

Profiling the musical sublime

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Profiling the musical sublime

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Introduction

Characteristics of the experience of the sublime





grandeur, need for accomodation, possible presence of mixed emotions (positive and negative aspects), diminished self, immersion [1]

Is the music a good elicitor of the sublime?

Conclusion

- Sublimity in musical context is a multi-component experience
- Even if we obtained a significative effect for the dimension « Negative emotion » , the average report for this dimension was lower as compared to the other dimesions. This result could indicate that « negative emotion » is not a relevant dimension to evaluate an experience of the sublime elicited by music.
- The experimental context for musical experience probably minimizes the created sensations as compared to live music (especially for the dimension « being moved »).
- Results of study 1 revealed 2 dimensions linked to the diminished sense of the self; further studies should investigate whether music experience of the sublime impact the body or the cognitive aspects of the Self representation.

[1] Arcangeli, M., Sperduti, M., Dokic, (2018). The Beautiful, the Sublime and the Self. *Advances in Experimental Philosophy of Aesthetics*, 175.

Study 1

Participants: 177 adults (66 males, age 37.55 ± 16.56)

Procedure:

Definition of a musical experience of the sublime

Piece of music?



Definition of a musical experience of the beauty

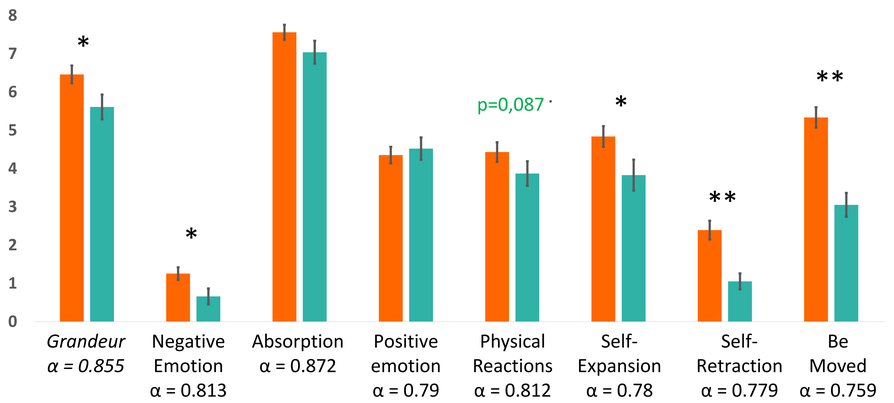
Questionnaire – 50 items (11 points Likert scales) emotional, physical and cognitive sensations

Analysis:

-Exploratory Factor Analysis (EFA) on the items (Promax rotation, factor loadings : ≥ 0.5, parallel analysis).

- ANOVA 8 Dimensions x 2 definition (sublime vs. beauty)

Evaluation of musical experiences of the sublime and the beauty



definition of the musical sublime

definition of the musical beauty

* = p< .05, ** = p< .001

Interaction of definition x factors (p < .01)

Main effect of definition (p < .001)

Study 2

Participants: 146 adults (31 males, age = 25.34 ± 16.56)

Procedure:



Music listening

The Dragon Warrior (H. Zimmer) Music 1

Yakety Sax (Boots Randolph) Music 2

A little Night Songs (Mozart) Music 3

Zadok the Priest (Haendel) Music 4

Breathe (Pink Floyd) Music 5

Questionnaire (11 points Likert scales)

Analysis:

- one-way ANOVAs (5 tracks) for interesting dimensions (cf. Study 1)

