

“Influence of Stimulus Based Imagery on the Process of Improvising Freely”

How I came to the idea?

- 1) Personal experience of the use of MI (mental imagery) as a pianist (Concept of mental models by Kenneth Craik 1943)
- 2) Many great musicians
- 3) Influential pedagogy

Why MI in improvisation ?

- Struggles of both teachers and students
- Difficulty of “constructing” rather than following ones own internal contextual creativity.
- “Right” or “wrong” framework
- Teacher/student hierarchy
- Students self-esteem and image

MI example in improvisation

- Listening inside ones mind, allowing the MI to emerge
- Safe environment
- Contextuality
- Self-awareness
- No exterior boundaries
- Integration of mind
- Never failed with any student

Some key concepts

- Intellectual tools by Roger Säljö (why should thinking/MI make a change)
- Semiotics and meaning creation Charles Sanders Peirce (How and why stimulus works as catalyst of MI)
- Controversy
- Strongly embodied imagination (Zuzanna Rucinska and Shaun Gallagher).

Experiment in Tito Schipa conservatory, Lecce, Italy

- Participants – piano students with no experience in improv.
- Group A (8 members), group B (5 members)
- Time frame – a month
- Recordings – six recordings per participants
- Expert group – professional improvisers assessed recordings
- ANOVA test – statistical analysis tool. JASP platform for research. Participants using MI had significantly higher marks.

Possibilities for use

- Urges creativity, melts boundaries, EEG proof (Charles J Limb, Allen R Braun, 2008)
- Ways for relating to information in a free and self-based way. Implementable in education on a broader scale.
- Therapeutic effect (self-awareness, self-confidence, integrity)
- Hierarchically liberating

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