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# **(Co)Shaping the Dynamic Flow: Time as Vitality Experience in Explorative Performance of Textural Music**

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## **Abstract**

Taking into account that musical decisions in exploratory and improvisatory creation modes are not always fully governed by volitional control, the authors investigate the microgenesis of first-person experience underlying a process of shaping textural music. This process is understood as fundamental to determining how to shape extended resonating and ringing sound processes and when to initiate the next musical action.

The authors develop a co-research approach to Artistic Research, inspired by current experience science - specifically their own nonverbal, micro-phenomenological method called *tactical co-shaping*. This method enables musicians (original shapers) to access their ongoing first-person experience from a second-person perspective adopted by co-shapers.

Through both tactical co-shaping and retrospective, micro-phenomenologically grounded interviews, the authors found that time experience - manifested as dynamic tension in the form of vitality - and anticipatory tactical listening shared between the co-researchers are crucial for leading to a pivotal experiential moment related to musical decision-making in the present study.

## **Keywords**

musical time experience - artistic research methods - nonverbal micro-phenomenological method - shared forms of vitality - exploratory textural music - second-person methods

## **Developing a Co-research Approach<sup>1</sup>**

This essay presents the authors' ongoing joint artistic research project, which investigates the experiential structures of process-oriented time-perception that underpin musical shaping processes. The exploration of musical shaping takes place at various stages of compositional processes through artistic research approaches. These include, on the one hand, drawing on Jan Schacher's artistic practice as a method, with individual performances serving as specific studies as well as leveraging a range of approaches by Jin Hyun Kim to musical creation and experience research, and, on the other, shared co-research processes from complementary perspectives.

The specific style of music creation is characterized by an exploratory, improvisational mode of textural, sound-based music, centered on the play with vibratory phenomena and acoustic coupling. Methodologically, the project ties in with a micro-phenomenological approach,<sup>2</sup> in which researchers adopt a second-person perspective to guide subjects in attending to their first-person experiences. Within the scope of this project, a nonverbal micro-phenomenological co-shaping method has been developed that extends and deepens the existing verbal micro-phenomenological interview

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1 The authors contributed equally to this work.

2 The micro-phenomenological method has been developed since the mid-1990s within the framework of a neurophenomenological research program, most prominently by the philosopher Claire Petitmengin as an interview technique (Petitmengin 2006, 2007, 2011). The aim of neurophenomenology is to integrate the philosophical tradition of phenomenology into neuroscientific inquiry in a productive manner. An examination of the relationship between first-person and third-person perspectives is possible only through adequate descriptions of first-person experiences. This challenge makes it necessary to develop novel methodological approaches. A central premise of the micro-phenomenological interview technique is that first-person descriptions can be gathered most effectively through a second-person perspective, wherein a trained interviewer directs the interviewee's attention toward the experiential process itself - namely, to the manner in which the experience is undergone on a moment-to-moment basis - rather than to its content. The analysis of first-person data elicited through a second-person perspective aims to elucidate both diachronic and synchronic dimensions of experience (Petitmengin et al. 2019).

technique. For this purpose, the artist-researcher and the musicologist collaborate, developing a co-research approach inspired by current experience science.

### **Second-person Co-shaping as a Relational Methodology**

The artistic research approach deployed here consists in using musical practice as the primary mode of inquiry into aspects of the very practice - often guided by themes or questions, but at times open-ended - thus generating insights within the practice itself. A second, necessary mode of investigation draws on traces left by the practice and their subsequent evaluation and interpretation in articulated form. This second mode extends beyond the purely experiential and usually involves a layer of 'linguaging,' i.e., discourse, terminological articulation, and semantic structuring. At times, the argument may also be developed through other media and their juxtaposition, whether in a second-order artwork, nonverbal trace capture, or interpretative framing. This corresponds to one of the established approaches within Artistic Research (Coessens et al. 2009).

In the co-research approach that embeds the role of the musicological researcher into the musical shaping process by the musician and artist-researcher, the authors explore the potential of a relational, nonverbal methodology for Artistic Research. This approach enables musicians to access and reflect upon their first-person experience that forms the foundation for the process of musical shaping. Unlike co-musicians, who support other musicians' decisions during the musical shaping process through their musical actions, the musicologist accompanies the musician without making music herself. Instead, she devotes her attention to the artist-researcher's musical shaping and first-person experience, which she seeks to co-sense through her empathic capacity in the second-person perspective. She adopts a role similar to that of an actively engaged audience member; however, her involvement directly influences the musical shaping process. Her nonverbal co-shaping is perceivable to the musician, who adapts his decisions accordingly - for example, determining the timing of the current musical phrase and making decisions about his next musical action, as will be discussed below. This highlights a dynamic interplay in which the musicologist's accompanying engagement in the musical performance *co-shapes* the musical unfolding.

In a wider frame, this project seeks to explore a blended research approach that draws on contemporary experience research oriented toward empirical phenomenology. Specifically, it ties in with micro-phenomenology to examine

the microgenesis of lived experience from a second-person perspective. The authors' inquiry applies a nonverbal micro-phenomenological approach that the musicologist developed based on micro-phenomenological interview technique (Petitmengin 2006; Petitmengin et al. 2019), somatic psychotherapy (Mischke-Reeds 2018), and contact improvisation (Paxton 2008; Dymoke 2014). Unlike retrospective verbal micro-phenomenological interviews, this nonverbal micro-phenomenological "interview" occurs during performance. Both methods aim to help subjects attend to their lived experience from a second-person perspective. To apply a nonverbal micro-phenomenological method, however, prior to the performance the co-researchers agree on an appropriate, nonverbal mode of interaction - one that is supportive and perceptible during action without interfering with it.

In several studies, including the one discussed here, where this approach has been used to investigate musicians' first-person experiences during musical shaping, nonverbal co-shaping has often been perceived by the original shaper more as a co-performance than as an interview. Nevertheless, the co-shaper's nonverbal cue is understood by the original shaper as a means - functionally comparable to a question in a verbal micro-phenomenological interview - that calls for them to direct their attention toward their ongoing first-person experience. Unlike a retrospective verbal micro-phenomenological interview, this redirection occurs in situ, during the performance itself.

In the present study, retrospective verbal interviews are additionally conducted as a complementary approach to identify relevant dimensions of first-person experience that surfaced during co-shaping. These include micro-phenomenological interviews carried out immediately afterwards, as well as video-based self-confrontation interviews conducted at a later time (Donin & Theureau 2007; Theureau 2010); in this study both are methodologically grounded in micro-phenomenology.

### **Time to Listen: an Exploratory Music Creation Approach**

This inquiry is embedded in an ongoing musical exploration and composition process by Jan Schacher, which focuses on the fundamentals of music creation through instrumental deskilling - i.e., reducing instrumental skill demands on the musician - and compositional reduction. The intent is to foster a state of listening that provides sufficient time for a differentiated sensing and perceiving of slow, minute modulations in tone, pulse, and dynamics. In-the-moment decision-making adapts to the contingent musical evolution of the piece, awareness of altered modes of time experience, and the shared performance

situation with other listeners. These are essential conditions for the full actualization of these types of pieces.

The musical approach is grounded in open, exploratory play with an emphasis on sensing and shaping vibration or oscillation of rich tonal textures and subtle pulsations in continuous repetitions. The timbral dimension of the piece relies on the development of a basic low and inharmonic tone with shifting overtones, where the harmonics of two or more mechanically cross-modulated strings are emphasised by analog and digital filters and acoustic feedback coupling. The overall form emerges as a slowly evolving sonic texture shaped by sparse and deliberate actions. Based on intimate knowledge of a conventional amplified electric bass combined with digital sound processing, the shaping of the piece requires attentiveness to the instability and unpredictability of the self-excitations, self-oscillations, and acoustic feedback. This playing mode demands an alert and open state of listening and control that is not directed toward executing a score and sequence of known musical events, but toward negotiating an extended instrumental system with its own constrained degree of autonomy and agency. The intended musical experience for the audience is to follow and attend to the minute timbral shifts of the sonic field, perceive the gradual evolution of the piece, partake in an “extended now”, and become attuned to a bodily state of co-performance while listening.

The electric bass guitar is played in a table-top position using mallets for soft, continuous attacks, as well as through mechanical preparations with metal rods inserted between the strings. Acoustic coupling is produced by exposing the strings to filtered and digitally altered amplified sound, thus creating a feedback system capable of self-oscillation. Taken as a whole, this arrangement constitutes an extended, mixed, multi-layered instrument that spans conventional instrumental manipulation, electric amplification, analog and digital signal processing, and acoustic feedback coupling. Notably, it does not require continuous activation by the performer, since mechanical excitation and acoustic coupling sustain sound for longer durations than a conventionally played and sustained note. Above all, this apparatus affords the performer time to listen to the unfolding of pulsatory and modulatory processes, as the playing mode only requires a reduced set of actions on the physical instrument alongside subtle parametric control of the electrical and digital processing.

### **The Study: Pivotal Moment, Co-enactment and Co-performance**

Investigating the question about agency and decision-making in exploratory music practice, the authors carried out a series of short exemplary

performances in September and November 2024. The performance setting was as follows:<sup>3</sup> in a black stage space, a table was arranged with two piano stools placed side by side behind it. On a pedestal to the right of the table, at table height, stood an amplifier for an electric bass guitar. The bass guitar itself was laid across the table facing the musician in the standard orientation, with the neck pointing left. To its right sat a laptop with simple controllers for digital sound processing, while additional filter controls were located on top of the amplifier. The musician was seated on the right stool, in the angle between the amplifier and the table, and the co-researcher sat to the left, facing forward in the same direction.

The performances were carried out under a set of agreements: each lasted no more than five minutes, and the co-researcher employed two types of bodily proximity cues. Each performance was recorded with two cameras and a microphone.

From several such short performances, the musician selected a particularly salient excerpt in which he was acutely aware of specific dimensions of his first-person experience. Selection was based on an initially defined pivotal experiential moment, identified through immediate memory recall after the performance and through subsequent observation of the video documentation. In the next stage of investigation via micro-phenomenological and video-based self-confrontation interviews, the precise time framing of the excerpt (0:01:39-0:02:09) was determined, along with its associated actions. First-person experiences that had become accessible through nonverbal co-shaping were then further examined and verbally articulated.

What follows is a description of the identified excerpt, the actions involved, and the relevant dimensions of the musician's first-person experience, as reflected through both nonverbal co-shaping and retrospective micro-phenomenological or micro-phenomenologically informed self-confrontation interviews. These descriptions do not include a micro-phenomenological analysis of the interviews themselves, as such analysis lies beyond the scope of this essay.

Already situated within a musical segment (that began at 0:01:18), the active shaping of the sonic process by the musician is waning, and a state of concentrated listening comes to the foreground. Both hands remain poised to modulate sonic aspects such as timbre, volume, and feedback. Yet the sonic trajectory has passed its peak, and modes of listening now

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<sup>3</sup> See video at <https://www.researchcatalogue.net/view/3777467/3777468>, specifically from timecode 0:01:18 to 0:02:09.

occupy the foreground of awareness. While temporal listening forms the focus, the co-shaper extends her hand to touch the musician's back in a nonverbal call, inciting him to attend to the experience itself – “what it is like to trace the thing that is going on.” This touch lasts approximately 15 seconds, generating its own temporal span during which awareness shifts several times. Upon release, the musician slowly withdraws his hands from the sound controls, apparently to rest them in his lap, letting the trajectory of the segment run its course and allowing the sound to completely ring out and dissipate. Then suddenly, a next musical action gets triggered: a double-handed percussive strike that reactivates the oscillation of the metal bar in the strings. The musician does not intentionally or consciously initiate this action and is surprised by it.

This moment becomes the pivotal experiential event. The musical action arises from a bodily impulse that enacts a movement schema, without conscious decision-making. The schema appears related to that of a percussion double strike, though it does not fully correspond to the affordance of the instrument. Crucially, the musician recalls not being in control of the action, instead experiencing it as driven by an agency distinct from his own.

This insight led the co-researchers to investigate the reasons for this occurrence and the energy contours leading up to it. Since the musician recalled a bodily impulse as the source of the involuntary action, the conditions enabling its emergence required identification. The primary one may have been tension accumulated during the preceding thirty seconds. Another may have been the release of attentional or intentional intensity as the previous musical unit came to a close. A third may lie in the openness to emergent musical tasks, consistent with the aesthetic and compositional stance. With no pre-planned next action, no fixed target of attention, and no pre-set shaping of the music, the chosen performance mode both permits and depends on external impulses as a driver of musical unfolding within an improvisatory, exploratory strategy. How does time experience evolve within this segment of performance, and what experiential structures can be identified? Without a given score with conventional musical events organised in a gridded, clock-based tempo, how are the durations sensed?

In the second half of the musical segment leading to the pivotal experiential moment - particularly after the direct shaping actions cease - the musician's attention shifts toward duration, elapsed time, and waiting for the right moment for the next action. After completing the preceding instrumental action, a resting state follows - not a mere waiting, but “a state of suspension,” in which near-silence is “actively maintained,” as one retrospective verbal

interview uncovered. In this suspended state, listening dominates, accompanied by a rising tension. This tension is linked to a memory act that “maintains the experience of the past sound” while almost simultaneously directing attention toward the upcoming sound. As a result, a sense of a temporal flow emerges. Through this sensing of time, the anticipation rises, which culminates in the triggering of the involuntary, fluid body schema.

Noticing the moment of decision-making, which cannot be planned during this type of musical shaping, is a phenomenon of human consciousness. Developmental psychologist and psychoanalyst Daniel N. Stern draws attention to this phenomenon and connects it to the notion of “subjective ‘now’” (Stern 2004, 366). According to Augustine and Husserl, the present is not experienced as static but as dynamic and directional. Drawing on Augustine's *Confessions*, moreover, one can argue that the act of *memoria* - through which the past and future become present, comprising both remembering and anticipation as present-tense activities - connects moments in the perception of music that are scattered throughout the temporally irreversible succession of actions and sound events in the musical shaping process. Accordingly, the present - as a continuous flow - is not objectively measurable, but rather forms a subjective, dynamic experience within the human mind. A coherent unity of musical experience, created by the act of *memoria*, can, in line with Stern, be characterized as vitality form - a manifestation of being alive (cf. Stern 2010, 3): a dynamic *Gestalt* composed of five interdependent elements: movement, time, force, space, and directionality (cf. *ibid.* 4f.). From a psychological point of view, this process can be grounded in the temporal dynamics of a *Gestalt*, referred to by the Leipzig *Ganzheitspsychologie* group as “microgenesis” (*Aktualgenese* or *Mikrogenese*), which involves not only working memory but also intermediate-term memory (cf. Diriwächter 2009).

In the aforementioned state of suspension, an accumulation of perceptual moments - understood as a unity of time experience - was identified in the interviews as tied to both a “listening forward” and to a “carrying with from before,” the latter referring to the elapsed time since the origin of the musical *Gestalt*. Suspended between the anchor of the previous actions, sounds, and experiential states on the one hand, and the unknown upcoming target on the other, the performed present contains both a present of the past and a present of the future, simultaneously sensed. This suspended state produces an accumulation of tension - also physiological - which persists even as the actions and sounds of the musical segment dissipate. Maintaining the task of shaping the overall duration of this musical segment, and indeed of the entire piece, remains imperative. Thus, the intensity of experience and the accumulating tension do not wane but instead provide the very basis for sensing time.

The “carrying with” dimension of time experience extends well beyond the span of working memory and may rely on a diffuse sense of accounting for all the events accumulated since the performance's temporal origin. Actively “caring” for elapsed time and for the durations of both the segment and the entire piece entails maintaining an awareness - though not always focal - alongside the other tasks involved in shaping the performance. During the heightened listening and sensing at the end of the compositional segment, when no further actions are required to move the piece forward, this sense of care or responsibility may come to the foreground and contribute to the experienced tension.

The “listening forward” dimension is closely coupled to the sense of elapsed time. It is grounded in the accumulation of durations, extends from the sensed present, and incorporates the unfolding dynamic trajectory of the segment or piece. Here, listening involves not only the auditory imagination of the upcoming *Gestalts*, but also a more layered and anticipatory sensing - sometimes speculative - of potential evolutions and further unfoldings of bodily, auditory, instrumental, intersubjective, and social dimensions of the performance. In one of the retrospective verbal interviews, these dynamic shapes and contours were closely linked to the notion of “forms of vitality.”

Both the unfolding dynamic trajectory of the segment or piece and the energy contour described by the musician - marked by accumulated tension and the release of attention - can be conceived as forms of vitality. Such vitality forms, which underpin musical shaping, are often shared with the audience through empathic resonance.

In this study, the musicologist co-shaped the musician’s performance, by physically sitting close, approaching, and gently touching him, through which the musician’s physiological dynamic was directly accessible to her. As corroborated in retrospective, video-based, micro-phenomenologically informed interviews with the co-shaper, she traced the emergence and unfolding of a physiological vitality form, shared with that of the musician, due to her dual role as audience and co-shaper. The co-shaping strategy was based on layers of re-enactment (*Nachvollzug*) - a term coined by philosopher Matthias Vogel (2007) to refer to a form of understanding that enables shared, including nonverbal, experiences - realized in the present study through participative involvement that gave rise to co-enactment and co-performance.

To call the musician through proximity and touch, the co-shaper first identified the beginning of a new unity of time experience - i.e., a vitality form - and waited until she could follow the vitality form to a sufficient degree. This enabled her to feel empathy with sound and the musician, as well as to sense shared tension. The musician’s interview description, referring to the co-shaper's initial touch that occurred when “the tension or the

musical energy starts to decrease,” confirmed that her calling was based on the experience of vitality forms. The decision about the mode (the “how”) of a nonverbal call depended on the intensity of her first-person experience at each calling moment. Her decision to release her call was driven by sensing “a saturation” - an accumulation of shared tension based on the perception of sonic vibrations, physical sensations (partially shared with the musician), and shared time experience, made perceptible through the vitality form manifesting in the unfolding vibrations, the musician’s physical actions and breathing, and her own tension traced in the respiratory region. Thus, her second-person perspective on the musician’s ongoing experience - underlying his musical shaping process - was grounded in her own first-person experience, which became partially accessible through the first-person perspective that she adopted during tactual co-shaping.

Moreover, the temporal unity experienced by the musician was influenced by the co-shaper’s nonverbal act of calling. The perception of vibratory sequences - especially shifts in texture and dynamics - as unified events leading from one to the next, was often accompanied by the experience of the present as a continuous flow. Tactual co-shaping, which served to draw the musician’s attention to his ongoing first-person experience, was informed by the musicologist’s own listening and her co-sensing of the vitality forms experienced by the musician.

From the musician’s perspective, the presence of the co-shaper within the proximal space of the performance - her attentive co-sensing of the music’s unfolding and his ongoing first-person experience, along with her calling action - intensified awareness of shared time experience, including anticipatory processes. This awareness emerged through listening (not reducible to the auditory sense alone), through sounding, and through entrained and/or attuned calling. During the co-shaper’s tactual call, which incited reflection on the structure of experience, the musician’s awareness shifted across several domains. The initial sensation of her hand on his back evoked a sense of increased physical proximity and warmth “propagated across the back,” accompanied by a displacement of attention away from the instrument and sonic space. Recalling the meaning of the call, his dynamic attention turned inward, toward the experiential field itself, asking, “what is it like to trace the thing that is going on?” Bodily sensations, posture, situatedness, and tensions then came into focus.

In subsequent interviews, the sites of sensation of tension were identified in the solar plexus and upper torso. From there, awareness shifted outward again to the stage environment and the instrumental sound processes, including the

co-shaper's proximity and the instrument's presence. This oscillating movement of awareness repeated several times, ending only when the co-shaper removed her hand. Her sustained touch, which "reactivates the sense of now," together with the fluctuating awareness states, contributed to an intensified perception of musical-temporal unities and thereby influenced the felt duration of the musical segment. The layering of sensations and perceptions increased experiential density, potentially generating a rapid succession of uniquely identifiable experiential moments that accumulated into an expanded sense of duration. Moreover, the musician described "shared attention" and "shared intent or goal," accompanied by a sense of shared vitality forms with a focus on "aligned directionality" - a "same plane or trajectory of experience." He realized that not only did the co-shaping musicologist's attentiveness provide him with energy, but that the reverse was equally true.

With the release of the calling hand, the musician was able to release his own posture, entering a less intense, diminishing state that opened a field of affordances for the next action. This created another pivotal experiential moment, albeit more subtle: the tapering of the preceding segment and its energy contour - a form of vitality - was overlaid by a new, intensifying rise of tension. This cross-fading of intensities marked the letting go of the last dramaturgical anchor point and the reaching forward toward the next one. The newly rising anticipatory tension leading to the next event resonates with the mechanism described by cognitive musicologist David Huron (2006).

The musician noted that he generally takes "care" while shaping textural, sound-based music to maintain it as "a balancing act [...] between necessary intervention and necessary letting go to achieve ringing out sound in time." Vibrations unfolding in time are perceived by both the musician and the co-shaping musicologist as rich, due to their shifting textures and dynamics, and thus draw their listening attention. Both act simultaneously as (co)performers and as listeners while (co)shaping the music. This dynamic experience of time is accompanied by the effort to maintain "the bodily energy and the mental energy," even when the decision is made to allow the sound to ring out rather than to initiate a new action.

## **Discussion**

In the present study, the musician's unexpected action decision - arising from a strong energy impulse while shaping textural, sound-based music in an exploratory and improvisatory manner - was detected. Relevant dimensions of the

musician's experience underpinning this pivotal experiential moment were made accessible through the co-shaper's nonverbal, accompanying engagement in the performance.

Although the piece is set in an experimental setting, with recording equipment as its only external witnesses, the intersubjective sharing of experience in this context sufficed to constitute it as a fully-fledged performance, eliciting unique intensities and heightened states of awareness. As in conventional performances involving several musicians, reciprocal first- and second-person perspectives created a foundational relational texture. The difference here lies in the co-shaper's performative presence: her agency did not extend to producing musical actions directly.

From the point of view of musical practice, one of the key insights is that musical decisions in open, exploratory mode of creation are not always made under full volitional control. Because the degree of awareness of dynamically unfolding vitality forms fluctuates, parallel sub-personal processes - rooted in sedimented musical training and shaping experience - sometimes dominate, giving rise to musical actions. Attunement to the Other (listeners and players alike), to the instrument, and to the evolving sound *Gestalts* requires a softening or expansion of the intentional action repertoire, thereby allowing moments of surprise that serve as key drivers for musical creation.

The sparseness of actions in this specific practice - where the instrument's capacity to self-oscillate was used to prolong pure listening and anticipatory awareness - enabled a more detailed experiential inscription of subtle shifts in musical intensity. This provided privileged access to otherwise hidden or submerged aspects of musical experience.

In retrospectively conducted, micro-phenomenologically grounded verbal interviews, aimed at exploring both diachronic and synchronic structures of the pivotal experiential moment, the co-researchers found that the preceding state of suspension - during which evolving tension came to the foreground - led directly to this decisive experiential shift. A central experiential dimension identified was the sensing of underlying tension as "a dynamic flow" rather than a "static" quality. This tension was linked both to tracing the "dynamic contour" of the previous act - understood as "energy dissipation over time" - and to anticipating how it might unfold further. In this way, the sensing of tension was found to ground the sensing of time itself, described by the co-researchers as the experience of a vitality form.

The musician associated the tracing of this "dynamic energy contour" with the sensing of "an accumulation of perception of vibrations, actions, associations, memory, and time forward," especially when setting goals for shaping the music. This indicates a close link between what he termed the "dynamic energy contour" and the dynamic experience of time. He further noted that

the experience of vitality form during shaping created tension physiologically traced “in the hands and arms” used for instrumental action, as well as “in the solar plexus and the torso” - that is, “in the breathing region.” The latter was co-sensed by the musicologist, who experienced the musician’s ongoing tension while co-shaping the performance.

The musician experienced this accumulation as “dynamic,” arising from an “actualization” rather than a “repetition,” insofar as it incorporated the “previous sounds, actions, associations” through microgenesis. He described “a saturation of this accumulation” that triggered “a movement pattern for the next sound action.”

The musician’s sensing of tension, time, and anticipation of decision-making occurred in a mode he described as “listening.” Over the course of the verbal interviews, it became clear that listening was not restricted to auditory perception but also involved vibrotactile and kinaesthetic modalities. The musicologist referred to this as *tactical listening*, in line with philosopher Ratcliffe’s notion of “the primacy of touch” in human perception (Ratcliffe 2018).

For the musician, “forward listening” operated in an imaginative mode he called “sonic imagination,” involving multimodal tactual senses - “senses of touch all around.” Through forward listening, he explored “possibilities for sound modification” based on “a sense of the sound’s evolution,” “the affordances of the musical setting,” and “time experience.” This mode of sonic imagination differed from the tracing of rising tension related to anticipation of the immediate subsequent sound action, though both could be described as “forward listening.” The former, however, exceeded a protention-based notion of anticipatory listening and constituted one of the key experiential dimensions in his shaping process.

For the musicologist, too, forward listening was a crucial experience - essential for deciding when and how to call the musician, and when to release her call. By following the vitality forms manifest in sonic vibrations - perceived through auditory, kinesthetic, and vibrotactile senses - she began to sway gently, sometimes rising and falling, sometimes shifting side to side. In close proximity, she could trace the musician’s physical tension, cued by his instrumental actions and breathing. Her own listening, likewise, was accompanied by “physical tension” that she experiences as “dynamic” in “her respiratory region,” as described in one of the video-based self-confrontation interviews. Overall, she reported feeling “aesthetically touched all around.”

While the present study does not directly address whether this shared vitality form corresponds to the *musical* form of vitality (Kim 2013, 2023), it raises a compelling philosophical question: could there be a correlation - or even a mutual influence - between musical forms of vitality and mental/physiological forms of vitality?

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