

N3-2 Multimodal Emotion Associations in Music and Dance

2:45 PM Lindsay Warrenburg*¹, Lindsey E Reymore¹, Daniel Shanahan¹

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Dance and music have been associated with emotional responses in audience members. Predictors of these emotions have included structural features of the music and specific movements of dance (e.g., Juslin, 2000; Walk & Homan, 1984). This study focuses on three negatively-valenced emotions: grief, melancholy, and fear. Previous research has suggested that grief may act as an overt, social emotion, while fear and melancholy may act as covert, self-directed emotions (Huron, 2015). That is, grief may function to solicit assistance from others, whereas fear and melancholy may function to improve one's own situational prospects. We hypothesize that there are more prosocial interactions in dance while expressing grief compared to melancholy and fear. Four members of a professional dance troupe were recorded dancing together, without and with music, in response to prompts of melancholy, grief, and fear. In three ongoing studies, we investigate how viewers perceive emotions in dance, music, and multimodal (dance and music) performances. In the first study, we code the amount that dancers touched each other during responses to each prompt. In the second study, we test the idea that viewers perceive more sociality among the dancers in grief prompts than in melancholy and fear prompts. Finally, we perform a content analysis of interviews with the dancers, which may suggest that they were intending to be more prosocial while expressing grief as compared to melancholy and fear. We compare the results of the dance studies with the results of Warrenburg and Huron (forthcoming) that grief music leads to more feelings that require social responses than melancholy music. The aim is to provide support for the idea that both grieving music and dance lead to perceptions of sociality, consistent with the idea that grief may function as an ethological signal, whereas melancholy and fear may act as ethological cues.

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Subjects: Emotion, Cross-domain effects; Music and movement; Performance

N3-3 Small-Group Interactions with Music and Others in Social Dance

3:00 PM María Marchiano*¹, Isabel Cecilia Martinez¹

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Motivation. In musical environments, large groups of people synchronize on intra-personal, inter-personal, and inter-group levels (Clayton, 2013). Motion behaviour with music has been studied in personal, dyadic (Carlson et al., 2018), and large group's levels in dance conditions. We aim at studying personal and interpersonal small-group level interactions with music in an electronic dance music (EDM) social context. Methodology. Stimulus: Audiovisual recording of an EDM party in La Plata City, Argentina. Musical analysis: musicological analysis of form. Movement analysis: Observation of a 4:26 minutes of Tech House track, interactive behaviour and microanalysis of legs' motion patterns of 15 dancers. Results. Small-group interaction: people group together in circles (2-5 people each). Each group shows two kinetic behaviours: (i) a shared 2 beat/4 beat leg's motion pattern in entrainment with musical metre; and (ii) a dyadic dance-together behaviour inside the small group with momentary inter-personal movement synchronisation, prompted by intentional body contact or mutual gazes. Personal behaviour: most people change their leg's movement at the main themes' beginnings (signalled mainly by the salience of the bassline and the high pitched percussions, among others timbral-textural features). Implications. Even though movements' dancers show a common kinetic behaviour, and a personal, intentional kinetic alignment with musical features such as metric and timbral-textural changes of EDM musical style, interactions within small groups tend to be reduced to dyads, suggesting a transcendence of early traces of communicative musicality in adult social life. References. Carlson, E., Burger, B. and Toiviainen, P. (2018). Dance Like Someone is Watching. *Music and Science*, 1, 1-16. Clayton, M. (2013). Entrainment, Ethnography and Musical Interaction. In: M. Clayton, B. Dueck, and L. Leante (Eds.). *Experience and Meaning in Music Performance*. Oxford, UK: Oxford University Press.

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Subjects: Embodied cognition, Music and movement