

Combined experiment feedback transcription – 16/11/24

And now I'm gonna ask you some questions.

But actually, okay, let's start from the beginning.

Yeah, let's talk just about that, the first piece I played.

Okay, let's start with the first question.

And...

How was it for you?

Y: I felt it was very, um, strong and moving.

And, and a certain same point,

The piano got over you voice,

And the only thing I could think of, as an art of sound girl, if you could have a microphone so we could hear you voice better, somehow more intimate.

But, I liked it, the story was strong, and your guidance was very appreciated.

M: I agree completely.

A1: I love your calm voice,  
that was the highlight, really.

I was, um...

I was kind of expecting that you would play something  
because you were sitting at the piano,  
but I could not see your hands,  
so the moment where you played was like,  
wow, okay, wow.

Also, just if it was just this high note,  
but it was really like, wow, okay,  
it made the story just...

And then I actually was waiting for more words, actually.

That was a funny, interesting thing.

Then I was like, I, it was really wonderful,  
and then I was like,  
will words come or not?

And then they didn't,  
but it didn't bother me that there were no more words.

It was interesting, like, you know, interesting.

A2: I have a question.

The tale of the mermaid... what [is it]?

But, yeah, I felt really... It was nice starting, I think.

It's kind of sad, I think.

Yeah, it's like she's a married princess,  
and she falls in love with the... human.

A2: Oh, it's like in the cartoon?

Okay, okay. Yes.

Yeah, probably a little more.

I don't know, maybe a little more words?

Maybe a little more.

Yeah, clear, maybe.

I don't know, maybe this.

No, maybe there could be, like, moments where, like,  
the words are more important, the music is more important.

Yeah, like in the middle.

Yeah, also in the middle.

M: It depends on the way you feel.

You can say, also, four words,

but very powerful.

So...

B: I expected also that the words will come back, but,

At some point I was completely in the music, totally.

And... I was wondering if it was written or not, what you were playing?

Yes.

Ah, okay.

A1: Ah, it was written.

The first piece, yes.

Ah, okay, well, I was also,

Is this an improvisation?

Because...

B: It was really good.

M: It is a Rachmaninoff prelude.

B: Okay, okay.

But it was a really good story for me, like, Oh, yes!

Okay.

Yeah.

So, I'm just about what you said to me now,

Did it feel like a story started, but... like I was trying to have a story  
and then, you were expecting kind of more verbal things?

Y: I think It's just the combination of the mediums, I mean – it worked...

Yeah. Like, when it...

Or, let's say, when it was finished, did you feel like, the story was not completed?

No.

How do you feel about sitting like this?

B: Super nice.

[nods]

Y: I love, that I could almost see your hands, but I can't.

It's so nice, because it's usually, we always, in concerts only half of the audience can see your hands.

It's a nice change, because the focus is now on the music, and the eye contact,

B: And we cannot predict the sound...

A1: I agree. I cannot see anything, really. And that I super like my position, because you are, the reflection of your own on the piano here.

So, it's really nice. I enjoyed.

At the beginning, you are, you're also kind of more like, you did the western theme.

Did you feel like, too awkward?

Because, this is a strange position to be in.

I did this because, She was just... straight in front of me.

Okay.

So just to summarize,

Like, not being able to see my hands made you focus more on the music, And... It's also kind of more equal.

Y: I think... just um... Your eye contact... it was very strong for me. Because if, you're telling the story, to me, like it's not just music, here in space... it's really for me, and that made it much more special.

A1: and you were also actively looking at people, right?

Yes, Definitely

Now let's talk about the eye contact part.

How did you feel, did it make you feel more awkward, more interested, more...? in the first part, when I was looking at you. M wasn't looking at me, which is also fine. You were in your own world.

M: yeah, I look at you and I feel already connected.

Sometimes for me connection is like, okay, so I feel it... I still feel it.

So, it's a matter of which day it is...

Today, I feel like this, tomorrow maybe I look at you all the time.

B: I think for me it was fine, because I know you and you're my friend, and I know you're a kind person, but if it were someone... a stranger for me – phew...

[nods]

M: That's a problem.

B: I don't know, I'm shy, but...

M: But the way you present yourself with this, telling a story, in a friendly way...

Would you feel comfortable closing your eyes, if it were someone else?

B: Yes, of course.

Okay.

Say about that next part – the introduction thing – how was it for you?

I know we're not strangers, but...

A1: I mean, it was something that I didn't expect, but I... It was fun.

I was just waiting for the right moment to get in.

B: and I think you gave, you made it quite inviting.

A2: So, for you, to tell the name... What it gives to you?

So, what I'm trying to do is how to create more connection, not just between me and the audience, but creating a little bit more equal atmosphere.

And, trying to create connections between the audience and make them see each other and not just the performer. So it was part of that, too. Make you more aware of each other, feel more, maybe not more comfortable, maybe getting used to the idea of looking at each other.

Y: For me, it didn't work so organically.

The task of looking at each other in the eye, and finding... it was a "task", in my brain, going around, like "oh no now she's looking at you so I need to wait"... and it becomes this... because you said to make sure you look at everyone, maybe it's just me being a perfectionist, but also,...

That's okay.

A2: No, I'm just thinking if there is another way.

Not telling the name, but with another thing, I don't know.

It's a good idea.

Okay we can move to the next part, the improvisation part.

Y: it was so good. Like, well done.

Yeah, how did you feel? With the task I gave you.

A2: This was nice, I mean, I think we shared a bit more in a way. There was a bit more... it was also a bit funny I have to say.

Yeah. [nods]

Y: This was *your* idea, this was *your* idea...

A2: Yeah, exactly... "Maybe not [your idea]?"

Yeah, so this worked.

So, it wasn't hard to recognize...?

Yeah, sometimes it was a bit... Yeah, I didn't remember very well between the two.

Yeah, and how did it feel like being looked at?

A1: I mean, you feel the eyes and you look in that direction and... most of the time it's funny, It's fine, actually.

But, Yeah, I don't know if it's also just because it's this friendly environment.

Yeah.

A2: Yeah, actually I think it would be nice for you to create a thing like this with completely unknown people, it's like really...

Yeah, I'm planning to.

Y: I think also there's a lot of room to expand more of the eye contact.

Maybe in comparison to the lack of it.

Or like, showing,

Because right now what you're trying to do is make us look at each other.

I feel like the purpose wasn't fully there,

A1: Do you mean that you want a task that you do look at each other and another that you don't?

Y: Yeah, like, if, let's say in comparison to quickly looking away...

Like, what's the importance of it? Why...

You talked about how it could be uncomfortable, more comfortable, connections

And, uncomfortable when it's unknown...

Just maybe explore it more. I think it would be interesting, I felt like there was something missing.

Like using it in more different ways.

M: for me my personal opinion, if I'm in a very good mood, can be you know, like looking at each other and connecting, very happy to.

But maybe, if I don't feel, if I don't have a good day, I feel very vulnerable to be like, okay you're looking at me but, I don't know, at this moment...

It depends... so, what would you like to achieve with this?

maybe you can tell me something? I don't know.

You know like, there are more possibilities of connections.

It depends also as I said.

So I don't know if you have a specific purpose for this connection or I don't know.

Exploring something specifically or not.

I'm not sure what you mean.

M: Me either actually.

A1: I think that you perhaps mean what are you aiming with us looking at each other?

I think, that's my personal opinion, that you want us to experience the music in a better way or the improvisation that you're doing in kind of other way, not in a better way.

M: Also knowing that people can have different moods.

Yeah, that's for sure.

I'm aware that it's different for everyone.

But actually I think it was more, it was less about paying more attention to the music, it was more about paying attention to each other.

So you could see how other people perceive the music.

Like the music is just there to create something,

Like being something people can rely on, like, use in order to be with the rest of the people....

B: For me, when you were playing the improve and we were recognizing parts that the other people created, I felt more close to you, connected to you, because you were thinking of them. And it was so nice to see, "ah! he's doing this for us". I felt we owned more the piece, it was more ours.

A1: I also think, ok, you said it was about connecting to each other, but in the moment that we know that there are these three patterns, that you will take them and that we will have to look at them, then you'll just focus much more on analyzing what is coming. Otherwise perhaps there would be the three elements and then I would sit down and listen, and then perhaps I would think, ah, this could be my element, but you know, I would not perhaps think of these elements.

Yeah, there's the part of analyzing the music and being more aware of it.

Y: which is very cool.

B: maybe you can try with musicians, or not musicians – if you don't say "look at the person...", to see if they would look at the person...

Y: but that's what you just said (A1) that you don't think that you would.

B: We don't know.

It was interesting what you said, that you owned the piece more, I didn't think about it that way, but it also relates to, kind of, making me less of a performer, or making you a bit more of the performers.

A1: And I mean you also put together the three elements in a super good way, so like it's impressive.

Um, okay. Thank you.

B: it was too short.

I don't know.

When you say, ah, we can do this now – "oh... Why...?"

A1: And what do you think of the, like, the amount of people in the audience right now?

I mean, it's great.

I think you hope for larger groups.

I did it with a larger group before, And I changed some things, but yeah, it's a challenge.

M: This game of the thematics... you can do it with more motives.

Like, doing it again?

M: Yeah. Why not?

Yeah.

A1: I think three elements, like in this group, three elements was good.

I think more it would be... overwhelming.

M: Maybe you can do something else and then you can do it again.

Like in a row...

Yeah, I thought about it, it's a decision of the moment because it's hard to know the specific audience...

A1: And you could have ended the story as you began the story.

I thought it's, like, not...

I don't know, like, to...

I don't know that it could be even that everything is the story.

You know?

Like, at the end of the first part, I was like, is this the end of the story?

Or is it going on, you know?

Or the other parts are also part of the story?

And then it's just chapters.

And so there could be an end chapter.

But, you know?

Okay, okay.

M: You can add a solo piece and then you say namaste.

It doesn't have to be like that, just a thought.

B: I think about the amount of people, it's nice to be a bit ... intimate.

Because you want us to connect, it's also really cool experience.

More personal also.

Yeah.

B: maybe also the lights...

Yeah I should have made it nicer...