

Guidelines

My research

1

All my research is related to emotions: how do we perceive them while listening to/playing music, the relationship between the performers and listeners, what about music touches us and how can a performer or musician manipulate their audience emotionally talking. This last aspect is the one that I would like to experiment with today the most.

2

Today's experiment

I'll play fragments of pieces of between 1 and 2 minutes and I would like you to be as concentrated as possible, and with the best emotional disposition possible. During each piece, or even better, between the pieces, I will ask you to answer some questions on the form I sent you. To be more efficient, I would recommend you to fill in first with keywords more than long phrases, and then after the whole session you will have time to write something more, or if you're tired, just send those answers. Some of the questions are just quantitative. Don't worry if you send it involuntarily before finishing, I have configured the answers to be modified.

3

Questions

Some questions are always the same, and some of them vary depending on what I have thought to manipulate you with each fragment.

4

Really important

One of the most important steps is the first one: what I've called the emotions-theory. In my research, I have compared three: one by Levinson, another by Davies, and the last one by Kivy.

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5

Emotions-theories

Levinson thinks that we're touched by listening to music thanks to, let's say, the imagination. We empathize with a story or characters we have created in our minds. The emotions we feel are then debilitated due to the fiction: we don't experience real sadness or joy (we don't cry (mostly) and we neither laugh). For this theory, I wrote as keyword "empathy/imagination"

Davies agrees that the environment and our own experiences are the ones that influence the most our emotional perceptions. If a musical piece transports us to a sad situation, we will tend to be sad. Somehow it is contagious, also by the atmosphere of the performance itself. Keyword: "contagion".

Kivy does not agree with them. He also thinks that we never feel "real" sadness, joy, or anger..., not because of being "semi-emotions", but because what we feel is enthusiasm. Enthusiasm about the pure music, the beauty of the music itself.

6

Which one

For many of the fragments you will be asked to follow one of them, for others you could choose between them (preferably before beginning or after listening to the first seconds), and finally, you could also create your own story or way of engagement.

7

Extra-musical

There is a question in which I used the term "extra-musical". With this term, I refer to everything that is external to the musical piece. It could be something audible or even musical that is not part of the composition itself.

8

Setup

The setup won't be always the same, so in some moments I will ask you to sit in a specific manner.