

Tryout piano class feedback transcription – 15/11/24

Thank you, okay, thank you.

Yeah, now I want to ask you, what was your impression of this experience?

S: First of all, I am very impressed how you can improvise.

Can you do this with every... anything?

like, if it was a long theme, You can also include it?

Yeah, I think so.

S: But may I ask, what is the idea of this experiment?

Yes, but I would like to get feedback before I talk about it.

S: Ah, okay, okay.

Just a moment.

G: So the first, because I missed the introduction, it was just what we did?

You play and you see, you look at the person and they say, that's it.

S: The idea was to introduce yourself while Ron is improvising.

And answer to his eye contact, so this was kind of building the rope, between everyone.

And then we have three elements of the improvisations, given by random guys.

And then, yeah, actually for me it was very difficult to find any element, because in your flow of improvisation, you made it so actually interesting and emotional, that I start to follow.

And because it seems these elements are not really personified...

So it's very difficult.

Of course, quint [fifth] we can find.

But other elements are a little bit more difficult.

Actually, I immediately, after a few seconds, started to follow you.

Just your improvisation and your...

Yeah, okay.

Did someone manage to catch a few...? or was it really difficult to catch you?

[nods]

Audience: some.

So, did you feel like not a lot?

G: What is it a lot?

Yeah, yeah, that's maybe not a good question.

But tell me a bit more how you felt during that.

C: I felt like... something flowing...

Okay, let me ask the people who gave me the themes.

Did you catch people looking at you?

How was it?

O: Surprisingly vulnerable.

In a way, hence the laughter also, I think.

It's a very natural reaction to feeling kind of uncomfortable and caught out even.

And yeah, although we all know each other, it was kind of...

I don't know how to...

S: Like being naked.

O: Yes.

So every time we say, da-da-da-da, it just makes it very...

Yeah, can you elaborate a little bit on that?

Why... or someone else?

Or just how it was for you?

G: For me, it didn't feel like that, but I understand.

Of course, it makes absolutely sense, this feeling, because you are in the spotlight.

S: I can call it complex of composer.

Complex of composer.

When you present, you are in the spotlight.

G: Yeah.

For me, definitely. But it makes absolute sense.

Do you just feel comfortable?

G: Yeah, yeah, yeah.

A: Well, I mean, you know...

It's just interesting to see the people reacting more, and besides that, following your improvisation.

Okay.

And for all of you, do you feel like very active in this?

[nods]

Like mission or like goal, something trying to follow the team, or like you can track them or whatever?

Or do you feel like you didn't track them much?

G: For me, it could be more interactive.

It's not enough.

If the goal is to be interactive, it can be more interactive.

But if it's not the goal, then okay.

Okay, yeah. What would you add or change?

G: More movement or even verbal stuff.

S: Yeah, it should be a kind of explanation, maybe not opening your question.

I suppose you have a question behind it also.

It's a question you don't want to open.

Yeah, I will tell you a bit later.

S: But you can maybe...

No, it's easier to say, but yeah.

Because we are talking about the connection.

G: Okay, so it's two things. It's interactive and about creating connections, right?

So for me, I feel comfortable with interacting.

It would be more about free time.

It's also about connection with people.

Maybe now, for example, the introductory part, it can be the first step.

But I would imagine if you create a whole, either performance or whatever, class, about all this, it would have more tasks or games.

So as a beginning, it's fine, but then you connect more.

I would need really to do it in pairs, for example, or to do it in groups, to do things like being with each other instead of one person.

Now both of these tasks are very individual.

You say your name or you look at someone or people are looking at you.

So everything is just you in a way.

But it could be, for example...

I don't know.

Like me saying the name of Kyra.

So kind of being more people involved in one thing.

Sure.

Any other ideas or comments?

S: I'm a big fan of hidden manipulations, you know.

I was involved somehow in the preamble.

So the people around the piano would have something like a carrot in front of them.

And now we have no actual inspiration.

We're just sitting and trying to understand what happened actually.

And this is why I started to laugh.

Yeah, because it could be a funny experience.

It could be also like almost sacral thing.

But we don't know what it is.

And then it's difficult to concentrate.

Maybe your idea is not to concentrate.

Then you achieve this.

No, it's definitely in the process of the creation of what it is.

Yeah, so the interactiveness and creating more connection between...

Not just between the performer and the audience, but between the audience members.

Are important principles.

But the specific...

The thing I'm focusing about is the eye contact.

So yeah, it is possible to include other interactive elements.

I think that I am trying to see where to use eye contact or gaze in general, in a musical performance.

Yeah, so actually maybe a question like - when you were looking at each other's stuff,

did you feel there was an eye contact, Or was there also a lot of one-sided looking?

One-sided, yeah.

More of that?

Yeah.

Okay.

And then that's more awkward?

No, it was...

The awkwardness was like not being sure what's happening?

S: It was planned by you.

The statement you made, you have to look.

It's a automatical task.

You hear it, you look.

Like normal.

So it's not about contact.

Yeah.

Yeah, it's more about...

I mean, there are the people who are being looked at, and yeah.

And they are there.

Yeah, it could be done with different kind of figurations.

Yeah, it is...

Okay, really last question now.

you talked about how it can take really different characters.

Yeah, I mean, obviously that uncomfortableness and vulnerability and awkwardness are very kind of integral kind of thing.

But maybe what do you think?

What kind of presentation or like introduction to this

Would create a specific attitude?

G: Very smart.

Yes.

S: This is the ultimate manipulation.

Highest level.

Very good.

I want your opinion.

No, like how do you think, what way do you think the introduction that I made... ?

G: Did I miss that?

No, but what I was trying to do now was being like the most neutral.

Like not doing anything.

I told you I'm not telling you what I'm doing or what my intentions are.

And this is the exercise.

This is what's happening.

So I could, for example, I can tell you I'm doing this exercise

and it's about the connection with eye contact or just explaining.

Or I could give you, for example, imagine that we're like creating a scenario.

Maybe.

Or, yeah, I don't know.

It's just if you have something to talk about.

Because some people...

S: It's too difficult to answer, I think, because we don't know what is the goal.

What you would like to...

No, but without any specific goal.

Like how do you...

S: How can you say something about presentation of nothing?

I know only one example.

It's a Cage lecture about nothing.

G: But there are so many things actually that can be discussed.

Because now you have a specific intention, but you are secretive about it.

So this creates an uncomfortable environment anyway.

So in order to feel safe and connect, this doesn't help.

So for sure, no.

You can say you have an intention that is not true.

But as long as we feel that, okay, there is a plan for this and that is clear to us
and we know what is going on, then I think it's easier to connect with each other.

This is only about myself.

But also it helps...

Because I did a course and there we had to also...

There was a task to orientate about meditation, about connecting with strangers,

And it really helps in the beginning, at least as a first step,

you connect with one person in the group.

And then the task can become bigger.

Because if it's ten people, three people, whatever, five people,

it's already too many unknown phases and it's even more uncomfortable.

But if you create groups of two or three maybe,

then if the task is to connect, if the goal is to connect.

I think it's easier.

What do you think about sitting like this?

It's nice... [nods]

S: Yeah, if we get a drink, we can sit for a long time.

Yeah?

Just about the sitting or anything.

S: Yeah, this is good.

Okay, thank you.

S: And actually also I thought if you would like to make contact, eye contact, you should be maybe more active.

That's a different thing.

S: Ah, okay.

It's so...

There are so many different things.

There is also another time where I kind of...

I was also doing the looking around.

S: Perfect.

But I thought maybe I was guiding too much.

But so now I try not to do that.

S: It's not possible to make an objective experiment with people.

Of course not.

G: So yeah, what is the idea behind this exactly?

I'm doing a lot of kind of experiments that are around the same kind of eye contact and how it can help create this sense of group, in musical performance.

Yeah.

Thank you.