LISTAHÁSKÓLI ÍSLANDS
Iceland University of the Arts

Exploration of Emotions and Artistic Identity

Practice-based Research

Luis Rubio Gil-Orozco

Final Thesis for a Master of Music Degree
Icelandic Academy of the Arts
Department of Music
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Final thesis for a Master of Music degree in New Audiences and Innovative Practice

Supervisor: Sigurður Halldórsson

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Before starting this journey, I would like to explain the structure of this report. This report is composed of two pillars that advance in parallel and one part always depends on the other. These two pillars are my research on emotions and my artistic evolution.

On the one hand, there is the research on emotions in which I try to analyse how music affects different participants. For this, I create a profile of each participant and use different methods to obtain data objectively and creatively. The emotions of the participants are analysed based on the music I have created in a series of pilot concerts. Therefore, from Chapter 7 onwards, the second part of this exploratory journey begins with a reflective analysis of my evolution as an artist and my construction and deconstruction. The second part focuses on music creation on a compositional and improvisational level. Creating different textures and atmospheres on a musical and audiovisual level allows me more creative freedom.

These two pillars come together through an arc, which is the final concert in Reykjavik. This concert builds on my previous research and artistic work. The two parts support each other; the two parts form the emotional universe that I have been searching for during my career. However, I hope that this arc is only the beginning of many porticoes to come.

All the research is done from an artistic perspective but with the highest possible analytical objectivity. The results obtained are not an epistemological certainty as the number of participants is reduced and the resources to do the study are limited. The first part of this study only intends to shed light on a different and creative analysis of emotions that can give results in the future with the necessary resources. After all, it is a search for a method.

Abstract

This practice-based research aims to explore my artistic identity and how musical improvisation affects us emotionally based on our episodic musical memory.

The description given to episodic memory [1] during this research is as follows:

> "All those songs that we have listened to throughout our lives and have an importance for us at a cultural, social, family, individual, cult or national level."
> (Luis, 2022)

Each musical moment resonates uniquely with individuals, acknowledging the distinct emotional spectrums we each inhabit. Through writing and painting, participants reflect on the universality of music and the ever-evolving nature of our tastes and perceptions.

The research on emotions inspires the exploration of my artistic identity. It shapes, evolves, and deconstructs during my exploratory journey.

The methods used to analyse participants' emotions include Video Recall Stimulated Interviews (Meissner & Timmers, 2020), combined with the Draw-Write method (Hartel J. et al., 2019). Participants' musical personalities are also analysed using the Spotify Web API.

The outcome of this research is the vision of different emotional universes among participants. These universes can serve to create connections in how we experience music, bypassing categorisations by musical genres. Additionally, the exploration of my artistic identity has generated different sounds and techniques that have been used to build various atmospheres in the pilot concerts and the final concert.

Keywords: Improvisation, Episodic Memory, Emotions, Audience Research, V.S.R.I, Audience, Artistic Identity.

[1] Ability to remember personally experienced events associated with a particular time and place. As defined in 1972 by Endel Tulving, episodic memory supplements semantic memory as a form of declarative memory. "episodic memory." In the APA Dictionary of Psychology. Retrieved 16 Oct. 2023, from https://dictionary.apa.org/episodic-memory

Acknowledgements

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I am deeply thankful to all the teachers/artists who have taught me the art of improvisation from different perspectives throughout my career. Many thanks to Kristjana Stefánsdóttirs, John McCowen, Jan Ruerd, and Jenifer Yanez.

I also want to thank Linda Björg Guðmundsdóttir and Kurt Uenala for their logistical work, which made my final concert in Iceland a wonderful experience.

My artistic experience and evolution have also been possible thanks to Tine Stolte, who gave me the opportunity to continue learning at NAIP in Groningen. There, I enjoyed the classes and projects of Guy Wood, to whom I am deeply grateful for helping me trust more in myself as an artist. I would also like to thank Henrique Meissner for assisting me in adapting my research and guiding me while I was in Groningen.

I also want to thank Nicholas Thayer for all the teachings he has given me inside and outside the educational realm. It has been a pleasure to learn from him.

Lastly, I will always be indebted to my computer, as it performed flawlessly during the concerts and was able to create the music while projecting the visuals.

Table of Contents

1. INTRODUCTION

Music positively affects our mental health (Papinczak et al., 2015) and has the ability to create a broad spectrum of emotions that can be difficult for most scientists to analyse and categorise. This research draws on the BRECVEMA framework (Sloboda & Juslin, 2001; Juslin & Västfjäll, 2008; Juslin et al., 2010; Juslin, 2013) for the exploration of emotions through participants' Episodic Memory. The comparison of participants' emotional experiences is carried out through the analysis of variations in arousal and valence, according to the constructionist explanation of the attribution of emotional meanings to music (Cespedes, 2018).

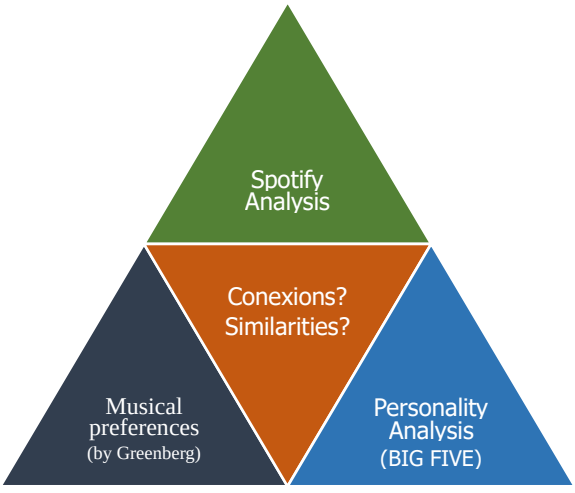
From the emotional analysis of 10 participants using different methods, I created two series of pilot concerts and one final concert. During the concerts, improvisation is done using songs that participants or the audience have previously requested through an online survey. These concerts evolved according to: my learning in the field, the results obtained by the participants and my artistic evolution.

The artistic soul of this research is reflected from chapter 7 onwards, where I illustrate how this research has inspired me and helped me build and deconstruct my artistic identity. I learned new techniques and sounds that gave me creative and interpretative freedom.

1.1. Inspiration, First Idea and Limitations

"Musical Personality"

https://developer.spotify.com/



PROBLEMS

-Insufficient number of participants.

-Difficulty of access to online quizzes.

-It is too analytical and there is no practical research.

-insufficient participants.

GOALS

-Create practice-based research in which the Spotify API helps me analyze the audience.

-Study how emotions work and affect us

-Focus on the individual analysis of each participant.

Preferences Online Quiz
https://musicaluniverse.

Personality Online Quiz
https://bigfive-

Upon discovering David M. Greenberg's research on the relationship between personality and musical preferences[1], I became enthralled by music's potential to connect diverse cultures. This sparked a profound curiosity about music's universal emotional impact. Initially, I aimed to integrate Greenberg's insights with Spotify Analytics to comprehensively explore how music influences emotions across cultural boundaries.

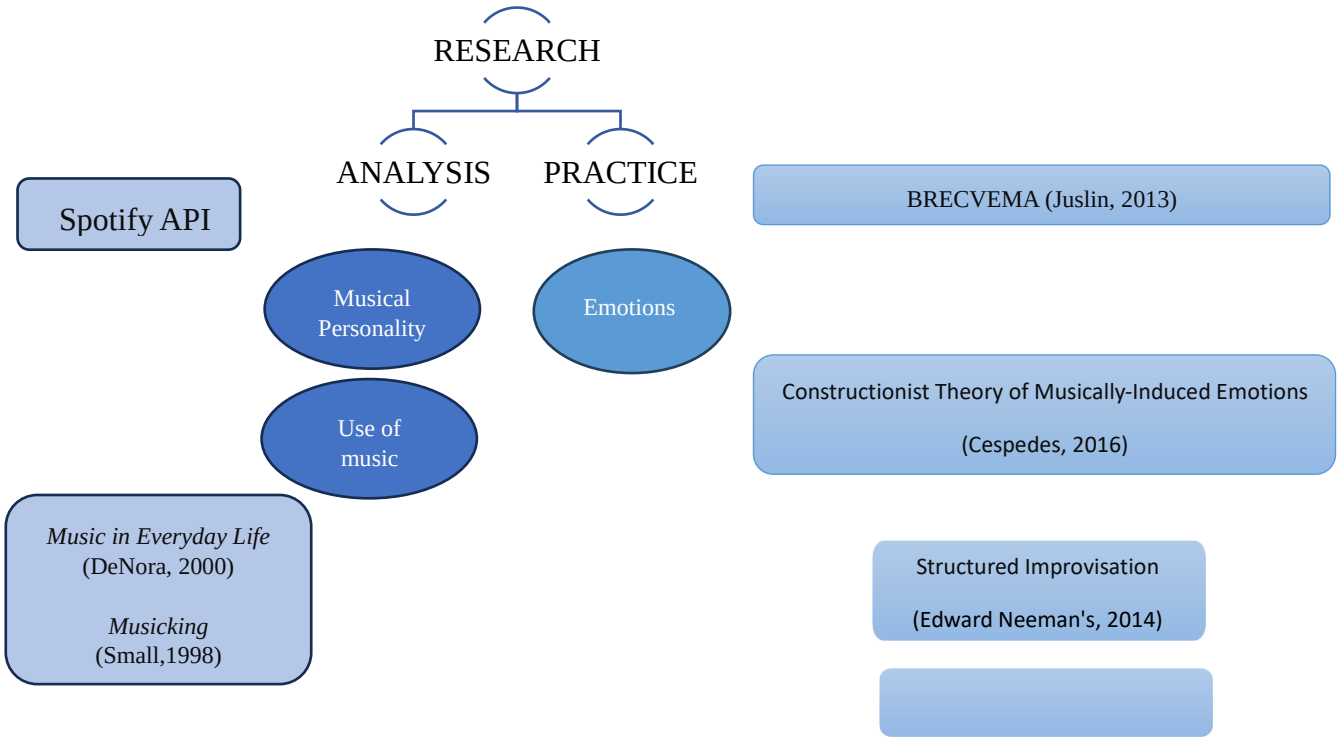
However, despite extensive outreach efforts, my plans faced obstacles due to insufficient participant engagement. This led me to rethink my approach, shifting towards individual analysis rather than comparing countries. Recognising the limitations, I pivoted towards a more practical exploration inspired by Greenberg's view of music as a unifying force.

This shift involved moving away from analysing personalities and music preferences towards a deeper investigation of music's emotional impact. I embraced a more holistic understanding of music's ability to evoke emotions and bridge cultural divides.

Motivated by a curiosity about the universality of musical experiences, I embarked on a quest to uncover shared emotional landscapes transcending cultural barriers. Despite challenges, my dedication to unravelling the mysteries of music's emotional impact remains unwavering, driving me to seek more profound insights into the human experience.

For further information, it is recommended to access Section 8.1 of the Appendix.

The following is an outline of my practice-based research, accompanied by its main sources:



[1] - Greenberg, D. M., Kosinski, M., Stillwell, D. J., Monteiro, B. L., Levitin, D. J., & Rentfrow, P. J. (2016). The Song Is You: Preferences for Musical Attribute Dimensions Reflect Personality. Social Psychological and Personality Science, 7(6), 597–605. Retrieved 25 Oct. 2022. https://doi.org/10.1177/1948550616641473

- Musical Personality: What kind of music do they listen to?
- Use of Music: How do they listen to music?

1.2. Research Questions

The research questions that have arisen at the beginning of this research are the following:

- How can I improve my communication with the audience?
- How can I develop my improvisation based on listeners' musical preferences?
- How does this improvisation affect the listeners?
- Do we feel music in the same way?

2. METHODOLOGY

2.1. Participants

Ten students from different nationalities (The Netherlands, Spain, Iceland, USA, Iran, and Australia) participated in this research. There is no segmentation by gender, age, or nationality of the participants. The limited number of participants prevents a division of the participants by gender or nationality. All participants are musicians, and according to the information gathered in the interview, they are open to emotionally exploring music regardless of their musical preferences. All participants sign a Consent Form anonymously to approve participation in this study.

2.2. Methods

The methodology for analysing participants in this research involves various approaches to measure their emotional state, personality with music, and similarities/differences in their interactions with music. Methods utilised include:

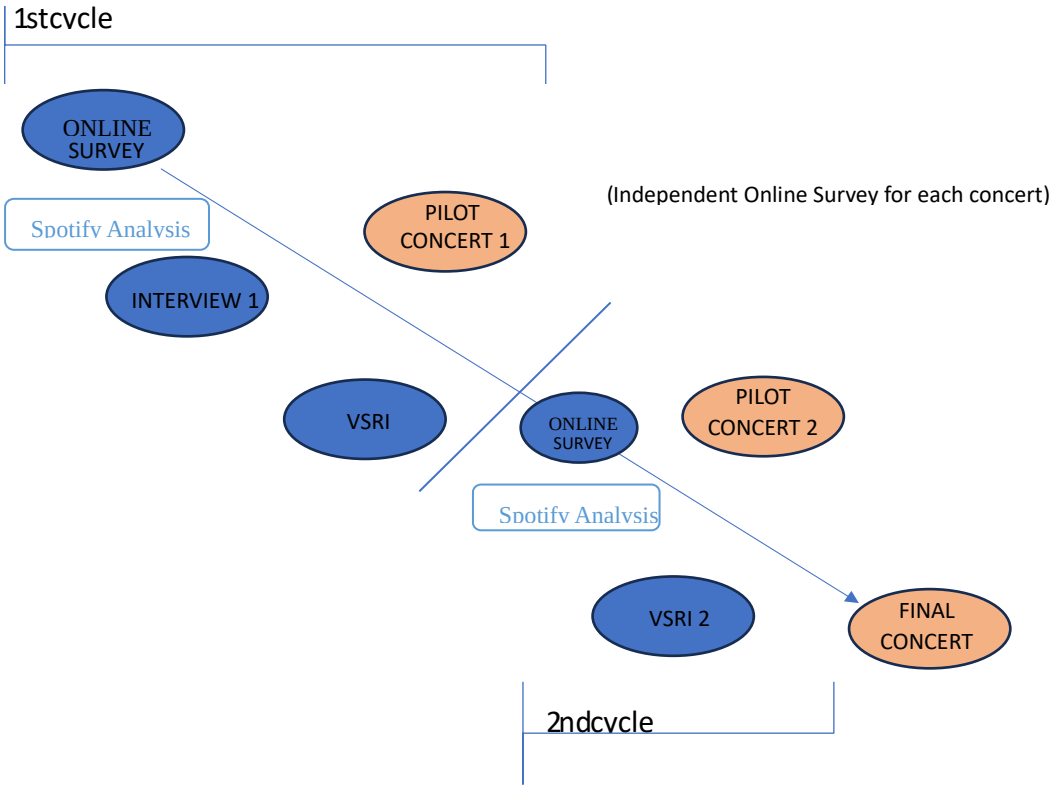
- Video Stimulated Recall Interviews (V.S.R.I).
- Survey Methodology
- Draw-and-Write
- Semi-structured interview

For further information, it is recommended to access Section 8.3 of the Appendix.

3. RESEARCH PROCEDURE

The research procedure consists of two cycles and a final concert. Each cycle aims to create a pilot concert using the participants' song proposals and the knowledge acquired up to that point.

3.1. Cycle



The first cycle provides information that will be used to improve improvisation in the next cycle.

The following is a table of the parts of the cycle, outlining each of its main objectives.

PART	GOAL
Online Survey	• Meaningful songs. • Personality of the participants. • Musical preferences.
Spotify Analysis	• "Musical Personality".
Interview	• Use music. • Intention listening to music. • Music relationship.

Pilot Concert	• Evoke Emotions with Episodic Memory.
V.S.R.I	• Contextual information on the concert's day. • Feelings during the concert. • Reaction when they listen to their songs.

For further information, it is recommended to access Section 8.4 of the Appendix.

3.1.1. Evolution of the Pilot Concerts and Methods

CONCERT	INSPIRATION	STRUCTURE CONCERT	METHODS	SEARCH
Pilot Concert I	-Music and Personality (D. Greenberg) -Tia de Nora	1. Energetic-Rythmic 2. Mellow-Romantic 3. Intense-Rebellious	-Online Survey - Write and Draw -V.S.R.I	Online Survey https://forms.gle/MeHL2gYuntEEC86dA -Meaningful song -Spotify profile -Musical preferences V.S.R.I -Feeling of the audience when they recognize the songs -Emotional Similarities What words do they use to describe emotions? -Use of Music -Reinforce mood by listening to music? -How can I improve the concert?
Pilot Concert II	-BRECVEMA (Juslin) - Constructionist Theory on the induction of emotions. (Cespedes-Guevara)	1. Calm +/- 2. Mysterious 3. Intense +/-	-Online Survey (participants) - Write and Draw (general audience and participants) - Interview Online (participants)	Online Survey https://forms.gle/N9pd95mwmG44sNHK9 -List of songs Interview Online https://forms.gle/pDpRqaZzYBXVZEjd9 -Emotions during the concert? -Uncomfortable moments? -Feeling of the audience when they recognize the songs -How can I improve the concert?
Final Concert	-BRECVEMA (Juslin) - Constructionist Theory on the induction of emotions (Cespedes-Guevara)	1. Calm +/- 2. Intense +/-	-Online Survey - Write and Draw (general audience) -Interview Online	Online Survey https://forms.gle/MDCb5DrGVfkSYosm8 -List of songs Interview Online https://forms.gle/7vUofk2DZnGRDQkdA -Emotions during the concert? -Uncomfortable moments? -Feeling of the audience when they recognize the songs How can I improve the concert?

* +/- : Valence (Positive and Negative).

The evolution of the concerts has been a continuous search for what questions were most appropriate for the participants and what structure was best for them. At the same time as I was thinking about how to do the concerts, I was studying research related to emotions. That is why my thinking evolved.

In the first pilot concert, I decided to divide my improvisation according to David Greenberg's types of musical preferences (see Section 8.1), as it was a good starting point to create the first comparisons between the participants. From the results obtained in the first concert, I started to analyse the participants based on their variations in arousal and valence (Cespedes, 2018) and energy (Schimmark and Grob, 2000). One of the main reasons is the similarity of these nomenclatures to the ones Spotify uses to analyse songs (energy, valence, etc.). This made it easier for me to make comparisons between participants, avoiding the inaccuracy of semantic language to describe emotions.

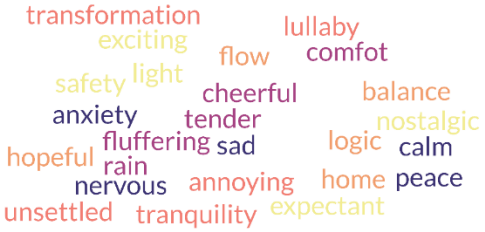
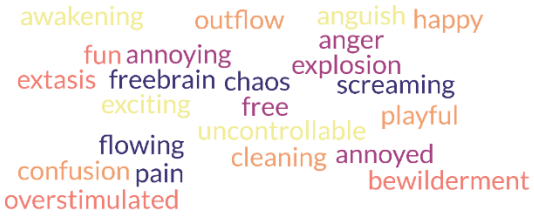
In the second pilot concert, I carried out an analysis of the general audience using templates handed out to the audience, where they could express in drawn or written form the emotions they were feeling. You can see the template in Section 6.5. The concert is structured in three parts: calm, mystery and intense. The calm and intense part was divided into positive and negative (valence). The mystery part is because, in the V.S.R.I. of the first concert, there were many answers related to mystery, but I didn't know if this feeling was positive or negative: can the mystery be understood as something exciting and adventurous or sinister and frightening?

4. RESULTS

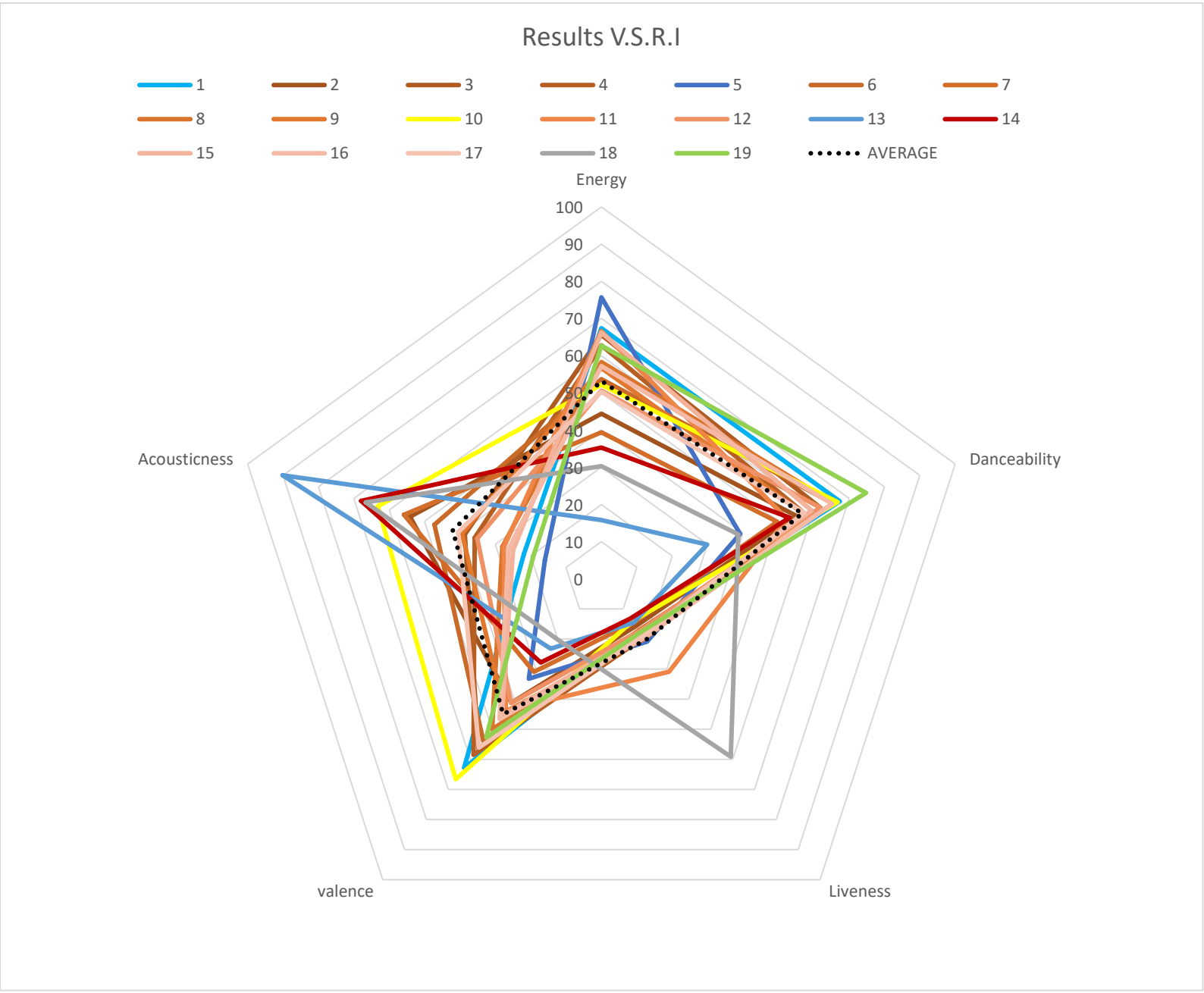
The results of the initial investigation support the theory that we categorise emotions more fundamentally, such as "beautiful," "sad," or "calm." However, some emotions are used more in Iceland, such as "Amusing/Skemmtun." Could it be due to the categorization of emotions across different languages?

Regarding the V.S.R.I, participants have a wide variety of responses. While some parts of the concert are perceived as "comfortable" or "peaceful" for some participants, other participants suggest more "anxiety" or "excitement." The most exciting results are found in section C, where for some participants, it is "fun" and "playful," while for others, it is "confusion" and "anger."

The table below summarises the main responses of the participants in each section of Pilot Concert I.

SECTION	INTENTION	RESULTS
A	• Mellow • Ambiguous • Calm • Irritation • Frustration	
B	• Excited • Agitated • Active	
C	• Emotional Duality - Piano: Calm, longing. - Drums: Active, Nervous	
D	• Joy • Happiness • Intense	

The results of the Spotify analysis show that many participants in Iceland and the Netherlands have similar levels of energy, danceability, and valence. However, some participants deviate from the trend, suggesting different musical personalities that may be related to other emotional universes. For example, participants 1, 5, 10, 13, 14, 18, and 19. You can interact with the graph to get more individual details through this link: Results V.S.R.I.xlsx



In Section 8.5 of the appendix, there is more detailed information about the results of each phase.

5. DISCUSSION

The comparison of results among different analysis methods for creating the final concert in Reykjavik yields several significant insights:

- **Interest in Abstract and Mysterious Zones**: Musicians are keen on creating "abstract" or "mysterious" musical zones, which exhibit notable differences among participants. For instance, the B and C sections of the first pilot concert evoke varied interpretations, ranging from excitement to foreboding.

- **Perception of Intensity**: Participants with higher energy and danceability perceive intense musical parts as "explosive" and "exciting." In comparison, those with lower energy and higher acousticness may find them "confusing" or "annoying." This diversity suggests the absence of a clear pattern and hints at potential areas for future research.

- **Structured Improvisation and Connection**: Structured improvisation influences participants differently, particularly when they recognize familiar songs. This aspect could attract new audiences unfamiliar with improvisational or unconventional music styles.

- **Impact of Participant-Chosen Songs**: Using participant-chosen songs generates interest before the concert but may require improvement for better recognition. However, when participants identify these songs during the concert, it fosters a stronger connection and engagement.

- **Emotion and Context**: Emotions are influenced by context, predisposition, and previous experiences. The research highlights the importance of considering emotional progression in structuring the final concert, suggesting that contrasting emotions can enhance audience enjoyment.

- **Methodological Approach**: The research introduces a method to analyze emotions based on arousal, energy, and valence, aiming to transcend cultural and linguistic variations in emotional expression. This method holds promise for understanding emotional connections across diverse audiences, transcending musical genres and cultural boundaries.

For further information, it is recommended to access Section 8.7 of the Appendix.

The following table combines the most common participants' responses and categorises them into Arousal and Valence.

I think it's important to analyze emotions in terms of Arousal, Energy and Valence, as words describing emotions tend to be basic and have different meanings around the world. Only 22% of the world's languages have a word with a similar meaning to "fear," and only 13% have a word similar to "surprise" (Lindquist, 2006). This variation in meanings with which we emotionally self-define can be observed by comparing the emotion "Amusing/Skemmtun" in Dutch society (36.4%) and Icelandic society (79.3%) in Interview 1.

This method is still under development, but it's interesting because it diverges from other research where categorization by musical genres is employed (Rentfrow y Gosling, 2007; Rentfrow et al., 2009). This divergence allows for seeking emotional connections between humans regardless of each person's musical preferences, culture, or interests. In this polarized world, music holds great importance in bringing us together. Music serves to bring people together, and with this method, it's possible to unite two very different individuals. Not to unite them through music, but to unite them through their emotional universe when they listen to music. These two people can share their music libraries, thus discovering music they would have never listened to. (See Section 8.8)

6. REFLECTIVE REPORT - Research Based on the Artist

Few years ago, my immersion in improvisation was purely for pleasure through workshops and jams. During my master's studies, I have been acquiring improvisation techniques in the different classes of the NAIP subjects with great professionals such as Kristjana Stefánsdóttirs, John McCowen, Jan Ruerd and Jenifer Yanez among others.

I wanted to create a "concrete existence" rather than an "ideal existence" (Bailey, 1992) by constructing my concept of improvisation through my own experience.

My research is based on the concept of music not as a universal language, but as a universe that has many universes within it. Each of the universes feels music differently. In this study, one universe is created in which the decisions I make composing-improvising affect my future possibilities during the musical experience.

Universes within universes

At the beginning of my apprenticeship, my musical impulses were translated into a basic language, and I relied on tonal and modal harmony. With the development of the improvisation technique, I have been able to broaden the spectrum of possible current and future actions. The result of this expansion has been something very curious. By broadening the possibilities, I have gained the comfort of expanding my catalogue of many compositional elements and choosing those in which I feel most comfortable at any given moment. For example, "I feel very comfortable in this scale" or "I can develop *motifs* using a certain accompaniment with the left hand".

During my apprenticeship in improvisation, I broadened my spectrum of possible interpretative actions, giving me creative freedom. But this is a very peculiar freedom, because, with this widening of "compositional" possibilities, I shape my own "language" in the world of improvisation. It would be similar to the "way of speaking" that each person has. I consider the evolution of my improvisation as an analogy to what happens with verbal languages. The evolution of language is parallel to human evolution; the language/style of my improvisation also evolves in parallel with the learning and experience of improvisation. The language of human beings has evolved as we have expanded our intelligence and needs. As I expand my knowledge of improvisation, my way of expressing myself evolves. This idea is similar to Edward Neeman's (2014) concept of the 'interdependence' between improvisation and composition-performance, where artists improvise from 'compositional structures'.

6.1. Motivation for the Research

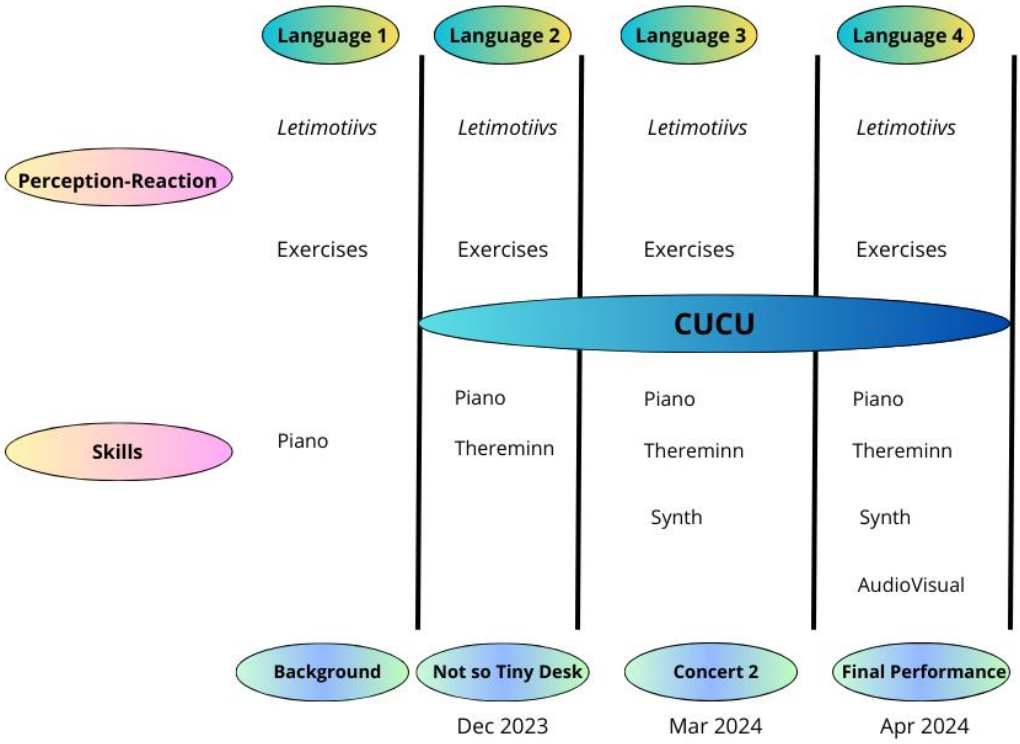
As explained in the introduction, the seed of this research is from reading David Greenberg's research on how our personality is connected to our musical preferences. And in these times when the world seems to be individualising and breaking up, seeing music as a link between people from different cultures and places was a halo of hope for the future. That's why I wanted to look at how we are connected musically and how we can create an emotional path that for a while makes us forget the problems around us. Music knows no borders and neither do emotions. The editions of the concert series are not based on countries but on places. I saw it as a good option to call the concerts in the Netherlands +31 and the Icelandic edition +354, since the telephone prefixes were what unites all of us in a specific place.

Although it may seem utopian, one of my motivations was to find an "anthill" that connects us all through different underground tunnels that we cannot see. I don't mean a connection to music globally, but a connection in how we feel about music. For example, two very different people who do not share musical preferences and personalities, but they have similarities in the way they connect with music emotionally.

6.2. CUCU Learning

In the following, I will explain my learning with electronic and audiovisual instruments. I have called this process CUCU (Control-Uncontrol/Comfort-Uncomfort).

At the beginning of my improvisational learning, I only played the piano, but then I combined it with electronic instruments and a theremin. This gave me more interpretative tools in the concerts to create different atmospheres that I found very interesting from an emotional and artistic point of view.
I have been playing and studying electronic music for more than ten years, but it has always been in the background because I dedicated myself entirely to the study of classical piano. So using my knowledge of electronic music with my knowledge of piano provoked an emotional duality. Since I combined the control of years of study in classical piano with the control of electronic music and theremin. That made me alternate between a feeling of control and a lack of control on stage due to the difference in my knowledge. My lack of experience in concerts with electronic instruments made me uncomfortable at first. However, eventually, I was able to adapt to create a language in which I felt more comfortable.
These experiences have caused me during these last two years to feel like an imposter. How can I make music with other instruments if I have only studied piano? How am I going to create art in front of an audience if I am not doing what I have been studying all my life? Am I legitimate as an artist? These are some of the questions I was asking myself in my process.
Thanks to the two pilot concerts I performed in The Netherlands, I learned to understand myself as an artist and my interpretative possibilities. As I gained experience in other performances, I was able to detach myself from the feeling of being an impostor in what I was doing.



Artistic learning process

6.3. Error in Performance and Improvisation

Error is part of improvisation, even an "essential" part according to Frederic Rzewski. And it is an element that I have also been developing during my apprenticeship at NAIP. The first concepts about how to use "mistake" for my own benefit, were with Kristjana Stefánsdóttirs, Brogan Davison and occasionally with Halldóra Geirharðsdóttir. I was learning how to accept mistakes through the Theatre Clown Method., which contained exercises such as repeating three times a mistake you had made in your performance. Each time I made a mistake I had to repeat it in a more expressive, artistic and exaggerated way until that mistake became part of my musical interpretation. The "embracing of the mistake" helps me nowadays in my individual and collective improvisation, where I try to create musical material out of my "unforeseen mistake".

> “In improvised music, we cannot suppress unwanted elements, so we have to accept them. We have to find a way to use them and, if possible, make them seem like we want them. In a way, that's true because if we didn't want those unwanted things to happen, we wouldn't improvise. That's what improvisation is all about" (Rzewski, *Nonsequiturs,* 2007)

If an unwanted mistake was made during the concert, it had to be repeated until it became part of the musical art. The mistake may seem like a one-off, but if it is sustained, it eventually finds stability and ceases to be felt as a mistake.

6.4. Duo Improvisation

On a collective level, Filip Mozetič accompanies me from the first pilot concert at Not So Tiny Desk to the final performance at the University of the Arts in Iceland.
Filip and I have been rehearsing weekly during our exploration of improvisation. I used the exercises I had learned at university and in literature about improvisation in the rehearsal. In the rehearsals, it was more important to pay attention to the moment that was happening and then project the sound. We focused on two of Edward Neeman's (2014) models of improvisation: the perception-reaction model and the skill model. Perception-reaction is new ideas and analysis of your surroundings as inspiration. The skill model is the ability to convert those ideas from the first model into new material created from past experiences and the 'compositional structures' mentioned above. In section 8.9, more information can be found regarding the structure of rehearsals and structured improvisation exercises.

6.5. Final Concert – PIP

The culmination of this research is a concert experience in which different emotional states are explored through improvised musical performances based on songs chosen previously by the audience with this survey online. The main purpose is to awaken emotions in the audience and create a journey from a calm and relaxed atmosphere to a high intensity. This journey is intended to represent both positive and negative moods. In some of the parts, it is even intended to create discomfort. Because it is in the emotional extremes that the difference between the different people who came to the concert is sought. That's why it could be understood as "not all of the concert is made for a specific person". There will be parts that some people in the audience find exciting and other people find boring. Some parts will be uncomfortable for one part of the audience, and some will not. As explained above, in my opinion, the universality of music is divided into many musical universes in which we move continuously throughout our lives. And that is why our musical tastes vary and evolve throughout our lives.

You can watch the final concert via this link:
https://www.youtube.com/watch?v=P0dxf7Zh0fM&t=172s

At each seat, the participants have a template where they can write down their emotions. They also have watercolour paper to draw on.

Audience´s template at the Pilot Concert II and Final Concert.

After the concert, the online survey was sent to the audience. The survey can be found via this link: https://forms.gle/fJvFmRkU9eLZjond6 . A large part of the audience received the survey online and also appeared on the concert poster with a QR code. The songs were chosen in order of submission. The songs that appeared most frequently in the public's responses were also given the most importance.

The final concert aims to explore all these characteristics that define us as individual and collective human beings, creating an immersive blend of sound, visuals, lights and emotion.

It is recommended that you access Section 8.12 to obtain information about the Tech Rider, budget plan, posters, and marketing strategy.

6.5.1. Participants and Instruments

- Piano, Theremin and Electronics: Luis Rubio Gil-Orozco
- Drums: Filip Mozetič
- Sound Engineer: Kurt Uenala
- Light Engineer: Luis Rubio Gil-Orozco
- Audiovisuals: Luis Rubio Gil-Orozco

6.5.2. Concert structure

The concert is divided into Presentation, Concert and Q&A.

The concert is divided into two parts: Calm and Intense.

The drummer performs two clearly defined bridges. The first one is to move to the Intense Positive section and the second one is to move to the Intense Negative section.

Presentation

At the beginning of the concert, it was important to explain some details to the audience who were not familiar with the research. There was a brief explanation of what episodic memory is and my concept of emotions. The important question I had to answer for this presentation was: how much information does the audience need to know? As in previous concerts, I felt it was necessary to avoid talking about the positivity and negativity of valence, as this could create unwanted preconceptions in the audience. One mistake, due to nervousness at the beginning, was not giving clear information about how I wanted the audience to express their emotions in painting and writing. It is also one of the opinions the audience gave me through the online survey: "I think people were maybe shy to take part in the interactive part, as in drawing while you were playing. I like the idea but maybe people attending could be informed before that they are encouraged to take part in this way."

Calm

What leitmotif surrounds us continuously in Reykjavik? A song that is part of Reykjavik society and that we listen to almost unconsciously. In our episodic memory is the melody of the bells of Hallgrímskirkja. In my point of view, I found it interesting to start embracing the audience through these recognisable sounds and then improvise through their melody.

From that starting point, I began improvising using the songs the audience had previously given me. From a subjective point of view, the best way to use *leitmotifs* is abstractly, without being too obvious. Trying to create an expectation in the audience. An interesting resource is to break up the melodies I use but keep the characteristic harmony of that particular song. Playing the melodies backwards or the melody in minor if it is in major or vice versa. To try to create discomfort it is interesting to use dissonances in the melody and the chords. That way it is very comforting to go back to consonance.

In this way, positive and negative experiences can be created within the same field of calm. The audience who participated in the online survey after the concert were able to recognise their emotions in this simpler way. Here are some of the responses:

- *I can categorize myself in a calm mood in the first minutes of the concert from the piano solo, subsequently I got a negative feeling.*
- *The first part, I would say, was a mix of negative and positive emotions, the good and bad in life.*

Intense

Intense positivity appears with a change of lights and visuals which will be discussed later. The creation of intense positivity is from harmonic progressions and positive melodies. In this part of the final concert, songs such as Hjá þér, Barfly, Rómeó og Júlía and Hvar er draumurin were used. In some of the songs, the most interesting parts were chosen, from a subjective point of view. In other songs were chosen. harmonies or references characteristic of a part of the melody. The musical expectation of BRECVEMA (Juslin, 2013) is a resource that is played with here and during a large part of the concert. The creation of a musical pattern and then moulding it into the emotion desired by the musicians.

The intense and negative part is performed with electronic instruments to create more energy. According to the analysis on Spotify, emotionally, there is an anti-correlation between acoustics and energy. So, it was interesting to use a synthesizer and theremin to create an intense atmosphere between the audience.

Drummer Solo

As I have said before, the drummer performs two clearly defined bridges. The first is to move to the Intense Positive section and the second is to move to the Intense Negative section. The drummer intends to look for emotional extremes and negative points to match the participants' results.

The participants' results regarding whether they felt uncomfortable at any point during the concert give various results. Some of the participants acknowledged that they felt uncomfortable during the drum solo:

- *I think the drum part in the middle and some high-pitched sounds that were there were parts that were "harder" to listen to for me. I think I just felt confused and I wasn't sure what I was supposed to feel.*

- *There were moments I got uncomfortable from the nervous of the melody. And also when the drum became conventional for a few minutes, it's something I try to avoid in my listening.*

Other participants do not find it an uncomfortable moment during the concert:

- No
- No, but you could feel the "instability"
- No, I feel the drummer was trying to be uncomfortable, but it was more interesting than uncomfortable in my opinion.

The variability of opinions can be a valid argument for the variety of emotional universes. Education in interaction with music in our lives makes us create our circuit of emotional responses to music. And that is one of the gratifying parts of this study, to see the similarities and differences between audiences.

PowerPoint Q&A

After the concert, it was explained how the concert was organised and a little bit about how emotions work according to this study. It was important to keep it as simple and light as possible, as it could be too much of a burden for the audience if I went on too long. There was a question-and-answer session at the end, which helped me explain some parts that I had forgotten, such as using the scores and their previous study.

6.5.3. Preparation and study of the scores

The preparation and study of the scores evolved throughout the research. This method was developed during Pilot Concert II and further improved for the Final Concert.

First, I learnt the scores to recognise interesting parts that I would like to add to the concert. Then I studied the score but with harmonic and melodic variations. Most of the scores were categorised depending on which part of the concert I was going to use them because it was necessary to distribute the scores in the section of the electro-electronic piano and the grand piano.

Also I learned the harmonic progressions that each song had and transpose them to another key if necessary. The chord progressions help me to remember the songs. On both keyboards, I also had a list of songs with their harmonic progressions, because as explained above, an interesting way to create stability within the discomfort is to keep the harmony but with dissonances in the melody.

In the picture below, you can see what the section with the grand piano and the synthesizer. like. The other section with the electronic keyboard had more sheet music cut out and another sheet with the harmonic progressions.

One Spotify playlist was also created with the songs that could be used in the concert. This list was used for the musicians to learn the songs and make them easier to recognise from the chord progressions. Both musicians were listening to this playlist in the days leading up to the concert.

The organization of sheet music

6.5.4. Audiovisuals and Lights

From Pilot Concert II onwards, I began my evolution and my search to create an immersive atmosphere in this and future concerts. I was interested in creating audiovisual material that responded live to what I was playing. To make my vision of the final concert a reality, I started studying Touch Designer[1]. I started with a few courses at the WERC Studio in Groningen and then several online courses. Because of this, audiovisuals are also part of my CUCU learning process.

The audio reaction works because Ableton and Touch Designer are connected and send each other OSC[2] signals (via UPD).

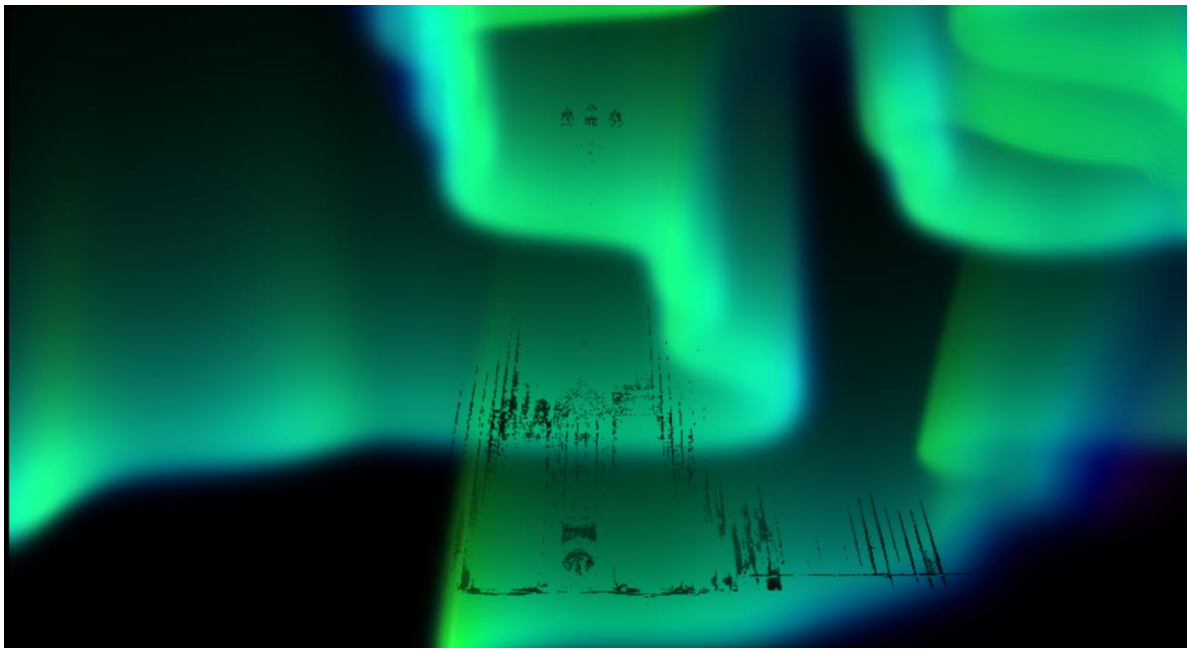
When I play the electronic piano or synthesizers, I send that signal to Touch Designer. In Touch Designer, I have created a system that splits the frequencies I send via audio. Each "box" of frequencies produces a certain action in the image and the lights. For example, at the beginning of the concert, there is a certain "box" that is the pitch of the bells of Hallgrímskirkja. This produces a colour change in the lights and the image.

The performance begins with the Northern Lights in motion, accompanied by blue and green lights. With the bells and music, the Northern Lights change colour along with the

[1] TouchDesigner is a node-based visual programming language for real-time interactive multimedia content.

[2] Open Sound Control is a standard that is used to exchange messages between applications that adhere to the Open Sound Control specification OSC spec.

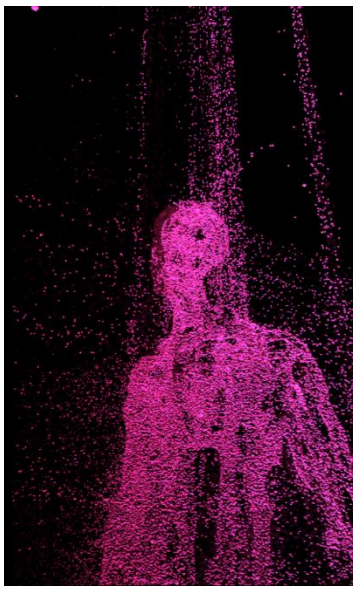
lights. The silhouette of Hallgrímskirkja can also be observed appearing and disappearing in the visuals depending on the frequencies. The intention is for the audience not to be aware of what they are seeing. The atmosphere is set. Now I can have fun creating and coloring the venue while I’m playing.



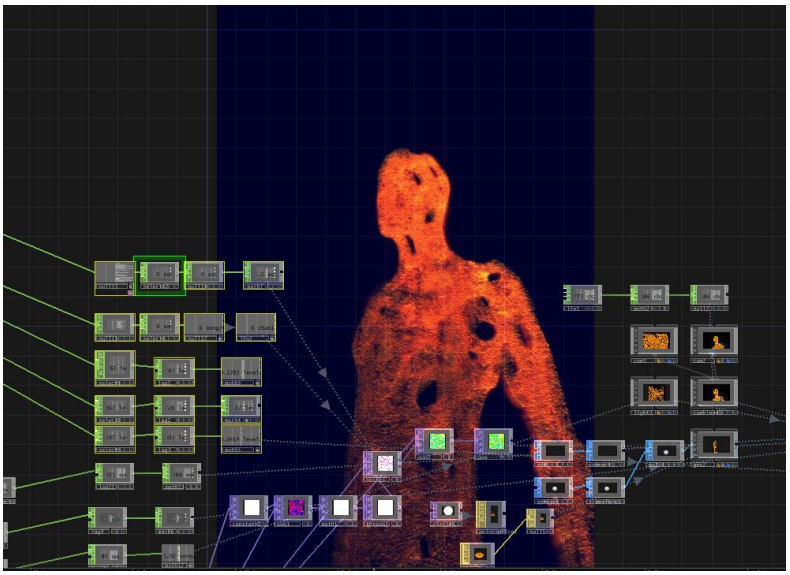
Beginning of the concert

In the second part, the Humanoid appears, which are visuals I've been working on since the Pilot Concert II. The Humanoid is a representation of ourselves when we feel the music. Creating the Humanoid was challenging because it had to be an object that could move throughout the concert, thus remaining organic at all times. According to some participants, it was "intimidating." The piano and synthesizer alter their shape and colours as the drummer can vary its brightness (gamma). This is achieved because there is a microphone on the kick drum that sends the signal to Touch designer. The drummer also controls the intensity of the lights, and if they hit harder, they can create strobe lights. Therefore, the drummer also had to learn to play a certain way and know in which parts he wanted to build intensity with the lights and visuals.

It is important to clarify that my learning in audiovisuals is from an explorative and creative freedom point of view. Learning how audiovisual artists work helps me now and in the future to have performances with audiovisual artists and to understand their vocabulary and way of working. In this way, I expand my knowledge in another branch of art, and at the same time, I can collaborate with them more fluidly.



The Humanoid



Skeleton of The Humanoid

6.5.5. Discussion Final Concert

I was originally going to discuss the concert's positive and negative aspects and how to improve in the future. However, the best way to do this final discussion is to explain my mental discussion about the final concert.

The concert had the complexity of being a duo improvisation, but within that complexity, we now have the comfort of creating songs for an album that will be released in October. From this exploration of sounds, we have gathered ideas to create a range of sounds and effects that we want to explore further in a freer way without improvisation, but maintaining the effect that we were able to create in the final concert.

In the first year of my master's degree, I had a lot of financial problems to be able to live and study in Iceland, so I was working long hours in hospitality jobs. I was working long hours at the same time as going to university and studying political science. Eventually, I was drifting away from what I wanted to do, which was to create art. And I felt my spirit fading little by little. Everything was dark and I barely had time for self-analysis. At the same time, I had two family losses due to mental health, and that only made me want to work harder and harder to turn my brain off and not think. When you're in a hole, you don't know you're in a hole at the time.

This past year, I've been able to pick up some pieces of that artist and try to put them back together as best I could. I have also rediscovered and reaffirmed myself. That's why this work may seem very long, but it's just my struggle to know myself as a human being and as ethereal art.

During my first year in Iceland, I didn't have time to create many live art projects, only occasional collaborations and music production. So, some people in the audience hardly knew me as an interdisciplinary artist, only as a classical pianist and music producer. In the

promotion and marketing of the concert, I did not upload videos of the visuals and the concert style. So I thought it was interesting to make people who knew me, think that it was going to be a piano concert or something like that. The expectation game was my own mind game.

The concert was a good experience for the audience, and I am very proud of the rights and wrongs that happened. It helped me fight the feeling of an imposter that kept whispering in my head before I started a concert. What merits do I have to create this today? Do they matter? No, it doesn't matter what you do, what background you have and what experience you have doing it if in the end you are convinced that it was worth it and that you were able to share a part of yourself, a "me", that maybe you don't even know.

Intense part in the final concert

6.6. NAIP Exploration

By the end of my piano performance studies, I had acquired piano technique and study methodology. I had the opportunity to use these techniques in the way I wanted to. I also learned musical culture and history, which during the master helped me to create compositional/improvisational ideas. For example, experimenting with Debussy harmonies to create imaginary and fanciful places, which created interesting emotions in some improvisation rehearsals. Those harmonies then become one possible tool to use during improvisation. That is why I am grateful for the knowledge that piano and classical music have given me in the past, as they are part of the artist I am today.

During the first part of my master's degree, I was combining piano with electronic music. By the end of my first year, I had learned improvisation methods and compositional techniques with synthesizers and theremin. The synthesizers gave me infinite abstract sounds and the theremin allowed me to develop an aspect of artistry that I hadn't explored before, body movement. With the theremin, I can express my energy to the audience by moving my hands and body, like a violinist or a dancer. And that was something I wanted to explore.

At the end of my first year and the beginning of my second year is where I saw the need to adapt my research to be able to add the practical part of my research, as I didn't know how to link my first idea with an improvisational performance that was correlated. By adding the exploration of emotions into the equation, I began to explore improvisation (which I had

been learning since the beginning of NAIP), but now to explore emotions. This exploration of improvisation is done with two Skerpla I courses and two improvisation courses in The Netherlands (theatrical and musical). The concept of improvisation fascinated me since I was a child. You can create an ephemeral landscape, impossible to reproduce again and convey your own emotions and impulses. In classical music, the concept is different, because you start by playing a piece in a concert where sometimes the audience already knows the piece you are going to play or have even played it themselves. So, the audience's expectations are from the top down, depending on how well you play according to their expectations. By that, I mean that the audience in classical music interacts with the artist in a very different way than in other branches of music. Improvisation is another way to approach the audience that will listen to you. I have also developed my compositional level with most of the subjects at NAIP. I have been composing individually and collectively through different projects.

6.6.1. Evolution # Development # Eclosion

Since my early days at NAIP, I've been captivated by its unique approach to music, art, and audience. So, as a European Master, I felt drawn to explore NAIP's philosophy in a different setting. I believed it would open up new ideas, broaden my experiences, and allow for comparisons between different cultures and societies.

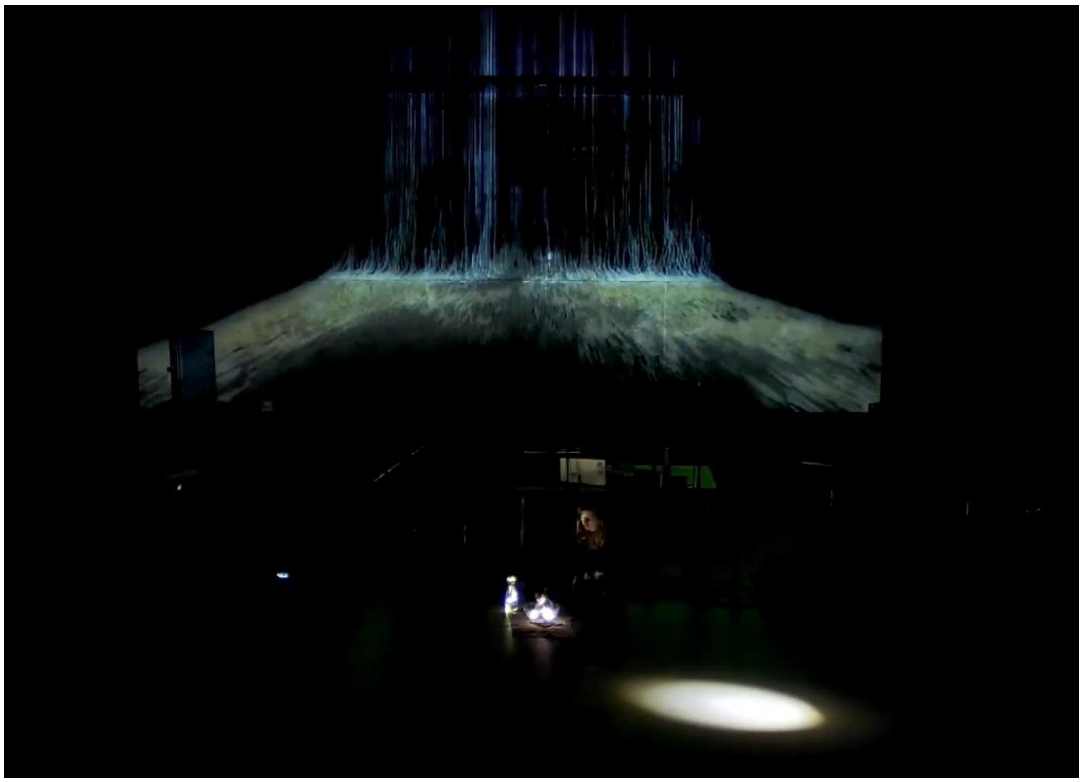
In Groningen, I decided to re-study the same subjects that I had already taken the previous year in Reykjavik. For example, I took Performance and Communication, Mentor, and Leading & Guiding for the second time. Skipping them in Groningen would be like missing the heart of NAIP. I wanted to know how they create. What methods do they use? What projects do they collaborate on? How do they organize themselves? What could we create together? These were the questions driving me.

In Groningen, I had the opportunity to share with students and professors the various subjects and projects carried out in Iceland. This included discussions on our connection with nature, concerns about the turbulent times we live in, and more.

I believe NAIP is a regenerative and collective concept that should be promoted and explored in the way I have had the opportunity to do. It's about finding yourself as an artist while also connecting with others. It's a place where individuality and togetherness blend seamlessly, like colours on a palette. The variability of creative systems within each institution with NAIP helps the students reaffirm themselves as an artist, individual and socially creative element. This exciting blend of art was reflected in the residency of MADNAIP with NAIP students from Iceland and Groningen, along with MadTech audiovisual students from Groningen.

During my time in Groningen, I had the chance to introduce students and professors to the diverse subjects and projects thriving in Iceland. From our deep connection with nature to our reflections on the turbulent times around us, our conversations were rich and varied. Being a bridge between these two NAIP communities was truly fulfilling. I brought ideas

and explorations from Iceland to Groningen, while also gathering insights and discoveries from Groningen that could potentially be implemented in Iceland in the future. It felt like a meaningful exchange, enriching both environments with valuable perspectives and experiences. I also want to enrich myself by creating new projects with the students who are there or have already completed their journey in NAIP.



Collaboration between NAIP Groningen, NAIP Iceland and MadTech in Groningen

You can watch the concert via this link:
https://www.youtube.com/watch?v=dGDffZ0RtiY&t=4499s

All these elements are the result of the artist I consider myself to be today, who learned to be a musician in his own way and with his creative freedom. And with the satisfaction of knowing that my artistic exploration is academically evaluated and supervised, to help me with the roadmap of my adventure.

6.7. Future Motivations

The method of analysis and the use of episodic memory in the audience can be expanded into other areas related to mental health and people with dementia. I believe that music has a power that will never be fully perceptible to human beings. The concepts and structure of this research can be beneficial in helping people with mental health problems. Using songs that held significance at some point in their lives to reconnect with their good memories.

On the other hand, music has many long-term benefits for people with dementia (Bleibel, M., El Cheikh, A., Sadier, N.S. et al., 2023[1]). I would like to have the opportunity to conduct future research on the musical personalities of different participants to adapt a series of concerts with songs that have been significant during their lives. The aim would be to create a visual and musical environment that could transport them to past experiences.

During this summer, I will have the opportunity to continue researching episodic memory with the artist Óðinn Freyr. This performance combines painting with music. The painter is inspired by the music I am playing, but he doesn't know which songs I will improvise on to access his episodic memory. Thus, two audience perspectives are created: one for the general audience and another for the painter. This is because the music focuses on creating emotions for one specific person.

Filip and I have managed to carry out a collaborative project that does not end with this report. We started a new project where we blended Spanish and Slovak music styles. In this project, popular music merges with an electronic, experimental, and idiosyncratic style. Additionally, we are part of the band #NoMatterWhat#, where styles of punk grunge, jungle, and electronic music are combined.

I am passionate about the power of the mind to represent music, which is why I am currently composing the album #  Cytosis  #. In this album, I create musical journeys representing movement from birth to destruction. The journey of a water droplet from its thaw to the sea. The journey of a tree from its birth to the sea. The journey of a human cell from its creation to its death. The journey of pollen from a plant. These are journeys we are unable to see but which occur continuously around us. The sounds that we are not able to hear.

As I mentioned earlier, my intention in studying NAIP in various places was to learn different perspectives on how to analyze and experience the world around us. Learning different points of view that align with the same philosophy. Therefore, one of my ideas for the future is to create a collective project similar to Groningen's NotSoTinyDesk. In this project, participants collaborate to explore their artistic concerns. At the same time that they make the artistic material for the concert, they are in charge, under supervision, of the process of creating the event. The merging of backgrounds and knowledge that each participant brings can create interesting results and collaborations in the future.

[1] Musical personality: Spotify Analysis

With the closing of this stage, I want to share with other artists what I have learned and understand what I have unlearned. Over the years, I have continuously unlearned to follow my intuition. Following my intuition from the artistic ecosystem I have created within myself, and from my own experience, trial, and surrender. The positivity of surrendering sometimes to gain perspective on oneself. Through surrender, you can become the omniscient narrator of your space, creation, and destruction. And from there, to flourish again.

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8. APPENDIX

8.1. First Research Idea

Everything started when I read the study of David M. Greenberg's "Universals and Variations in Musical Preferences: A Study of Preferential Reactions to Western Music in 53 Countries." I found it very interesting how he discovered connections between people's personalities and their musical preferences because that meant a new way to break down social barriers between different countries.

> "More than 50 cultures around the world have similarities. Someone in Brazil who likes intense and rebellious music is likely to share the same traits as somebody in India who likes the same type of music". (Greenberg, 2022)

Musical Preferences	→	**Personality**
Energetic-Rythmic	→	Extroverted
Mellow-Romantic	→	Agreeable
Intense-Rebellious	→	Rebellious yourself

(Greenberg, 2022)

> "We connect to our world and we are broadcasting to our outworld"
>
> (Greenberg, 2011)

This study made me see music as a bridge that connects different cultures, so I started to wonder about the universality of the musical message and how music affects us. So, I became interested in how music affects us emotionally.

I wanted to be able to use that study and combine it with Spotify Analytics. However, it is impossible to analyze it because there are not enough participants. I sent out messages with the link to my first survey to music schools and music-related Facebook groups in Iceland and the Netherlands. Still, I was not getting the participation I was hoping for. Then I had to adapt the research to make it more real, depending on the limitations.

After reading David M. Greenberg's study on the connection between personality and musical preferences across cultures, I became fascinated by the idea of using music to bridge social divides. I attempted to merge Greenberg's findings with Spotify Analytics to explore the universality of music's emotional impact. However, due to limited participation, I had to adapt my approach. Despite setbacks, my interest in understanding how music

influences emotions persisted, driving me to explore the shared emotional experiences music elicits across cultures.

8.2. The Reality of Limitations and Creation of PBR

Thanks to the first exploration of my project during the first year, I was aware of some of the limitations I have in this research. The search for a high number of participants has not been positive. Then, instead of trying to analyze participants based on the countries they live in, I am going to analyze participants individually. Maybe in the future, I will have the tools to conduct this study on a larger scale with a larger number of participants.

On the other hand, I needed the practical part of my research, so I decided to move away from the study of personalities based on the Big Five and music preferences to keep the research spirit of Greenberg. He saw music as a bridge that can bring two people together, regardless of their context or culture. The universality part of the music has been one of my greatest aspirations.

The exploration of emotions in the audience can be a good practical study for this research. The exploration of emotions creates a new framework of emotion-centered thinking.

Because this universality of music interested me so much, I was asking myself the following questions:

- What kind of emotions does music make us feel?
- Do we feel music in a similar way?
- Is there universality in the way we feel music?

8.3. Methods

The Methodology to analyze the participants is through different ways to measure: their emotional state when listening to music; their personality with music, i.e. how they use and what importance music has in their lives; and what similarities and differences the participants share in the way they feel and interact with music. To carry out this evaluative process, the following methods are used:

- Video Stimulated Recall Interviews Methodology (V.S.R.I).
- Survey Methodology
- Draw-and-Write
- Semi-structured interview

The methodologies used during the research will be described below. The Survey Methodology is used in the first phase of the research. It consists of open-ended questions in which the participants provide information about the songs that accompany them throughout their lives and that are part of their lives. In the second phase, the participants explain through a semi-structured interview their relationship with music and its function in

their lives. In the same phase, the participants' Spotify is also analyzed through Spotify's API. This quantitative analysis allows us to compare the *phonoteque*[1] of each participant, and with that, their musical preferences in ranges of Energy, Danceability, Liveness, Valence, Acousticness, and Speechiness. In the third phase, the participants collaborate in the second interview with the Video Stimulated Recall Interviews methodology (Meissner & Timmers, 2020). The participants watched videos of the concert they had attended a few weeks before. They were invited to reflect on their feelings and feedback while listening to the concert. To facilitate participants' ways of expressing their emotions while watching the video, the V.S.R.I. was combined with the Draw-and-Write method (Hartel J. et al., 2019). In this empirical visual research method, participants are asked to draw and write down their feelings while listening to the concert recording. The paper on which they draw and write only has as its orientation a timeline of the ten-minute improvisation based on the music, they have previously provided through the first online survey. This method has had variables during its practice. The participant has a timeline divided by minutes, which created anxiety for the participant to try to write every minute, that is why further on, only the ten minutes are divided into 5 sections so that the participants do not feel the need to write all the time.

From the explanation of the methodologies that are part of this research and the studies on which the research has been based, it is intended to combine these elements to create a comparative procedure in the way participants experience the music.

8.4. Research Procedure

8.4.1. Online Survey

According to BRECVEMA (Juslin 2013), one element of emotion induction is Episodic Memory. This conscious mechanism induces an emotion because the music evokes a personal memory. According to Juslin, the moment of that memory can be relived through music associated with that event. It can even occur in other living beings such as elephants as our hippocampi are similar (Dere et al. 2008; Patzke et al., 2014).

To find out what music may have a special and intrinsic meaning for the participants of this research, in the Online Survey they are asked about songs that were part of their childhood, family events, social parties, etc. Here are some examples:

- What song do you remember from your childhood? For example, a song that your father, grandmother, or the whole family used to sing. You can put any number of songs you want, even explain why As you wish!
- Think of a song that is special to you. A song that you don´t listen to often but has an important meaning for you.

[1] Phonoteque: Sound Library. Fonoteca :1. f. A collection or archive of magnetic tapes or wires, discs, etc., impressed with the spoken word, music or other sounds. (Royal Spanish Academy , 2014)

The survey also includes questions about the participants' personalities, the genres of music they like, and their musical preferences.

They also share the Spotify playlists they most identify with or listen to regularly over the last two months.

The survey can be accessed via the following link: https://forms.gle/tVban7KsWZqRs2Sf7 or in section 8.10.1.

8.4.2. Spotify Analysis - Musical Personality

The Spotify for Developers Web API stores all the data found on the Spotify platform and helps to share information and functionality. This data storage contains the information with which any song found on Spotify is analyzed in terms of dB range, popularity, loudness, danceability, energy, and tempo... Thanks to this, Spotify can find out what kind of music you like almost better than you can find out for yourself. Spotify analyses the music you like and can therefore, recommend songs you may never have heard before.

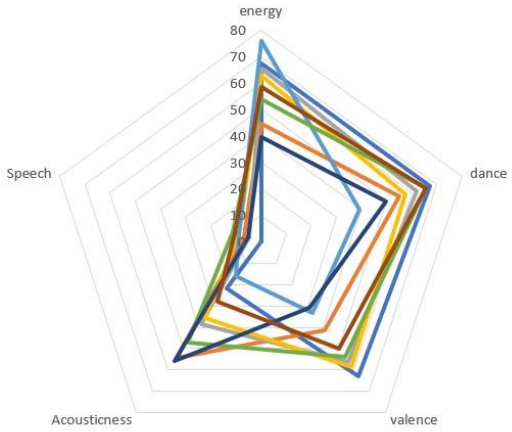
This study will only analyze the variations of danceability, liveness, valence, acoustics, speechiness, energy, and popularity.

> *Acousticness: a confidence measure from 0.0 to 1.0 of whether the track is acoustic. 1.0 represents high confidence the track is acoustic. (Range: 0 – 1)*
>
> *Danceability: how suitable a track is for dancing based on a combination of musical elements including tempo, rhythm stability, beat strength, and overall regularity. A value of 0.0 is the least danceable and 1.0 is most danceable.*
>
> *Energy: measures from 0.0 to 1.0 and represents a perceptual measure of intensity and activity. Typically, energetic tracks feel fast, loud, and noisy. For example, death metal has high energy, while a Bach prelude scores low on the scale. Perceptual features contributing to this attribute include dynamic range, perceived loudness, timbre, onset rate, and general entropy.*
>
> *Liveness: detects the presence of an audience in the recording. Higher liveness values represent an increased probability that the track was performed live. A value above 0.8 provides a strong likelihood that the track is live.*
>
> *Speechiness: detects the presence of spoken words in a track. The more exclusively speech-like the recording (e.g. talk show, audiobook, poetry), the closer to 1.0 the attribute value. Values above 0.66 describe tracks that are probably made entirely of spoken words. Values between 0.33 and 0.66 describe tracks that may contain both music and speech, either in sections or layered, including such cases as rap music. Values below 0.33 most likely represent music and other non-speech-like tracks.*
>
> *Valence: Measure from 0.0 to 1.0 describing the musical positiveness conveyed by a track. Tracks with high valence sound more positive (e.g. happy, cheerful, euphoric), while tracks with low valence sound more negative (e.g. sad, depressed, angry).*
>
> (Web API Reference | Spotify for Developers, n.d.)

The data analyzed is collected by each of the participants. Through this quantitative analysis, it is possible to compare, for example, the levels of danceability or energy that each of the participants have in the music they listen to regularly.

The participants share the playlists they listen to most often in the Online Survey. These can be playlists created by them or not. The number of songs varies depending on the number of songs contributed by each participant, but they are between 100 and 500 songs. It is important not to confuse these songs with the songs in the online survey. These songs do not need to be of affective importance to the participants. They are songs that the participants listened to often and used for different reasons in their lives over the last two months.

The Spotify API provides the data of all the songs. I copied in Excel the average of each of the categories (danceability, acoustics...) analyzed in the research.



Results Spotify. Analysis in Netherlands (Oct. 2023)

8.4.3. Interview

Participants who are going to attend Pilot Concert 1 as an audience are interviewed in person a few days before the concert. This interview aims to find out what intention they have when they listen to music. How music is integrated into their social and societal life; and how they use music. To study this use of music as a "material object", Tia DeNora (2000) argues that music acts as a material experience. For example, the use of music to go to the gym, on a romantic date or even to go to sleep. Other studies also look at music as a distraction, energization, mood enhancement (Sloboda and Juslin, 2010), and social bonding (Clayton, 2017). From this point of view, it is interesting to analyze the participants to find out from which perspective they are in contact with music.

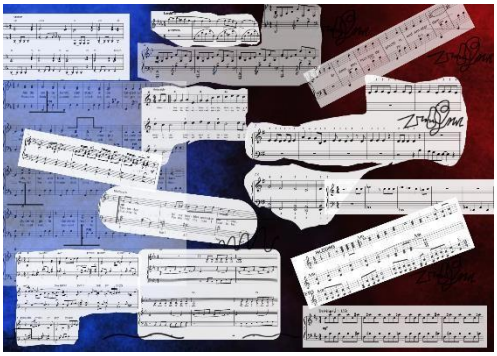
Here are some examples of questions that were asked of the participants:

- What kind of music do you prefer to listen to? // Tell me about your relationship with music as a listener.
- What do you think your musical preferences reveal about your personality or your social context?
- Do you have an intention when you listen to music?
- Do you think you listen to music to reinforce your identity and/or mood?

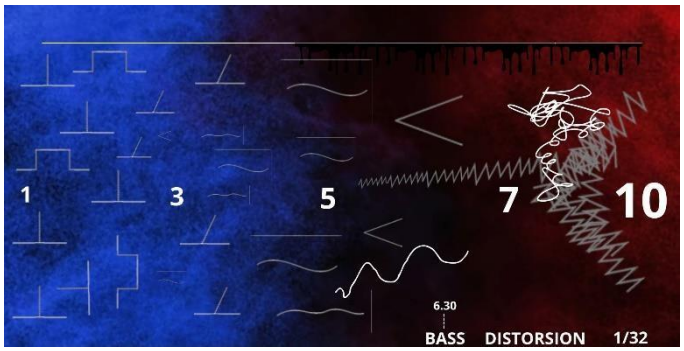
Before the interview, all participants signed a consent form in which I explained their rights and how I would store the interview recordings securely.

8.4.4. Pilot Concert I

In the first pilot concert, there were only 10 minutes to perform, and I intended to provoke emotions in the audience gradually. I was starting from a calm emotion to an intense emotion. I have one score with the melodies (*leitmotifs*) that the participants answered me during the first online survey. The score has colours suggestive of these emotions. Blue is for the calm, and red is for the intense end of the performance. The video can be watched via this link: https://youtu.be/CpG4sEFFtmY



Pianist



Drummer

We must be clear about what emotion we want to provoke at any moment. To do this, they use the score, which is divided into the ten minutes of the performance. On the stage, a clock (not visible to the audience) timed the minutes to determine which part of the performance we were in.

In some parts of the performance, I try to provoke extreme emotions. For example, I wanted to provoke annoyance by repeating the same note many times; at another moment, I cut the phrase of the melody I was playing. Maybe these elements help me compare what emotions these tools provoke in them. During the performance, we try to avoid any stereotyped acoustic configuration, trying to provoke variation of valence without any defined musical genre (Eerola, 2011).

The performance is divided into four sections with different emotional intentions:

- Section A: From the beginning until minute 3’.
- Section B: From minute 3’ until minute 5’.
- Section C: From minute 5’ until minute 7’.
- Section D: From minute 7’ until minute 10’.

Some emotions are pre-arranged with the drummer, and others occur to me at the moment of the performance. The way to express emotions does not have to be by specific words, since there is a semantic limitation in their definitions. That is why sometimes several words will be used to explain more accurately the emotion that is intended to create.

It is important to clarify it is not important that the emotion the musician wants to elicit is the same as that of the audience, because it is not a study between induced emotion and perceived emotion (Evans & Schubert, 2008; Vieillard et al.,2008). This study focuses on the analysis of audience experiences. The musician aims to create emotions that can create a bifurcation of results in the audience. But it is neither a success nor a failure if there is no emotional similarity between the sender (musician) and the receiver (audience).

In general terms, the intention is to create ambiguity and to ascend in the energy that we want to provoke, from the calm beginning until the intense end. This emotional "ambiguity" will provoke more bifurcations in the emotional experiences of the participants. Section A is intended to be very calm but with no positivity. Section B is intended to create something calm but with movement, which means that it is also intended to create another kind of duality. Section C wants the drummer to provoke that energy and the piano will remain calm. The last section wants to explode with energy and create joy and happiness.

Sections combined with my intentionality while I was playing:

- Section A (0'-3'): The intention is to create something mellow, and very ambiguous so that it is not too obvious what I am trying to provoke, to see if it creates different opinions. There is a sub-frequency provoked by the theremin that has the intention of calming. Then I start playing faster but as if frustrated, to create negativity (nervousness, irritation, frustration).

- Section B (3'-5'): This section picks up that excited, active, agitated, restless passage from section A to become a fast pedal note. That pedal note can be heavy, annoying, soothing, or even unnoticeable. The pedal note is combined with one of the songs in the score and that can be consensually understood to provoke calm, longing, and tenderness. Maybe they will recognize the song, or maybe not. However, two intentions are combined within the same section.

- Section C (5'-7'): This section is similar, but the drummer will try to create that variability of intentions. The piano remains calmer.

- Section D (7'-10'): Section D lasts until minute 11. It starts when I play the theremin. This section is looking for extremes. I intend to provoke joy, happiness, and excitement. However, it may be not very pleasant for some participants. The drummer and I have previously decided to end with the maximum energy but gradually increase it so that it is not abrupt.

8.4.5. V.S.R.I

Video-stimulated recall interview is a research technique in which subjects view a video sequence of their behaviour and are then invited to reflect on their decision-making processes during the videoed event (Nguyen et al., 2013) In this research, this method is used to call back the emotions of the participants.

I use the Draw-and-Write method, where the participants can draw and write while they listen to the performance video. This helps the participants express the emotions they remember.

Some of the questions were as follows:

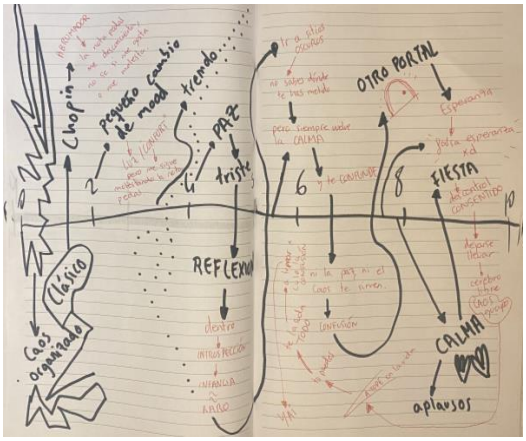
- Do you remember the day of the concert? Do you remember any moment of the concert with a remarkable emotional or sensory impact on you?

- Did you recognize any of the songs that were played during my improvisation? If yes, how did that recognition make you feel?

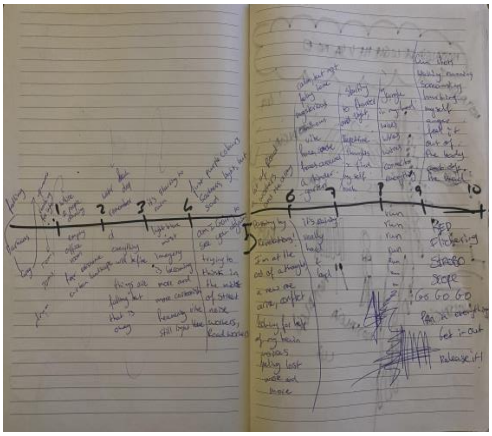
The questions will be open-ended. The interviewer only aims to redirect the subject if he/she has become disoriented; to try to learn contextual information from the participant; to analyze his/her affective variations due to the music.

In the Draw-and-Write method (Hartel J. et al., 2019), participants are asked to draw and write down their feelings while listening to the concert recording. The paper given to the participants has a timeline of the ten minutes that the performance lasts.

Examples of the Draw-and-Write method in this research.



Example A participants in the Draw-and-Write method method



Example B participants in the Draw-and-Write

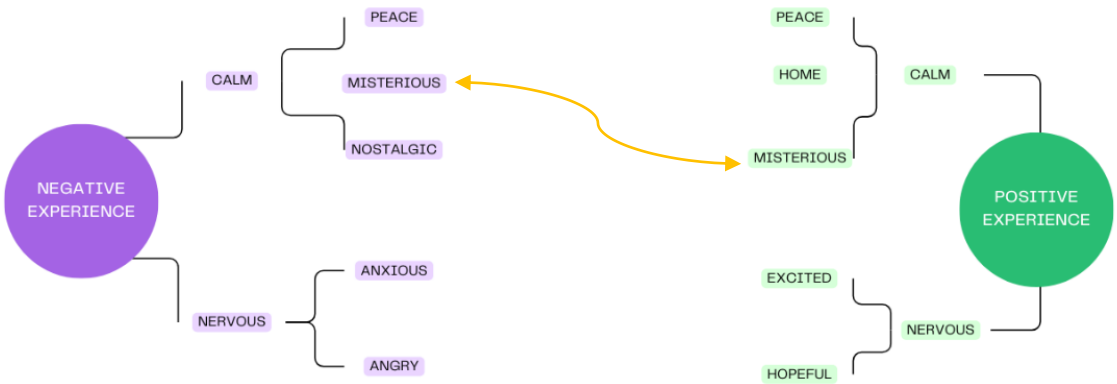
The goals of this stage are:

- To find out contextual information about the participants on the day of the concert.
- To find out what feelings they had on the day of the concert.
- To find out their feelings when they listen to their songs in the concert.

8.4.6. Pilot Concert II

The Pilot Concert II was intended to address the uncertainties that had arisen during the first concert and test some elements and techniques I wanted to use later in the final concert (looping, audio reaction, lights, paint and draw, etc.).

In the discussion of section 5, I mention the ambiguity of the term "mysterious" used by many participants in different parts of the first concert. Is mystery a positive or negative experience? I decided to add a section with intentional mystery to the concert to gauge the participants' responses. However, ultimately, it didn't yield many results, so it was decided to remove it in the final concert.

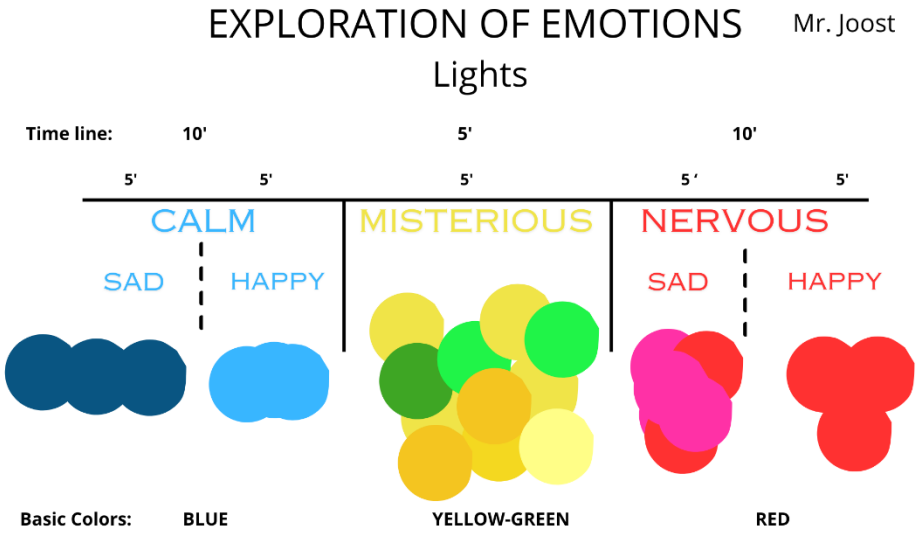


Most common participants' responses in V.S.R.I with categorisation into Arousal and Valence.

In this concert, I also added templates (see section 6.6) where the audience can write down their emotions during the concert. They also have the opportunity to paint and draw with watercolours to expand their expressive possibilities.

For the first time in this concert, audio-reactive visuals of the Humanoid are tested, which are explained in more detail in section 6.6.4.

Lights are part of the emotional interactions, so the use of lights also becomes an improvisation. Joost Meijer, a student of NAIP in Groningen, participates by improvising with the lights following the instructions below. In this way, the concert can be divided by minutes, and the lights indirectly inform the musicians.



The exploration of emotions is done through basic descriptions of emotions organised into calm-nervous, sad-happy, and mystery sections. Can the mystery be exciting or terrifying?

The lights can go from dark blue to light blue (calm section), but it is not necessary as the priority is for the lighting technician to be comfortable doing his job.

The lights control the scenes (Joost). The lights change, informing the musicians of the scene in which we are moving. This creates an interdependence where the lights are the first point in creating emotion.

NOTES

-embrace the failure –

-THE LIGHTS IMPROVISE AS THEY WANT -RECIPROCITY BETWEEN MUSIC AND LIGHTS (The lights control the scenes but can also participate by responding to the music)-

-everything is right if you feel it-

-ONLY BREATHE AND FEEL-

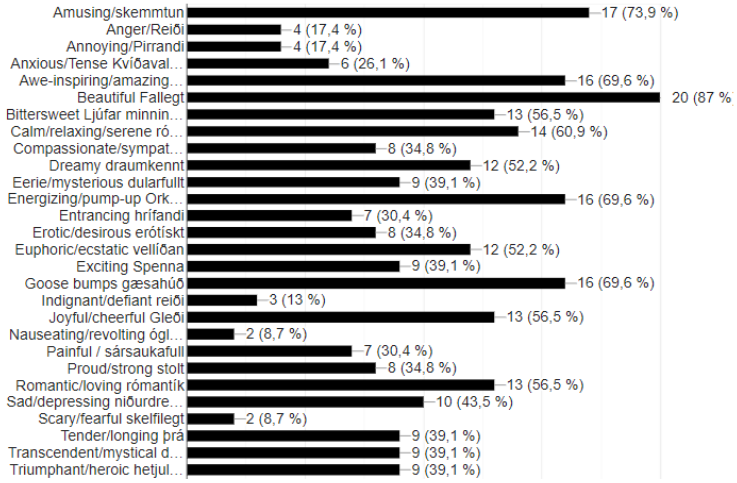
"Score" for the Light Artist

Below are some paints of participants in the Pilot Concert II and the Final Concert.

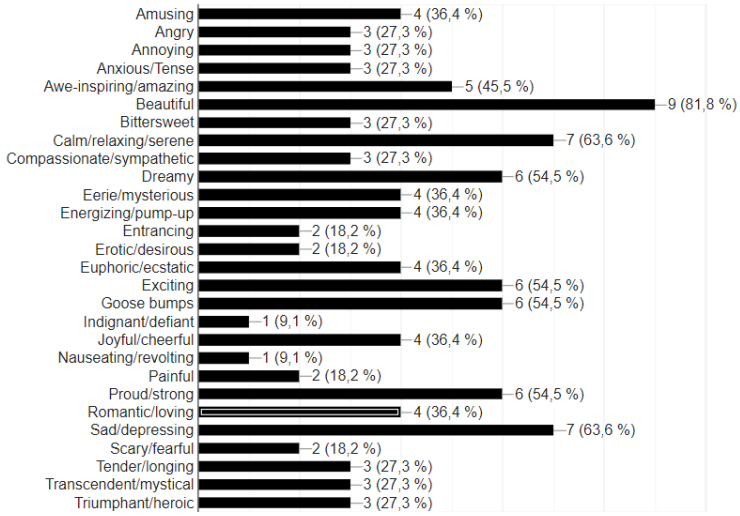
8.5. RESULTS

8.5.1. Results Interview 1

The results of the first interview with the participants support the theory of the perception of emotions from basic emotions as a primitive form of emotional categorisation (beautiful, amazing, sad, calm, etc.). In other words, the participants identified with more general and less constructed emotions. In the first online survey, the results of the question "There are at least 13 subjective experiences that music can make you feel. Could you mention which ones you most identify with according to the music you listen to?", suggest greater self-identification words such as *beautiful* and *calm*. The results for societies living in Iceland and the Netherlands can be seen below.



Results in Iceland



Results in The Netherlands

Most participants are non-native English speakers, which may also lead to greater ease of expressing emotions. Due to the number of results, I prefer to leave the interpretation of these results open for the readers of this report. Do we identify ourselves more with positive emotions? Why is *Amusing/Skemmtun* more popular in Iceland? It could be understood as a society in Iceland living happily, in love with and perceiving beauty on a higher level? Could it be due to the categorization of emotions across different languages?

8.5.2. Results Spotify Analysis

The analysis of Spotify was conducted in various ways through trial and error, as it was an exploration of data where the best methods weren't initially known. Initially, the music was analyzed and categorized by location (Iceland and the Netherlands). There were also variations regarding which data might be more interesting for the study. As can be observed in the tables and graphs, the *Speechiness* data can be discarded because it doesn't provide any meaningful information, as it is based on the listening of spoken words which could be due to speeches or podcasts. Logically, this is not valid information for analyzing musical personality.

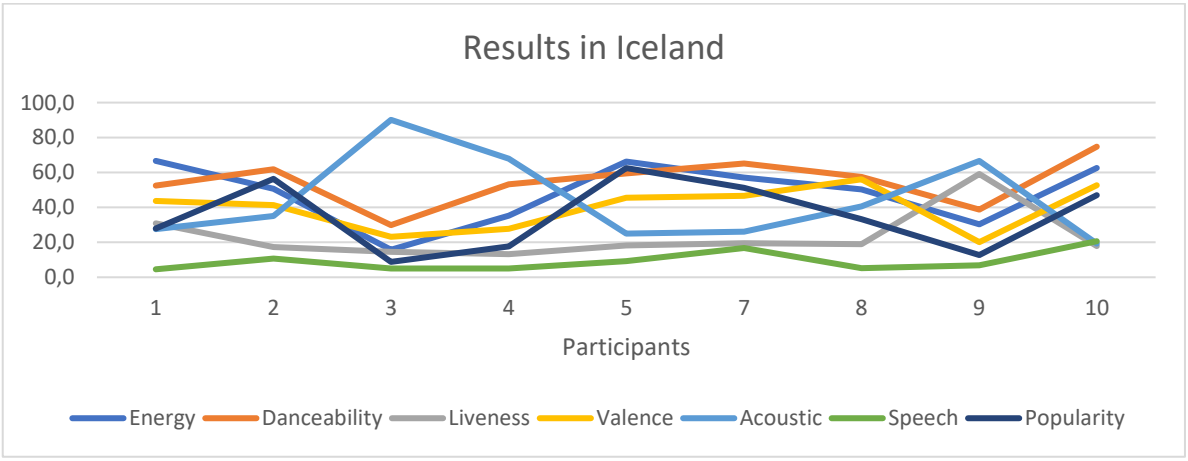
In the following graph, you can see the results of the participants in the Netherlands.

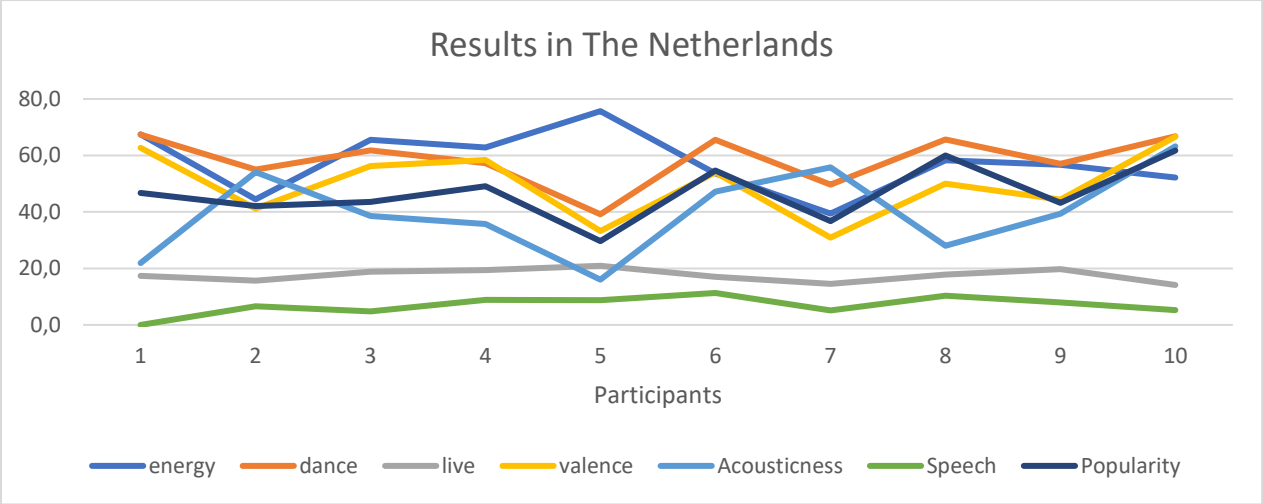
Participant	Energy	Danceability	Liveness	valence	Acousticness	Speech	Popularity
1	67,4	67,4	17,3	62,8	21,9	8.06	46,8
2	44,4	55,0	15,7	41,2	54,1	6,6	42,0
3	65,6	61,9	18,8	56,3	38,6	4,8	43,6
4	62,8	57,3	19,4	58,5	35,8	8,9	49,1
5	75,7	39,2	20,9	33,2	16,0	8,8	29,7
6	53,7	65,5	17,1	54,0	47,2	11,3	54,7
7	39,4	49,7	14,6	30,9	55,8	5,2	36,8
8	58,3	65,7	17,8	50,0	28,0	10,3	60,0
9	56,7	57,0	19,8	44,3	39,4	7,9	43,2
10	52,2	66,8	14,1	66,6	63,2	5,2	61,8

In this graph are the results of the participants in Iceland. These participants were not part of the full cycle study with V.S.R.I. These data only served as a comparison between the two locations:

Participant	Energy	Danceability	Liveness	Valence	Acoustic	Speech	Popularity
11	66,6	52,4	30,9	43,7	27,6	4,6	27,9
12	50,6	61,9	17,3	41,3	35,1	10,7	56,3
13	15,8	29,9	14,6	23,2	90,1	5,0	8,8
14	35,3	53,2	13,2	27,8	67,9	5,0	17,7
15	66,2	59,4	18,3	45,5	25,0	9,2	62,5
16	57,2	65,2	19,6	46,6	26,2	16,7	51,3
17	50,3	57,4	18,9	56,1	40,5	5,2	33,2
18	30,3	38,7	59,1	20,1	66,6	6,9	12,7
19	62,7	74,8	17,8	52,7	19,3	20,6	46,9

Energy, Danceability, Valence, and Popularity are correlated in the Netherlands. However, there is also an anti-correlation of most categories with *Acousticness* in the majority of participants in both locations.





The results obtained by the participants are as follows:

- *Danceability, Valence, Energy and Popularity* are correlated.
- *Acousticness* and *Liveness* have a trend opposite to the rest.
- Participant 5 in the Netherlands does not follow all the trends.
- Participant 8 in the Netherlands does not follow the trends.
- Participant 3 in The Netherlands does not follow the trends.
- Speechness is unnecessary in this study.

The trends indicate that it is interesting to create positive *Valence* through music known to the participants and a general audience. *Acousticness* has a mirror effect with Energy. Participants with more popular songs use Spotify less exploratively, perhaps using music as a working tool in different daily actions. Participants who do not follow the trends belong to other emotional universes. It is more popular to listen to music to feel good and cheer up quickly.

8.6. Results V.S.R.I

Many participants use similar words such as sad, calm, excited, etc. However, these words appear in different time sections (the four-time sections into which Pilot Concert 1 of the first cycle is divided). This may indicate that they are easier to provoke emotions but with ambiguity in the message. Perhaps it is not that they are easier to elicit but that participants self-identify more easily with that "easy" emotion than with others with more complexity.

- Participants perceive many emotions that can be considered similar in different sections. (Nostalgia-Emptiness-Longing / Overwhelming-Anxious / Peace- Calm-Safety / Anger-Annoyed-Frustrated). For example, Participant 8 answered sad in

section A, whereas he did not answer that in section B; however, Participants 3 and 4 described sadness in section B but not in section A.

- Section B has a duality of emotions within the same participant. Most participants identify it as sad or hopeful, "can be something Good"(participant 5). It is less clear what kind of sadness is provoked. For some, it is a calm and serene sadness; for others, it is more nervous. Perhaps combining two musical elements that provoke opposite emotions has created this duality of results. The sad atmosphere is agreed upon, but the excitement varies depending on where the audience's attention is focused: the nervous and excited drum movement, the repeated pedal note, or the calm and sad melody.

The feeling of sadness and happiness is correlated with the valence elicited by the music and calmness or nervousness with arousal. The Constructionist Theory on the induction of emotions (Cespedes-Guevara, 2021) facilitates the comparison of "core affect" since it focuses on the variabilities of valence and arousal. It is less clear what information is given by terms like "mysterious" or "confused" if it is something positive or negative in the participant. The valence and arousal terms do not provide all the affective information; variations of energy and tension (Schimack and Grob, 2000) or power (Fontaine et al., 2007) can also be found, but it isn't easy to analyse them in this research.

- Section C has a duality of feelings (Excited-Calm / Hope-Fear / Hope-Fake Hope / Light-Dark).
- Several participants identified section C as mysterious without that having been my intention. Sometimes, that mystery was elaborated to be defined as "Ominous", while other times, it was related to the prediction that "something epic is coming."

8.7. Discussion with Examples

In this section, I will attempt to compare the results among the different analysis methods to help me create the final concert in Reykjavik.

- The most interesting musical zones are those that musicians want to create as "abstract" or "mysterious" since the greatest differences between participants are found there. For example, in the B and C sections of the first pilot concert. Is the mystery exciting or ominous? There are also greater differences in the Negative Intense parts, as some participants perceive them as positive, perhaps because they are more accustomed to dissonant music with a fast tempo.

- Participants with higher *energy* and *danceability* in the analysis feel the most intense parts as "explosive," "freedom," "flowing," "happiness," "exciting," "power," etc. And participants with lower *energy* but higher *acousticness*, perceive those same parts as "confused," "annoying," and "outflow." Although there are variations among them. This range of combinations promotes the absence of a clear pattern, although future research may focus on analyzing the emotions of participants with a shorter and clearer musical excerpt, thus facilitating their analysis and comparison with Spotify results.

- Structured improvisation affects each participant differently, but it helps them connect with the music when they recognize songs that are part of their episodic memory. Therefore, it is an interesting concept to attract new audiences who are not familiar with improvisation or different types of less conventional music.

- Using songs that participants choose is positive for generating interest before the concert starts. Although it has not been easily recognizable by participants, it should be improved in future concerts. When they recognize the songs, they feel more connected to the concert.

    - "The moment that struck me the most was when you played your version of Gwyn, Lord of Cinder. It brought back so many memories and gave me a dreamlike sensation that left me transfixed for the entire duration." (Pilot Concert II).
    - "It's nice because it keeps you interested during the concert. It's like a game between the musicians and the audience." (Pilot Concert II).

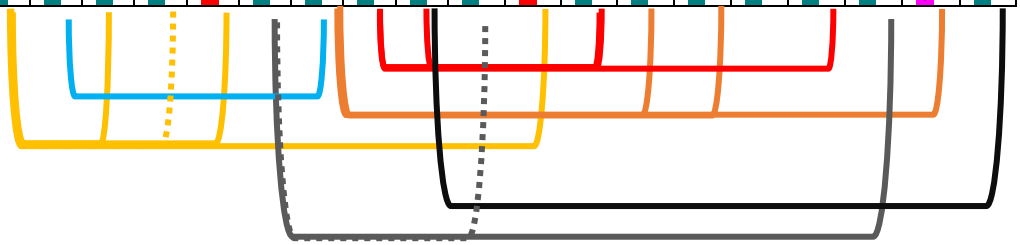
- Emotion depends on its context, predisposition, and previous material. That is, all emotion creation depends on the previous starting point because that previous point allows comparison with the next point. Sadness cannot exist without joy since we create comparisons to know our current emotional position. An analogy could be the bird in a cage that does not know freedom. But by not knowing it, there is no concept of its slavery. This concept is interesting for structuring the final concert. To know what emotion I want to create, it is important to think about what I want to create beforehand. If I create melodic material that suggests discomfort or instability, then creating calmness and peace afterwards will be much more beneficial and enjoyable for the audience.

8.8. Musical Personalities/ Emotional Universe

Here is a graph showing how participants could share their music based on the order from highest to lowest values in their Spotify metrics (acousticness, danceability, etc.) (See the graphs in section 8.5.2). The popularity value is excluded as it has no intrinsic musical characteristics.

E: Energy D: Danceability A: Acousticness V: Valence L: Liveness

Participants	The Netherlands										Iceland								
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	17	18	19	20
1st	E	D	E	E	E	D	A	D	D	D	E	D	A	A	E	D	D	A	D
2nd	D	A	D	V	D	V	D	E	E	V	D	E	D	D	D	E	V	L*	E
3rd	V	E	V	D	V	E	E	V	V	A	V	V	V	E	V	V	E	D	V
4th	A	V	A	A	L	A	V	A	A	E	L	A	E	V	A	A	A	E	A
5th	L	L	L	L	A	L	L	L	L	L	A	L	L	L	L	L	L	V	L



It would be interesting for participants to interact with each other as connections are seen in the table, sharing the music they like. This can help create connections between two very different people.

8.9. Structured Improvisation

It is not free improvisation; it is structured improvisation as I use *leitmotifs* that the audience has given me previously. In my perception-reception model (Neeman, 2014), two "focus" appear that are unified with the skill model. The first focus is the audience's decision, so that they are part of the performance and have made conscious decisions that will decide the course of my improvisation. The second focus is my inspiration from the first focus.
The improvisation rehearsals were divided into warm-up; creation of an exercise, twice; and the development of the exercise, twice.

In the following, some of the exercises with specific objectives will be developed:

- 1-2-3-4 note exercise: brief improvisation with just one note, then just two notes, and so on.
- Eye connection exercise: eye contact takes priority over the music. You can't take your eyes off your partner at any time, no matter the technique in the improvisation.
- Question-answer exercise: musician A performs an improvisation in the form of a question and musician B answers.

- Imitation exercise: musician B tries to imitate the motif of musician A. This exercise can vary progressively by changing part of the imitation of the other musician.
- *Leitmotif* exercises: practice different *leitmotifs* suggested or chosen from the Online Survey (see Research Procedure).
- Emotions exercise: experiment with creating an emotion previously decided by the musicians.
- Looping exercise: creating looping layers with Ableton, using drums, electronic instruments and piano.
- Tempo exercise: consciously keeping the same tempo throughout the short improvisation. The drummer will decide when he wants to change the rhythm.
- Gesture exercises: Being aware of our body and gesture language in the way we want to communicate with each other. Become familiar with your partner's gestures.
- Embracing failure exercise: We try to get out of our comfort zone to provoke a failure. This failure will be "theatricalized" and repeated several times until a new compositional idea emerges.

Most of these exercises can be combined to create a progressive difficulty.

8.10. Surveys, Questions and Interviews

8.10.1. Online Survey

ONLINE SURVEY BEFORE PILOT CONCERT 1

1. **How old are you?**

2. **Will you be attending the Not So Tiny Desk concert in December?**

3. **There are at least 13 subjective experiences that music can make you feel. Could you mention which ones you most identify with according to the music you listen to? There is no minimum of choices.**
    - Amusing
    - Angry
    - Annoying
    - Anxious/Tense
    - Awe-inspiring/amazing
    - Beautiful
    - Bittersweet
    - Calm/relaxing/serene
    - Compassionate/sympathetic
    - Dreamy
    - Eerie/mysterious
    - Energizing/pump-up
    - Entrancing
    - Erotic/desirous

- Euphoric/ecstatic
- Exciting
- Goosebumps
- Indignant/defiant
- Joyful/cheerful
- Nauseating/revolting
- Painful
- Proud/strong
- Romantic/loving
- Sad/depressing
- Scary/fearful
- Tender/longing
- Transcendent/mystical
- Triumphant/heroic

4. **Which styles of music do you like to listen to?**
5. ***Naar welke muziekstijlen luister je graag?***
    - Alternative
    - Blues
    - Classical
    - Country/ Folk
    - Dance
    - Electronic
    - Hip Hop
    - Jazz
    - Pop
    - Reggae
    - Rnb/Soul
    - Rock
    - Otro:
6. **List from 1 to 10 how much you feel identified with the following definitions. A value of 1 if you do not feel identified and 10 if you feel very identified.**

    - Openness to experiences//Openheid voor ervaringen
    - Conscientiousness//Consciëntieusheid
    - Extroverted//Extravert
    - Agreeableness/Sympathy
    - Emotional Stability//Emotionele stabiliteit
    - Talkative//Spraakzaam
    - Cooperative // Get along with others
    - Confident//Zelfverzekerd
    - Depression//Depressie
    - Sensible//Verstandig
    - Sorted//Gesorteerd
    - Openness to experiences//Openheid voor ervaringen
    - Conscientiousness//Consciëntieusheid
    - Extroverted//Extravert
    - Agreeableness/Sympathy
    - Emotional Stability//Emotionele stabiliteit
    - Talkative//Spraakzaam
    - Cooperative // Get along with others
    - Confident//Zelfverzekerd
    - Depression//Depressie
    - Sensible//Verstandig
    - Sorted//Gesorteerd

7. **Think of a song that your whole group of friends knows. A song that is internalized in your society. You can put any number of songs you want.**

8. **List from 1 to 10 how much you identify with the following musical preferences. A value of 1 if you do not feel identified and 10 if you feel very identified. <u>You don't have to like all the genres in brackets. Just one is enough for you to identify with the preference.</u>**

    - UNPRETENCIOUS(Relaxing,Non-Aggressive,Simple structure)
    - INTENSE(Classic Rock,Punk, Power Pop)
    - CONTEMPORARY(Rythmic, Electronic, Rap, Latin, Europop)
    - MELLOW (Romantic, Soft Rock, R&B...)

9. **Find the playlist you want to share.**

Touch the three dots that you will see next to it. This will open a small menu/Click the "Share" button/Select "Copy Link".

10. **I agree that my answers may be used as data in a research project by Luis Rubio Gil-Orozco.**

Yes / Ja
No / Neen

11. **Please let me know if you think this survey can be improved!**
    Laat het me weten als je denkt dat deze enquête verbeterd kan worden!

8.10.2. Interview 1

INFORMATION

Each volunteer participant will be asked to participate in both interviews, before and after the concert at Boterdiep. The first interview will have the objective of recognizing the type of listener the participant is. His/her relationship with music, the intention with which the participant listens to music and if possible, to know a little bit about his/her personality. Depending on the predisposition of each participant, it will be possible to inquire into the aspects mentioned above.

During the second interview, the aim is to analyze how the emotional process created by a musical message alters the listener in different ways. Another purpose is to know in which context the listener was at the concert. It also aims to analyze if he/she felt the interaction with the musician who was improvising from the previous responses of the listeners.

1. What kind of music do you prefer to listen to? // Tell me about your relationship with music as a listener.
2. What do you think your musical preferences reveal about your personality or your social context?

3. Do you have an intention when you listen to music?
   For example, I want to feel better, cheer up, work better, and work out at the gym.

4. Do you think you listen to music to reinforce your identity and/or mood? (….*Tell me more about it….) For example: I'm sad and I listen to sad music because it helps me; I'm too overwhelmed and I listen to intense, danceable music).*

The questions will be open-ended. The interviewer only aims to redirect the subject if he/she has become disoriented; to try to learn contextual information from the participant; to analyze their affective variations due to the music.

8.10.3. V.S.R.I 1 Questions (After Pilot Concert 1)

1. Do you remember the day of the concert? Do you remember any moment of the concert with a remarkable emotional or sensory impact on you?

2. Did you recognize any of the songs that were played during my improvisation? If yes, how did that recognition make you feel?

3. Next, let's look at (three/four) excerpts from my improvisation at Boterdiep. Describe any sensations or emotions you remember experiencing while listening to it. As you listen, raise your hand if there is any particularity in the improvisation that strikes you. *(if the participant does not recall any particular sensations that stand out from the video excerpts being played, the participant will be asked to say a moment from the concert that he remembers special, and their memory will be reinforced by playing the video of the moment the participant is referring to).*

The questions will be open-ended. The interviewer only aims to redirect the subject if he/she has become disoriented; to try to learn contextual information from the participant; to analyze their affective variations due to the music.

8.10.4. Online Survey before Pilot Concert 2 and Final Concert

INFORMATION

My name is Luis Rubio, and I'm a pianist, electronic music producer, and interdisciplinary artist. Thank you for your interest and participation in this project. On April 13th, I will perform a concert at Listaháskóli Íslands. The audience decides which tunes I will use to inspire me. You can participate by simply answering these questions.
Participation in this research is entirely voluntary, and you are free to withdraw at any stage, without giving any reason and without there being any negative consequences.

1. How old are you?
2. What's your name?
3. Think of a song that your whole group of friends knows. A song that is internalized in your society. You can put any number of songs you want. Write next to each song what emotion you usually feel when you listen to it.
4. Think of a song that has an essential meaning for you. You can put any number of songs you want. Write next to each song what emotion you usually feel when you listen to it.
5. Is there a song you would like to listen to at the concert? Write next to each song what emotion you usually feel when you listen to it.
6. Please let me know if you think this survey can be improved!

8.10.5. Online Survey after Pilot Concert 2 and Final Concert

INFORMATION

During this interview, the aim is to analyze how the emotional process created by a musical message alters the listener in different ways. Another purpose is to know in which context the listener was at the concert. It also aims to analyze if he/she felt the interaction with the musician who was improvising from the previous responses of the listeners.

1. What's your name?
2. Do you remember the day of the concert? Do you remember any moment of the concert with a remarkable emotional or sensory impact on you?
3. Did you recognize any of the songs that were played during my improvisation? If yes, How did you feel about this?
4. Do you think you can categorize your emotions during the concert into positive/negative and calm/nervous?
5. Were there any uncomfortable listening moments? If so, describe when and if you think you know why.
6. Do you have any ideas on how this concert concept could be improved?

8.11. Consent form

Consent Form for the study related to musical improvisation and emotion

Exploration through Musical Improvisation

I invite you to participate in a study, designed to explore effects and feelings generated by different styles of music. This interview will take approximately 15-20 minutes. Please take a moment to read through the following information. Feel free to ask any questions you might have. This interview is part of my Master of Music study at the Prince Claus Conservatoire Groningen.

Overview of the Study:

You are invited for an informal interview, about how you felt or what the live music you heard at the concert suggested to you.

Who can take part?

Anyone who attended the Not So Tiny Desk concert mentioned above. Teachers, students, concert participants and the audience in general.

Confidentiality and Anonymity:

Research data will be saved anonymously, and no names or other identifying information will be asked for.

Data Storage and Security:

This interview will be audio-recorded, transcribed, and analyzed for my research.

All data that you will provide will be treated confidentially. The data will be retained for two years, after which it will be securely deleted.

Usually, interview data are anonymous, and the audio material will be stored in a laptop protected by a password and on an external drive. This data will be used for my research report and presentation and possibly for publication in a professional journal.

Voluntary Participation:

Your participation is entirely voluntary. If, at any point, you decide to withdraw from the study, you can do so without any consequences. Any data collected up to that point will be discarded.

Contact Information:

If you have any questions or concerns, please do not hesitate to contact me at email address l.rubio.gil-orozco@st.hanze.nl Questions can also be directed to my research coach, Meissner GH, Henrique, email: g.h.meissner@pl.hanze.nl; or my mentor, Halldórsson, Sigurður, email: sigurdurh@lhi.is.

Consent:

By signing below, you acknowledge that you have read and understood the information provided. Your participation in the study is entirely voluntary, and you consent to be a part of the study under the conditions described.

Participant's Name: _____

Participant's Signature: _____

Date: _____

Investigator's Statement:

I confirm that I have provided a clear explanation of the study to the participants, addressing any questions or concerns they may have had. Investigator's Name: _____

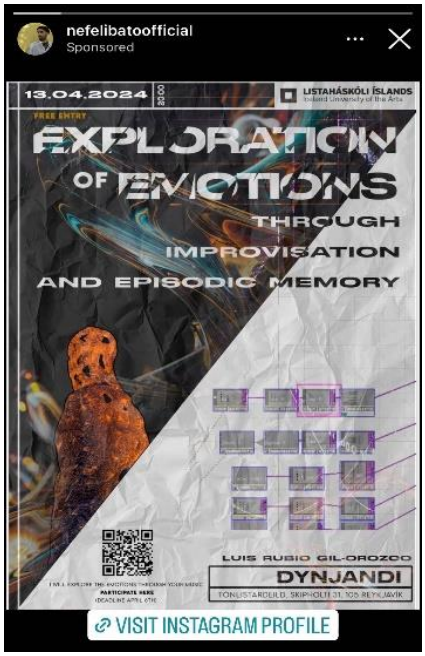
Investigator's Signature: _____

Date: _____

8.12. Final Concert

8.12.1. Budget Plan

The budget for the final concert was limited. The university provided the venue and most of the equipment, as shown in the Tech Rider. The most important expense was the travel costs for the drummer and his cymbals. The NAIP department and the Iceland University of the Arts accepted my application to pay for the travel expenses. I am enormously grateful to them for giving me confidence in this concert and I hope I have reached the expectations to justify this expense.



Ad Instagram

On the other hand, these are minor expenses:

- Ad Instagram: 1642 isk
- Paint (general material): 3500 isk

8.12.2. Marketing Strategy

The marketing plan for this concert was short-term marketing. This means that one week before the concert, I started to create the marketing campaign more intensively.

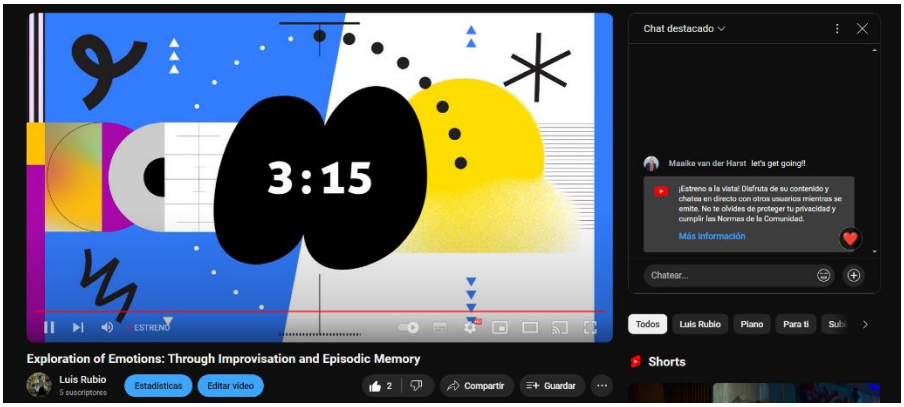
The reason is that I find it more beneficial to create the concert promotion a few days before the concert so that people will remember it more easily.

The means to advertise the concert were through a Facebook event, sponsored on Instagram, and posters.

The Instagram campaign is made with an audience filter so that the ad appears to anyone in Reykjavik with cultural, musical or artistic interests. In the end, 1865 accounts saw the ad. So the result was positive as the concert was attended by people who had only seen the ad or the poster and were not connected with me. In this way, I tried to distance myself from the typical graduation concert, which only family and friends attend.

The concert could also be streamed thanks to Lynda Björg, who provided the platform via vimeo.com.

The concert was released on YouTube on April 19th at 13:00, with Kurt Uenala mastering the sound and me editing the video. I made another (free) marketing campaign on Facebook and Instagram to release de Concierto on YouTube. To decide on the timing of the premiere, I did some research on what days and times are best for the release.



Concert Release

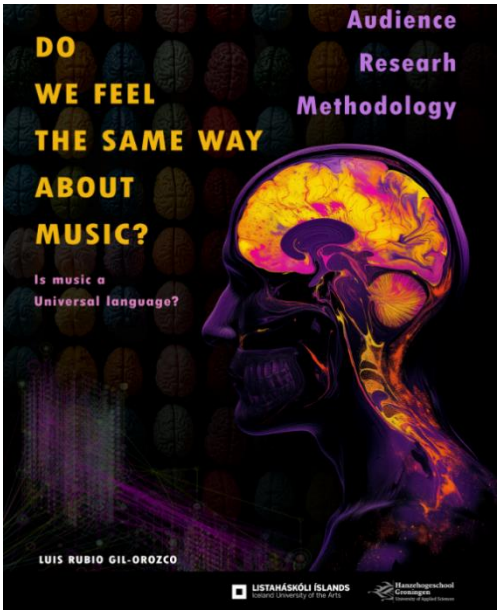
8.12.3. Poster and Templates

Pablo Rubio Gil-Orozco carried out the whole design process for the posters and templates in Pilot Concert II and Final Concert.

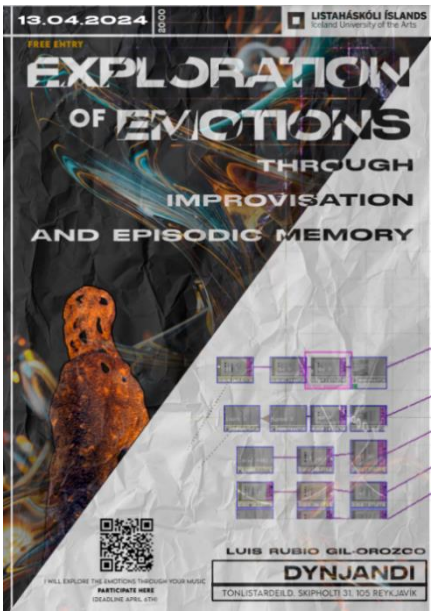
During the first semester of the second year of my master's degree, I was in Groningen, and I was able to participate in the Poster Festival, where the master's students made an exhibition with the posters they wanted to use in their research. That poster was intended for the research but not for the final concert. And it is a representation of our inner emotions and how music is immersed in our brains, creating colours that we are not able to describe. The poster is only meant to inform about your research to make it eye-catching. The festival was a great opportunity to talk about my research and help me to improve some concepts.

On the right you can also see the final poster at the Pilot Concert II and the Final Concert, but with changed dates and locations.

The design of the human in templates that are distributed at the concert are made with artificial intelligence. The posters are made with the skeleton of the humanoid as an artificial and technological representation of "how their emotions work". On the poster, it is possible to see the QR code which people can use to enter the songs they would like to see used at the concert.



Research Poster



Concert Poster

8.12.4. Tech Rider

Below you can see the Tech Rider although it had some variations on the day of the concert due to the possibilities of the venue.

TECH RIDER
PIP LUIS RUBIO

Date: April 13th
Location: Dynjandi, Skipholt

IMPORTANT
Read the section - Not provided by the band -

INFORMATION
The stage is located in the centre of the hall. No stage riser. The loudspeaker system (5 speakers) goes from the centre of the stage to the outside. But always adapting to the possibilities of the Dynjandi hall.

The lights of the performance are divided into two scenes:

- First section-Calm: Blue ambient lights (cold colours).
- Second Section-Nervous: Red ambient lights (warm colours)

ARTISTS

- Luis Rubio (Pianist and Electronics)
- Filip Mozetic (Drummer and Percussionist)
- Kurt Uenala (Sound Technician and Light Technician)

INSTRUMENTATION

- Grand Piano (A440) + piano bench
- Keyboard Kawai Es8 + 2x Midi Cables
- MiniBrute (Synth)
- Audio Interface (2 Channels)
- Drum Set (4 pc. set + cymbals) + stool + Rug (for drum riser)
- Theremin
- Midi Controller
- Laptop 1 Windows (Audio)

MICROPHONES

- Dynamic Kick Drum (Shure B52 or similar)
- Drumset – 4 (snare, tom, 2 overheads)
- 2x Small-diaphragm condensers (Grand Piano)
- Dynamic Microphone (Intro Speech)
- 8x XLR long cable
-

The list is only for guidance and is valid for any similar type of microphone that suits the needs of each instrument.

STAND

- Kick Drum Mic Stand
- OH-L (Drum Set)
- OH-R (Drum Set)
- Boom Mic Stand (Snare)
- Boom Mic Stand (Bass)
- Boom Mic Stand (Piano L)
- Boom Mic Stand (Piano R)
- Boom Mic Stand (Theremin) (LBG: Wouldn't you need one mic for the theremin? I have 1x KM184 or Sennheiser e914)
-

PA EQUIPMENT

- Mixing Console (Minimum 8 Channels)
- 3x DI-Box
- 4x Monitor Wedges
- 5x Speakers + long cables (XLR, TRS or jacks – depend the speakers) (LBG: If 4 is enough we can use the ones in Dynjandi + the ones in the NAIP room)
- 2X Power Plug
-

LIGHT

- Dynjandi Ceiling Lights
- 3x ACL Bars or similar floor lights
- 2x DMX Light
- Light Control Console

VIDEO-PROJECTION

- 2x Projector 720p(1280x720 pixels, 16:9 aspect ratio) or similar

(One projector is already in Dynjandi) Laptop 2 Windows (Video)

- Laptop 2 Windows (Video)
- 2x HDMI long cables (Min. 3 m)
- Splitter HDMI 1 in 2 Out

STREAM CONCERT

Provided by the university.
The audio system is streamed and recorded through the Mixing Console.
The video system is streamed and recorded by one camera (already installed in Dynjandi)

Not provided by the band

DRUM SET

- Mid Tom
- High Tom
- Low Floor Tom
- Kick Drum
- Drum Stool
- Rug (for drum riser)
- *(Cymbals provided by the drummer)*

PIANO AND ELECTRONICS

- Grand piano (A440)
- Piano bench
- 2x Midi Cable (IN-OUT) - (Keyboard to Audio Interface)
- TRS Cable Stereo (Audio interface to DI Box)

MICROPHONES

- Dynamic Kick Drum (Shure B52 or similar)
- Drumset – 4 (snare, tom, 2 overheads)
- 2x Small-diaphragm condensers (Grand Piano)
- Dynamic Microphone (Intro Speech)
- 8x XLR long cable

PA EQUIPMENT

- Mixing Console (Minimum 8 Channels)
- 3x DI-Box
- 4x Monitor Wedges (2 is enough)
- 5x Speakers + long cables (XLR, TRS or jacks – depend the speakers)
- Power Plug 220V - Multiple Socket (min. 8 sockets)

STANDS

- Kick Drum Mic Stand
- OH-L (Drum Set)
- OH-R (Drum Set)
- Boom Mic Stand (Snare)
- Boom Mic Stand (Grand Piano L)
- Boom Mic Stand (Grand Piano R)
- Boom Mic Stand (Theremin)
- Music Stand (Luis)
- Music Stand (Filip)

VIDEO-PROJECTION

- Projector 720p(1280x720 pixels, 16:9 aspect ratio) or similar
- Laptop 2 Windows (Video) (Min Intel Core i5) + Charger
- 2x HDMI long cables (Min. 3 m)
- Splitter HDMI 1 in 2 Out

LIGHT

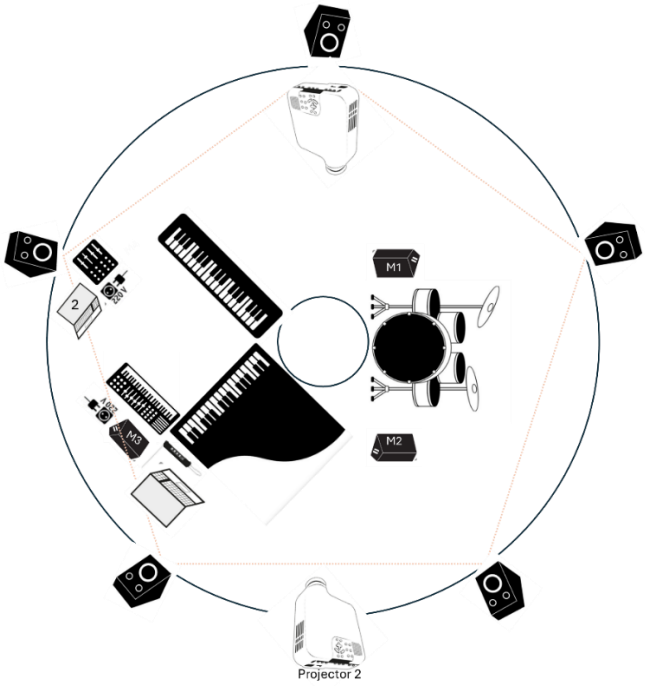
- Dynjandi Ceiling Lights
- 3x ACL Bars or similar floor lights
- 2x DMX Light (Control by Laptop 2)
- Light Control Console (Control Ceiling Light and ACL)

GENERAL EQUIPMENT

- 15-20 Seats
- 2x Tables (No wheels) (Min. 2X1 m) - (Synth- Mixing Console)
- 4x Black Fabric (Keyboard - Synth - Mixing Console – Theremin Stand) (LBG: We have only white tablecloth here in Skipholt, my best guess is that Laugarnes might have something)

The fabrics are to cover 2 tables and Keyboard Stand. Measurements may vary as long as they fulfil the purpose of covering up to the floor.

STAGEPLOT



The first stage plot idea