the participants : in exhibit of the current document;
- The event Web page in both English and French, available at:
<http://agora2009.ircam.fr/843.html?&event=770&L=1> ; same content as the paper leaflet.

All partners were present during the sessions for introducing the prototypes and answering to questions. The participants of all sessions were invited to fill a questionnaire for formalizing their feedback (see section 3).

¹ <http://agora09.ircam.fr>

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2 COMMUNICATION AND ATTENDANCE

The event was broadly communicated through the following media:

- inclusion in the AGORA09 brochure, which was printed at 30,000 items, among which 24 625 were disseminated by routing, deposit or inserts in the following ways:
 - 5 500 items inserted in the newspaper « Les Inrockuptibles »
 - 7 750 items in deposits in various public places
 - 8 000 items sent by routing
 - 3 375 sent from Ircam
- announcement during several months prior to the event at the forefront of IRCAM building (kakemono)
- advertisement as an Agora event in IRCAM web site in English and French languages : 70,000 hits in the Ircam Web site during the month preceding the event;
- mailing lists : computer music community (ICMA, SFIM, IRCAM, etc.)

Moreover, IRCAM appointed a specialized media agency ERACOM, for the two scientific events organized as part of the AGORA festival : a symposium on complexity in science and art and the SAME event. A press release was delivered to all media specialized in science and technology as well as general purpose media. Here are examples of announcements made prior to the event:

Le journal du CNRS (also in paper version)
<http://www2.cnrs.fr/presse/journal/4391.htm>

Les Cahiers de l'ACME
<http://cahiersacme.over-blog.com/article-31988917.html>

SOUND DESIGNERS
<http://www.sounddesigners.org/index.php?module=tRSSNews&func=view&option=latest>

Haute fidélité
http://www.hautefidelite-hifi.com/actualites.php?actualite_id=189#actu

Keyboards Recording
<http://www.keyboardsrecording.fr/news/2467/festival-agora-2009-rencontres-transdisciplinaires.html>

Prestige Audio Vidéo
<http://www.studiopressdigital.fr/prestige/moteur/modules/extcal/event.php?event=158>

SCIENCES ANNUAIRE
<http://sciences.annuairecommuniqués.com/2009/04/ircam-festival-agora-symposium-sur-la.html>

The following journalists, from professional audio newspapers, attended the SAME sessions:

- Christine Webster - Keyboard Recordings
- Jean-José Wanegue - Réalisation
- Laurent Thorin- Haute Fidélité
- Christian Izorce - Pigiste / SignalSurBruit

The resulting press articles are not yet available.

108 visitors globally attended the four sessions, among which 92 for the public sessions and 16 for the expert sessions. It is worth mentioning that most of them tried all demos and stayed in average approximately one hour and half, enabling a thorough contact with the presented technology.

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3 USER FEEDBACK

The management of user feedback was an integral aspect of the event organization and was taken into account through the following aspects :

- management and storage of data logs in the technical design of prototypes;
- photo and video capture of the sessions
- elaboration and production (mainly KTH and IRCAM with contributions by all partners for specific questions they wanted to assess on their prototypes) of user feedback questionnaires in two languages (English and French). The English version is presented in exhibit. The assessment criteria and results are to be presented in more details in deliverable D5.2. Among all participants,
 - o 27 (out of 108) filled questionnaires in public sessions
 - o 14 (out of 16) filled questionnaires in expert user sessions

A private ftp site of large capacity has been setup at the following address : <ftp.same.ircam.fr>

It contains the main data collected by all partners during the sessions;

- scanned questionnaires:
- photos
- videos

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4 MAIN ADVANCES

This event has enabled a broad dissemination of the first project advances to both a large and a specialized audience. The presented prototypes provide altogether a comprehensive view of all aspects of the project technology. They result from a close collaboration of all project partners targeted at the success of the event. Most participants showed a strong interest in the presentation, through the duration of their attendance, their personal engagement in the prototypes manipulation, their interactions with the project partners representatives and, for some of them, the time they spent for filling the questionnaire. The various sources of user feedback provide assessment data which will be precious for further project developments. Moreover, beyond contributions to the project success, it is already foreseen that some of the produced realizations will be further developed and disseminated (for instance, the Grain Stick installation is to be further elaborated and presented in several public events starting in 2010).

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5 PHOTO GALLERY



Grain Stick

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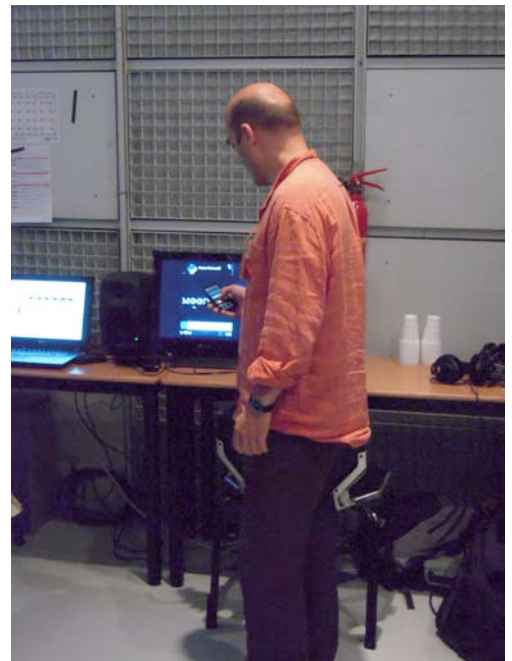
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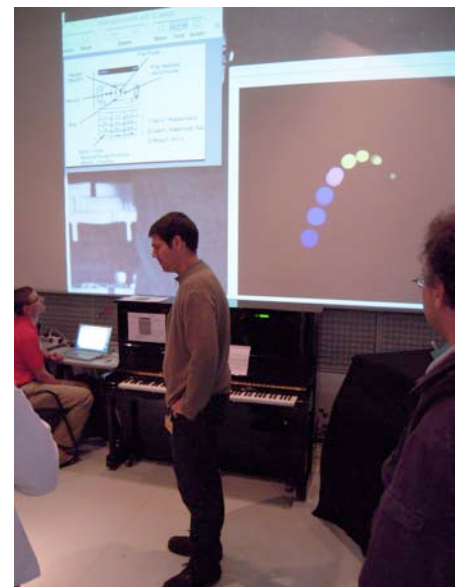
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**pyDM and Expressive
Mobile Performance**



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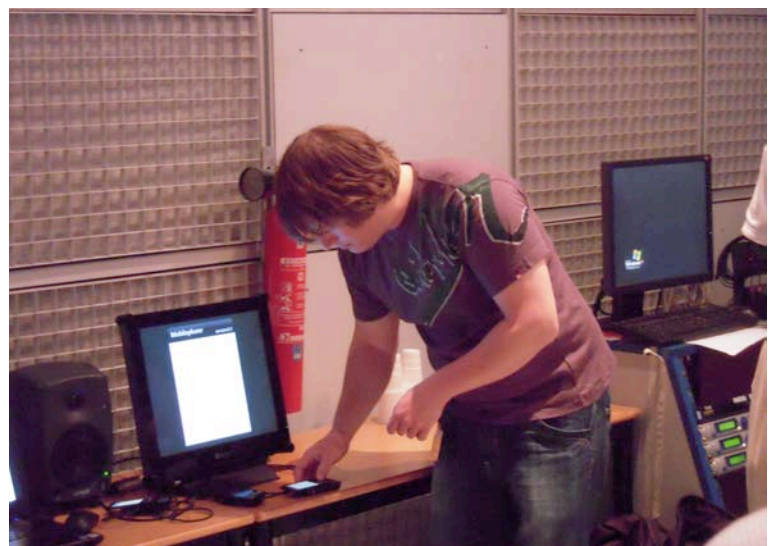
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**Zagora and Digital
Sonic Playground**



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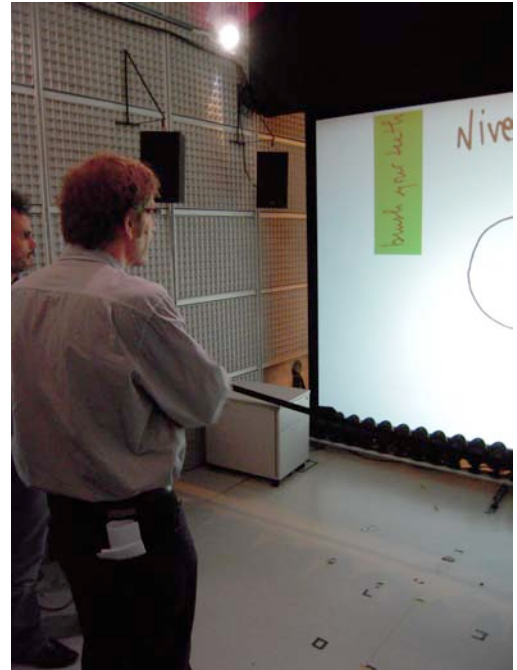
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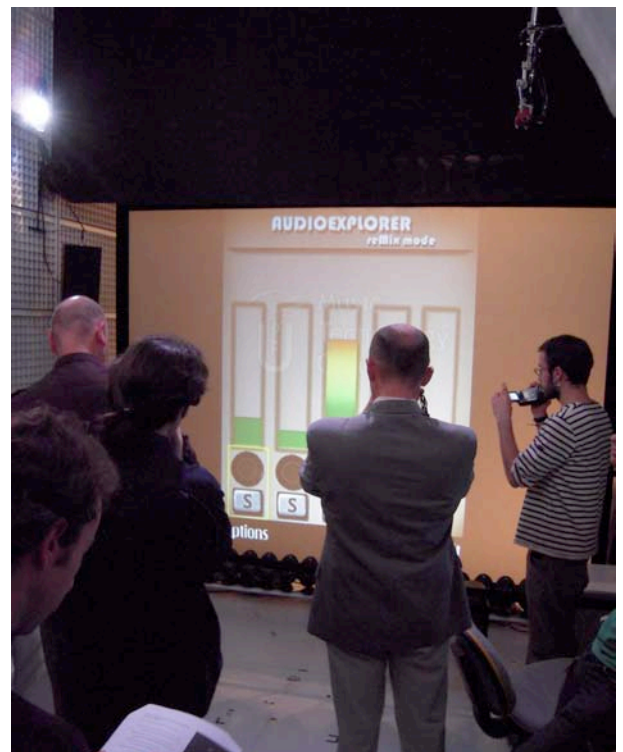
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Fishing Game and Audio Explorer



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**Mobile Orchestra Explorer
and Sync'n Move**

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6 EXHIBITS

6.1 Event leaflet and Web page (French version)



AGORA

8 AU 19 JUIN 2009

DU 16 AU 19 JUIN 2009

IRCAM, STUDIOS 4 ET 5 (NIVEAU -2)

PROJET EUROPEEN SAME

EXPÉRIMENTATION DE PROTOTYPES D'INTERACTION MUSICALE

FESTIVAL AGORA DU LUNDI 8 AU VENDREDI 19 JUIN 2009

LU 08	PASSAGE SIEMENS 13H
	IF/THEN: INSTALLED IRCAM 17H
	RENCONTRE AVEC LARS VON TRIER CENTRE POMPIDOU 18H30
	GRAND MAGASIN IRCAM 20H
	AKA MOON CENTRE POMPIDOU 21H30

MA 09	GRAND MAGASIN IRCAM 20H
	BERIO, OUVERTURE CITÉ DE LA MUSIQUE 20H30

ME 10	SYMPOSIUM CENTRE POMPIDOU 9H30 À 18H
	RENCONTRE 1: LES ESPACES LABYRINTHIQUES CENTRE POMPIDOU 19H30
	GRAND MAGASIN IRCAM 20H

JE 11	SYMPOSIUM CENTRE POMPIDOU 9H30 À 18H
	GRAND MAGASIN IRCAM 20H
	BERIO II SALLE PLEYEL 20H

VE 12	SYMPOSIUM CENTRE POMPIDOU 9H30 À 18H
	RENCONTRE 2: PASSAGE DES TEMPS IRCAM 19H30
	HÄXAN AUDITORIUM DU MUSÉE DU LOUVRE 20H30

SA 13	CURSUS 2/ ALBAN RICHARD LE CENTQUATRE 16H30
	BERIO III CITÉ DE LA MUSIQUE 20H30

DI 14	HÄXAN AUDITORIUM DU MUSÉE DU LOUVRE 16H
	HYPERMUSIC PROLOGUE CENTRE POMPIDOU 20H

LU 15	HYPERMUSIC PROLOGUE CENTRE POMPIDOU 20H
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MA 16	PROJET EUROPÉEN SAME IRCAM 17H À 20H
	CONCERT ORGUE ÉGLISE SAINT-EUSTACHE 21H

ME 17	PROJET EUROPÉEN SAME IRCAM 17H À 19H
	SEGUI: L'ART DE L'ACCOMPAGNEMENT MUSÉE D'ORSAY 20H

JE 18	PASTORALE THÉÂTRE DU CHÂTELET 20H
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VE 19	PROJET EUROPÉEN SAME IRCAM 17H À 20H
	SCÈNES NOIRES/PORTRAIT GUERRERO IRCAM 19H
	L'AIR D'AUTRES PLANÈTES CENTRE POMPIDOU 21H

LES INSTALLATIONS

DU 8 AU 19 JUIN

IF/THEN: INSTALLED, INSTALLATION INTERACTIVE

OUVERTURE LE 8 JUIN DE 17H À 20H • DU 9 AU 19 JUIN, DU LUNDI AU VENDREDI
DE 12H À 14H ET DE 17H À 20H, LE SAMEDI DE 12H À 19H

IRCAM, SALLE SHANNON, ENTRÉE LIBRE DANS LA LIMITE DES PLACES DISPONIBLES

DU 8 AU 26 JUIN

PASSAGE [COULOIR SONORE DYNAMIQUE] DISPOSITIF SONORE DE DÉVIATION PERCEPTIVE

OUVERTURE LES 8 ET 13 JUIN DE 13H À 18H • DU 9 AU 26 JUIN DU LUNDI AU VENDREDI
SUR RÉSERVATION AU 01 49 22 43 12

SIEMENS, ENTRÉE LIBRE DANS LA LIMITE DES PLACES DISPONIBLES

Le projet SAME, soutenu par la Commission européenne dans le cadre du programme de recherche et développement ICT (technologies de l'information et de la communication), a pour objectif l'expérimentation de dispositifs technologiques offrant au mélomane de nouveaux modes d'interaction avec la musique, notamment sur téléphones mobiles : contrôle gestuel, synthèse et traitements sonores spatialisés, recommandations en fonction du contexte d'écoute, systèmes collaboratifs.

Cet événement est destiné à la fois à faire connaître au public les premiers résultats de recherche du projet et à recueillir les retours des participants sur leur expérience de manipulation, par l'intermédiaire d'un questionnaire qu'il leur sera proposé de remplir.

OUVERTURE AU PUBLIC :

Mardi 16 juin – 17H-20H

Mercredi 17 juin – 17H-19H

Vendredi 19 juin – 17H-20H

Entrée libre dans la mesure des places disponibles.

Accueil pendant toute la durée des plages horaires d'ouverture.

SÉANCE PROFESSIONNELLE :

Jeudi 18 juin – 10H-13H

Entrée sur invitation

PROJET SAME

www.sameproject.eu

Période de réalisation : 2008-2010

Consortium :

Université de Gênes (coordinateur du projet : Pr. Antonio Camurri) - UGDIST (Italie)

Centre de recherche de Nokia (Finlande)

Institut royal de technologie - KTH (Suède)

Université Pompeu Fabra - UPF (Espagne)

Université technologique d'Helsinki - TKK (Finlande)

Ircam (France)

COORDINATEURS DE L'ÉVÉNEMENT :

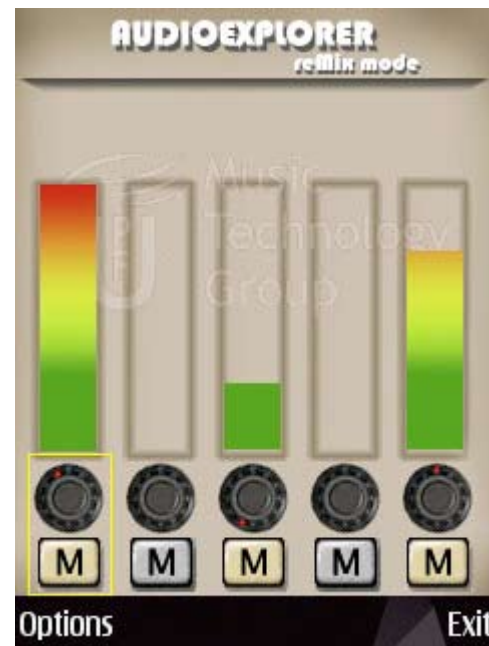
Hugues Vinet, Frédéric Bevilacqua, Olivier Warusfel, Sylvie Benoit (Ircam)

AUDIO EXPLORer

STUDIO 4

AUDIO EXPLORER est une application d'écoute interactive avec un téléphone portable permettant d'agir sur des enregistrements musicaux en en séparant les voies de polyphonie (par exemple voix solo et accompagnement) et en définissant son propre remixage. L'interface

propose deux modes principaux : mode de séparation multipiste en fonction de la position des sources dans l'espace stéréophonique et mode de remixage, qui permet d'affecter un volume et une position à chaque source séparée.



CONTRIBUTEURS :

Esteban Maestre (UPF) : conception, coordination

Jordi Llop (UPF) : interfaces utilisateur

Vassilis Pantazis (UPF) : traitement du signal et intégration VST

Alberto Massari (UGDIST) : intégration VST

FISHING Game

STUDIO 4

Versez-vous un verre de champagne... ou brossez-vous les dents! Imitiez l'un des ces deux gestes avec votre téléphone portable, et vous entendrez le son correspondant. Si vous avez réussi, un choix plus difficile vous sera alors proposé. Ce jeu permet d'illustrer de nouvelles

technologies pour le contrôle de sons par le geste. Il met en œuvre un système de reconnaissance et d'analyse de geste couplé à un moteur de synthèse sonore. Il préfigure également de nouvelles possibilités d'utilisation des capteurs embarqués dans les téléphones portables.



CONTRIBUTEURS :

Pierre Jodlowski (Ircam) : conception et coordination artistiques

Baptiste Camariaux, Grace Leslie, Norbert Schnell, Diemo Schwarz, Bruno Zamborlin (Ircam) : conception et développement techniques

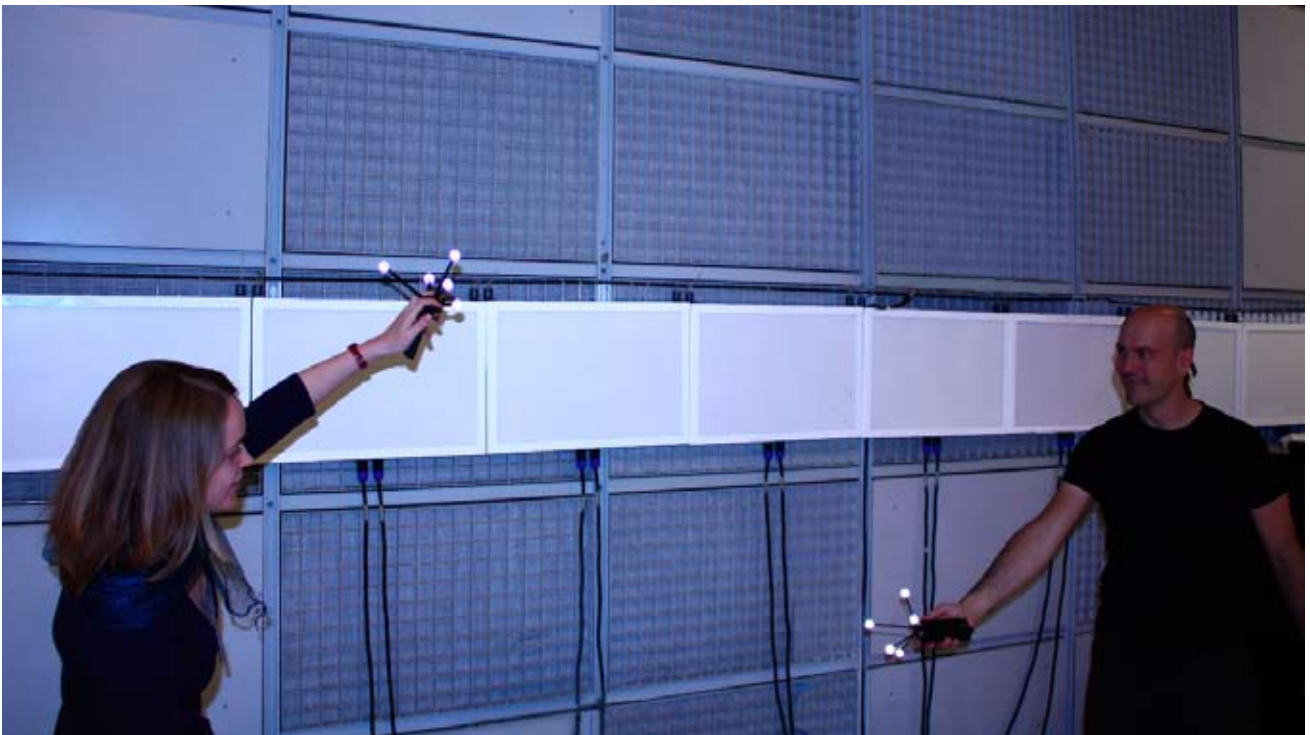
Frédéric Bevilacqua, Hugues Vinet, Olivier Warusfel (Ircam) : conception et coordination

GRAIN STICK

STUDIO 5

L'installation GRAIN STICK propose une expérience interactive et collaborative de la musique de Pierre Jodlowski. À l'instar d'un bâton de pluie (rainstick), le basculement d'un tube virtuel à partir de deux capteurs manuels déclenche des cascades de grains sonores dans un

espace sonore spatialisé par la technique WFS. Les sons de grains se superposent à un paysage sonore et à des sons percussifs dont le déclenchement et les modulations sont également contrôlés par le geste. Le bâton virtuel peut être manipulé seul à deux mains ou à deux personnes.



CONTRIBUTEURS :

Pierre Jodlowski (Ircam) : conception et coordination artistiques

Grace Leslie, Markus Noisternig, Joseph Sanson, Norbert Schnell, Diemo Schwarz,

Bruno Zamborlin (Ircam) : conception et développement techniques

Frédéric Bevilacqua, Hugues Vinet, Olivier Warusfel (Ircam) : conception et coordination

ORCHESTRA EXPLORER

STUDIO 5

Cette installation propose une expérience active à partir de musique enregistrée : vous êtes invités à naviguer dans un espace partagé, l'espace de l'orchestre, dans lequel sont situés les sections musicales ou instruments, en activant et en écoutant une ou plusieurs sections de l'orchestre.

La manipulation met en œuvre des téléphones mobiles, qui sont utilisés comme capteurs de mouvement et présentent sur leur afficheur la position de l'auditeur dans l'orchestre. Le rendu sonore spatial peut être effectué avec un système WFS ou au casque du téléphone.



CONTRIBUTEURS :

Antonio Camurri, Corrado Canepa, Paolo Coletta, Gualtiero Volpe (UGDIST) :

conception Orchestra explorer

Alberto Massari (UGDIST) : développement logiciel pour la plateforme EyesWeb XMI SAME, suivi des accéléromètres pour Nokia S60

Maurizio Mancini (UGDIST) : suivi des accéléromètres et analyse dans EyesWeb XMI

Markus Noisternig, Joseph Sanson, Olivier Warusfel (Ircam) : système de spatialisation WFS

SYNC'n'MOVE

STUDIO 5

Sync'n'Move propose l'expérimentation de nouvelles formes d'interactions sociales basées sur la musique et le geste, en utilisant des téléphones portables. À partir de mouvements rythmés, portables à la main, une mesure de synchronisation est effectuée entre les partici-

pants et vient modifier l'interprétation d'un contenu musical pré-enregistré. Le rendu musical s'améliore s'ils sont en phase et se dégrade progressivement s'ils ne sont pas synchronisés, c'est-à-dire s'ils n'interagissent pas entre eux.



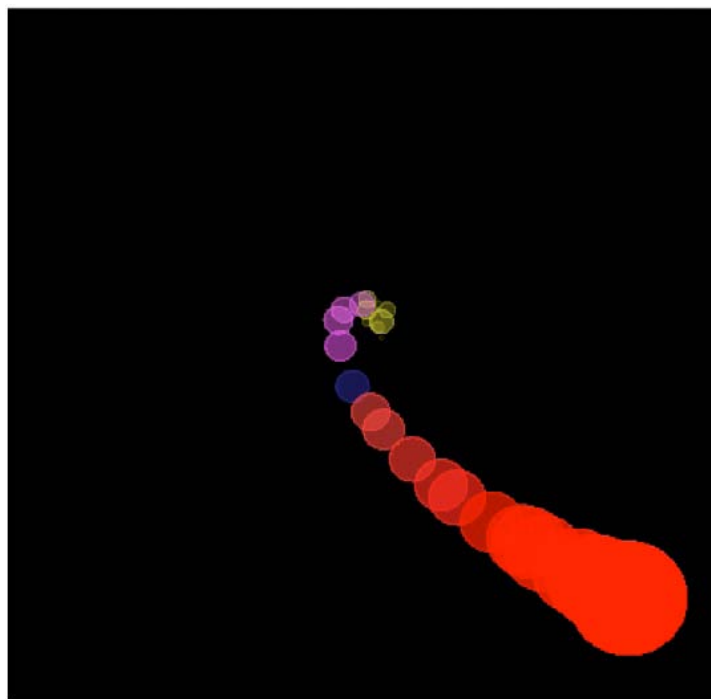
CONTRIBUTEURS :

- Giovanna Varni, Paolo Coletta, Gualtiero Volpe (UGDIST)** : logiciel de synchronisation de phase
Antonio Camurri, Corrado Canepa (UGDIST) : conception du prototype et du paradigme d'écoute active
Maurizio Mancini, Barbara Mazzarino, Giovanna Varni (UGDIST) : développement logiciel

PYDM : CONTRÔLE EXPRESSIF D'UNE INTERPRÉTATION AU PIANO **STUDIO 5**

Dans cette démonstration, un piano informatisé exécute une partition, et son interprétation est commandée à partir d'un portable. Chaque commande contrôle les différents aspects du jeu, comme le tempo, la dynamique et l'articulation. Ces valeurs peuvent être ajustées indépendamment ou commandées globalement à partir d'un espace permettant d'exprimer des émotions de base (bonheur, tristesse, tendresse, colère), indiquées par un cercle en mouvement dont la couleur et la dimension varient en fonction de l'émotion exprimée.

L'exécution peut être contrôlée par l'interface graphique du téléphone portable, ou bien en l'inclinant ou en le secouant de différentes façons selon les émotions à exprimer.



CONTRIBUTEURS :

Marco Fabiani, Roberto Bresin, Gaël Dubus (KTH) : conception, développement

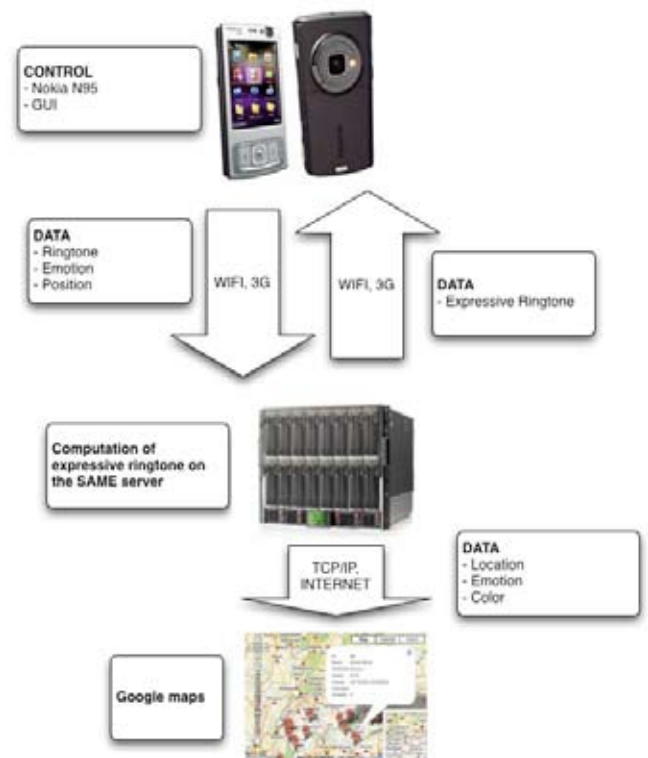
Frédéric Bevilacqua, Bruno Zamborlin (Ircam) : reconnaissance de geste

INTERPRÉTATION EXPRESSIVE PAR MOBILE

STUDIO 5

Dans cette démonstration, un téléphone portable est utilisé pour contrôler l'expression émotionnelle de sonneries. L'utilisateur choisit l'émotion à affecter à sa sonnerie. Celle-ci est envoyée à un serveur, est traitée en utilisant le système de contrôle d'interprétation du KTH et retournée sur le téléphone avec l'expression émotionnelle voulue. L'utilisateur peut alors conserver et utiliser cette nouvelle sonnerie.

Le système d'exécution de KTH contrôle les différents aspects de l'exécution, comme le tempo, la dynamique, l'articulation, l'orchestration, en associant des valeurs à chaque émotion.



CONTRIBUTEURS :

Roberto Bresin (KTH) : conception, développement

Jarno Seppanen (NOKIA) : développement du serveur

Zagora

STUDIO 5

Zagora est un système d'écoute de la musique sensible au contexte. Il détecte la situation dans laquelle se trouve l'auditeur à partir d'une analyse du son ambiant et produit une liste de morceaux appropriée. L'agent musical Zagora peut ainsi identifier différentes ambiances sonores (dans la rue, au restaurant, en voiture, au bureau et en réunion). Il utilise ces informations pour effectuer un filtrage d'un catalogue de musique en ligne. En quelques clics, vous pouvez voir le résultat de l'analyse audio de la situation, produire une liste de lecture,

faire votre choix et lancer l'écoute de musique streamée. Enfin, une navigation par similarité musicale à travers toutes les listes de lecture présentes peut être effectuée en un seul clic.



CONTRIBUTEURS :

Antti Eronen (Nokia) : recommandation musicale par similarité

Jussi Leppänen (Nokia) : reconnaissance du contexte audio

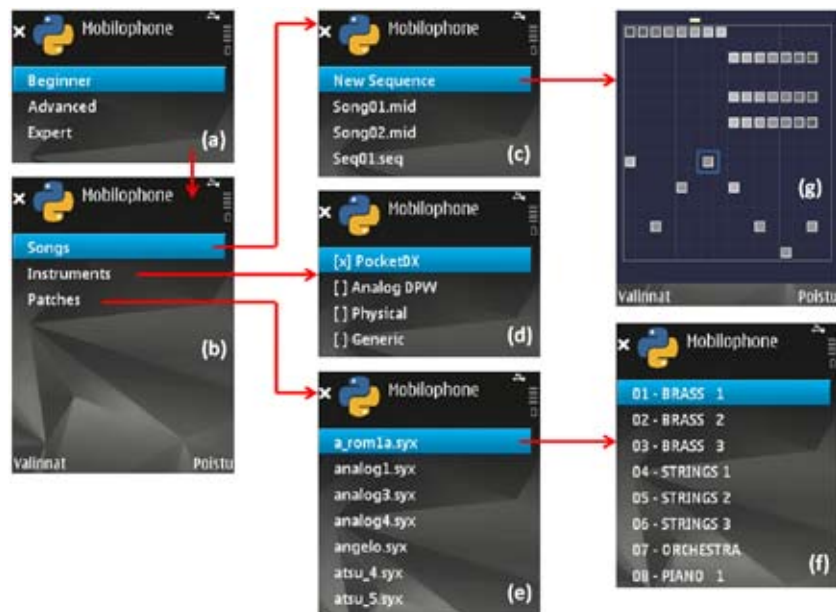
Jarno Seppänen (Nokia) : conception et développement ; recommandation en fonction du contexte

Terrain de jeu sonore

STUDIO 5

Ce prototype propose plusieurs scénarios de jeux musicaux individuels et collectifs à partir de téléphones portables et sous forme de jouets sonores. Dans le premier cas, le téléphone est utilisé comme instrument de musique. Dans le second, il produit des bruits de voitures. Les uti-

lisateurs agissent par l'intermédiaire des touches du clavier et en agitant les téléphones. Les sons sont synthétisés par les téléphones à l'aide du logiciel Mobilophone. Plusieurs niveaux de jeu et sélections de sons de synthèse sont proposés.



CONTRIBUTEURS :

Jari Kleimola (TKK) : système d'interaction et de synthèse sonore, instruments musicaux mobiles

Sami Oksanen (TKK) : jouets musicaux mobiles

Vesa Välimäki (TKK) : coordination

France Musique partenaire du Festival Agora 91.7



Ella Fitzgerald



Pierre Boulez



Norah Jones



Mstislav Rostropovich



France Musique, le plaisir

francemusique.com

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30 June 2009

6.2 User questionnaire (English version)

SAME Project - Interactive Music Prototypes Experiments

IRCAM – June 2009

Thank you for filling the following questionnaire. Your answers will be taken into account for the project improvement. All questionnaires will be handled in an anonymous way.

DATE _____ TIME _____

Information about you:

Sex: M F

Age (years): _____

Nationality: _____

Occupation : _____

Music instrument(s) played: _____ for _____ years

I play my musical instrument(s) for about _____ hours/day

The music genre(s) that I prefer is(are): _____

I usually listen to music (check only one) :

Once a month One a week Everyday Several hours a day Other _____

I usually listen to music in the following situations (check all that apply) : Radio At home

Portable device Car Live concerts Club, pub Discotheque Other _____

I usually listen to music with the following rendering systems (check all that apply) : Headphones

Computer loudspeakers Car audio system Stereo Hifi 5.1 Home cinema

Multichannel system Other _____

General questions (about all prototypes):

Q1: What did you expect from this experience (check all that apply) ?

- Have fun
- Learn
- New music experience
- Better communicate with peers

Other _____

Q2: What was your first impression ?

Very negative Very positive

Q2: The strength of your experience was:

Very weak Very strong

Q3: Which of the following areas do you think could benefit from the prototypes (check all that apply) ?

- New entertainment
- New technology
- New form of art
- Kinesthetic/motor abilities
- Ability to communicate
- For no good use at all

Other _____

Audio Explorer (Studio 4)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Q5: Do you believe a “normal” user (alien to the separation method / remixing principles) would lack of knowledge in order to enjoy the application? Yes No

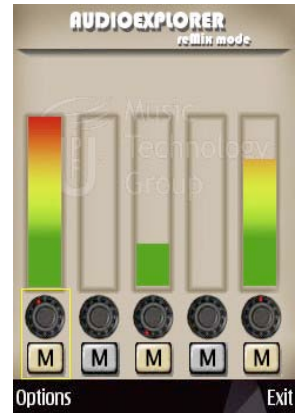
Q6: What do you think of the possibility of sharing separation presets between users?

Good idea No interest Don't know

Q7: Do you prefer separation and remix control parameters to be driven :

By device rotation By keypad button pressing Don't know

Your spontaneous comments/ suggestions for improvements



Fishing Game (Studio 4)

User ID (if communicated by the demonstrators): _____



Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

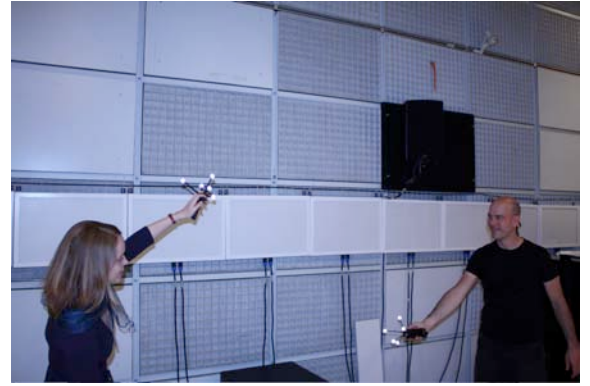
Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements

Grain Stick (Studio 5)

User ID (if communicated by the demonstrators): _____



Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Q5: How immersive/enveloping is your daily music or film listening experience?

No immersion Full immersion

Q6: How immersive/enveloping would you consider your experience of GrainStick today?

No immersion Full immersion

Q7: Please describe the sounds you were able to control, if any : _____

Q8: Please describe the sounds you were not able to control, if any: _____

Q9: Do you feel that you listened differently to the music of GrainStick because you were able to control

it? No Yes How? : _____

Q10: Did you play the Grainstick :

By yourself (both hands) With another person Both - Which did you prefer and why?: _____

Your spontaneous comments/ suggestions for improvements

Orchestra Explorer (Studio 5)

User ID (if communicated by the demonstrators): _____



Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements

Sync'n'Move (Studio 5)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements



pyDM : Contrôle expressif d'une interprétation au piano (Studio 5)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

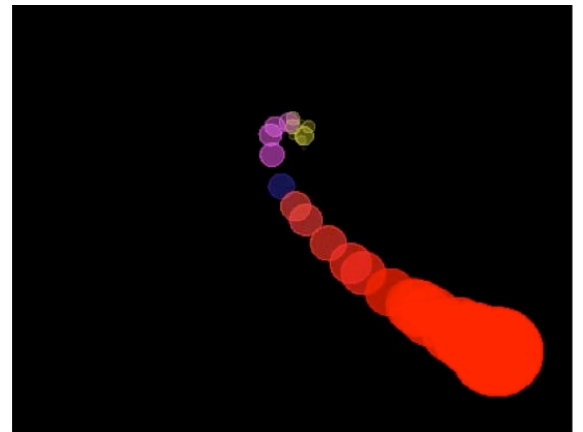
Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements



Interprétation expressive par mobile (Studio 5)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

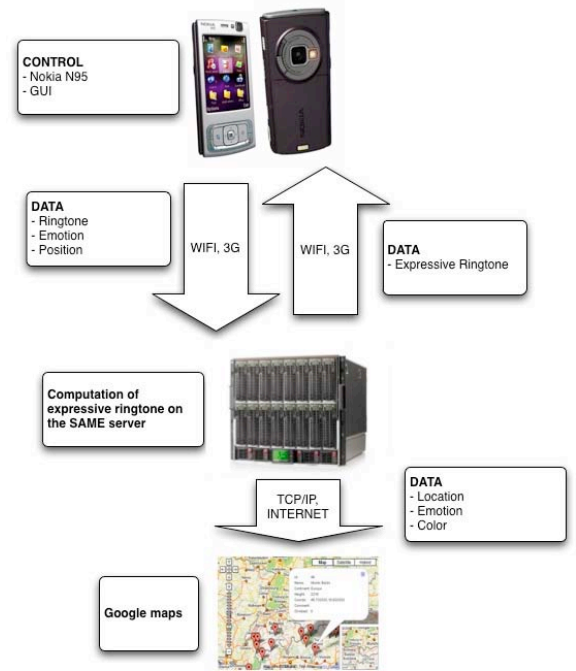
Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements



Zagora (Studio 5)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Your spontaneous comments/ suggestions for improvements



Terrain de jeu sonore (Studio 5)

User ID (if communicated by the demonstrators): _____

Q1: How easy is it to understand how the application works?

Very difficult Very easy

Q2: How much do you feel in control of the application?

Very little Very much

Q3: How do you find the level of interaction?

Low High

Q4: What do you think about this application?

Boring Funny

Uninteresting Interesting

Nothing for the future Something for the future

Not engaging Very Engaging

I did not enjoy it at all I enjoyed it very much

Q5: How much freedom would you like to have when playing with the application?

I just want to change the character (e.g., volume or brightness) of the instrument

I would like to control when the next note starts and stops, but want the pitch to be predefined

I would like to control both start/stop times and the pitch of the notes

Q6: When playing notes, I would rather use: Gestures Keypad

Q7: I would prefer to use the application Alone With friends

Q8: How interesting would it be to :

Not interesting

Very interesting

Make or edit sequences/songs

Make or edit sounds/instruments

Share sequences or sounds

Play over a background track (karaoke)

Play with sounding toys (car)

Your spontaneous comments/ suggestions for improvements



