

# Assessing real-world music listening in concerts

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## Propositions of the doctoral dissertation

### **Assessing real-world music listening in concerts: aesthetic experiences and peripheral physiological responses**

1. In a concert setting, music provided a dynamic experience where musical attention and emotion fluctuated across varying long-term (e.g., 2 hours) and short-term (e.g., 10 seconds) time periods.
2. A variety of music features, such as (interplay of) tempo, harmony, thematic developments, and structural changes, influenced emotional responses to music.
3. Compared to audio-only recordings, live audio-visual music performances evoked more positive aesthetic experience of liking and feeling engagement with the music.
4. Emotions during music concerts are likely evoked through mechanisms of emotional contagion and motor mimicry (i.e., simulation of performer movement, which may enhance understanding of musicians' emotion).
5. Measuring physiology is a beneficial way to objectively assess emotional and attentional experiences without disturbing the participant's experience.
6. Developing analysis techniques, such as neural and physiological synchrony measures, allows for the investigation of real-world behaviour in naturalistic study designs.
7. Studies assessing naturalistic music require comprehensive music characterisation through theoretical analysis and/or Music Information Retrieval (MIR).
8. Attending concerts are not only of positive aesthetic value, but are likely of beneficial social and cultural value.
9. Developing and applying open science practices – such as data and code sharing – can benefit the scientific community, especially in concert research, which can be a costly investment.
10. Interdisciplinary work is a challenge, yet necessary in further understanding complex and multifaceted human behaviour.