



# THE UNIVERSITY *of* EDINBURGH

## Edinburgh Research Explorer

### Studying music in and as social interaction

**Citation for published version:**

Moran, N 2013, 'Studying music in and as social interaction: 'Improvising Duos' project' *Researching music as process: methods and approaches*, Oxford, United Kingdom, 22/11/13 - 22/11/13, .

**Link:**

[Link to publication record in Edinburgh Research Explorer](#)

**Publisher Rights Statement:**

© Moran, N. (2013). Studying music in and as social interaction: 'Improvising Duos' project. Abstract from *Researching music as process: methods and approaches*, Oxford, United Kingdom.

**General rights**

Copyright for the publications made accessible via the Edinburgh Research Explorer is retained by the author(s) and / or other copyright owners and it is a condition of accessing these publications that users recognise and abide by the legal requirements associated with these rights.

**Take down policy**

The University of Edinburgh has made every reasonable effort to ensure that Edinburgh Research Explorer content complies with UK legislation. If you believe that the public display of this file breaches copyright please contact [openaccess@ed.ac.uk](mailto:openaccess@ed.ac.uk) providing details, and we will remove access to the work immediately and investigate your claim.



## **Studying music in and as social interaction: 'Improvising Duos' project**

Dr Nikki Moran, Edinburgh University

### **Abstract**

This paper presents the methodology and some results from a British Academy-funded collaboration, the 'Improvising Duos' project. We recorded video, audio and kinematic data from 24 improvising musicians in 12 duo pairings, with the aim of analysing emergent properties of their joint performance. We set out to explore the extent to which observers could demonstrably judge 'real' versus 'fake' musician duos, thus making the behavioural manifestation of the musical interaction process into the object of analysis. We used 3D motion-capture animations of the duos to create a set of stimuli. These ten-second excerpts of duo performance included both authentic ('real') duos and but also 'fake' duos spliced from two different duo pairs. In an experiment, participants watched the animations and judged the authenticity of the improvising duo. Formally-trained musician participants were able to discriminate reliably between genuine versus synthetic duos.

### **Biography**

Nikki Moran is Lecturer in Music at Edinburgh University. Her research and PhD supervision deals with empirical approaches to music and social interaction. Nikki's teaching includes modules for the BMus degree and the MSc Music in the Community. She is also Programme Director for the new undergraduate degree, MA Music (Sep 2014).