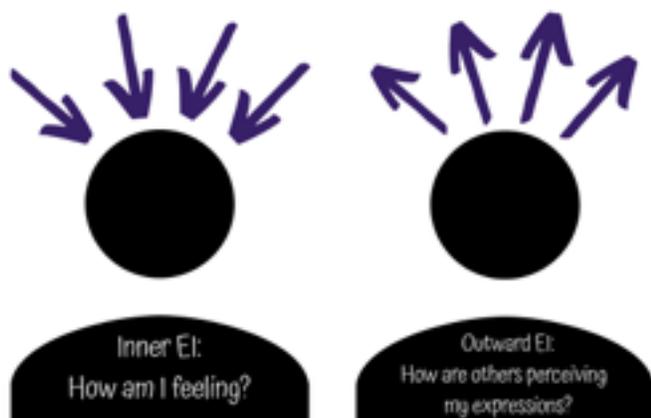


## Through the lens of Emotional Intelligence- General Guide to Preparing a Piece

Emotional Intelligence (EI) can seem like such an abstract concept. My goal with these guides is to make emotional intelligence be a more approachable idea to put into action when preparing pieces. This is to be a useful tool. A way to connect with people on a much deeper level and be aware of how the output of your art form can influence the viewpoints of your audience. This first one is a general guide to be applied to any piece you may be working on. From here I will take specific pieces and write comprehensive guides on ways to approach the piece through the lens of emotional intelligence.



In preparing a piece there are 2 types of EI; Your inner EI and your outward EI. Your inner EI is basically the voice inside your head. It's how you feel and how you perceive things. Your outward EI is how you interact with others and understanding how your actions effect others.

### Purpose

- What is your purpose for playing this piece?
- Why did the composer write the piece? For who was it written?
- How does this piece make you feel?
- How do you want it to make your audience feel?

Why is it important to identify the purpose for playing the piece? It will change how you approach the piece. If your purpose to perform a piece is to play it for yourself, your interpretation of it may be very different than if you are performing it for an audience.

### Big Picture

- What is the road map of your piece?
- Can you connect this piece with a life event?
- Try coming up with a story to accompany the piece
- Is there an over all emotion for the whole piece? Are there sections of various emotions?
- What message are you trying to give?

I like to view performing a piece as giving a speech without words. In a speech you typically have one main point with supporting arguments. In a piece of music, you have a climax with events that lead up to that moment. Creating a roadmap to clearly portray your expression can help you craft a musical message.

## Special Moments

- Identify special moments. (Special notes, climax, special melodies)
- Why is it a special moment?
- What emotion are you trying to portray in this special moment?
- How can you approach this special moment? How do you leave this special moment?

These are the moments that create chills. They are meant to create an emotional experience. It can be a heart-wrenching suspension. It can be a quiet and peaceful held out high note. It can be a relentless articulated section that suddenly comes to a halt. These moments naturally create emotions in yourself and to the listener. It's important to identify them and execute them in a well crafted manner.

## Having troubles? Try this!

1. Pick a phrase in your piece
2. Play it like a robot. No dynamics or expression, just play the notes and the rhythms correctly first time through.
3. Pick an emotion from the list below (or any other emotion). Think about what that emotion looks like for you. (IE- I choose peaceful. To me peaceful is a feeling of stillness. I may think about sitting by a lake because that makes me feel peaceful.)
4. Try to portray it through your music. \*Record yourself and play it back to see what the audience sees\*
5. Were you satisfied? If not, try a different way!  
-Keep picking different emotions until you find "the one" that fits. Many times there is not a "right" emotion to choose for a phrase. It's whatever one you can connect with the most.

### List of Possible Emotions:

- Nostalgic
- Sensitive
- Free
- Pride
- Amusement
- Peaceful
- Gloomy
- Lost
- Sarcastic
- Annoyed
- Disturbed
- Blissful

## Zoomed-In View

A wheel of emotions can be really helpful in understanding the complexity of emotions. Simply put, wheels of emotions help you to understand intensity of emotions. Here are three different wheels to consider and how to use them.

Read more at these link: <https://positivepsychology.com/emotion-wheel/>

<https://www.thejuntoinstitute.com/the-junto-emotion-wheel-why-and-how-we-use-it/>

## How do you apply these to music?

-When doing the exercise above you will rate the intensity of the emotion along with the emotion.

## Geneva wheel of emotions

-I would just rate the intensity on a scale of 1-5.

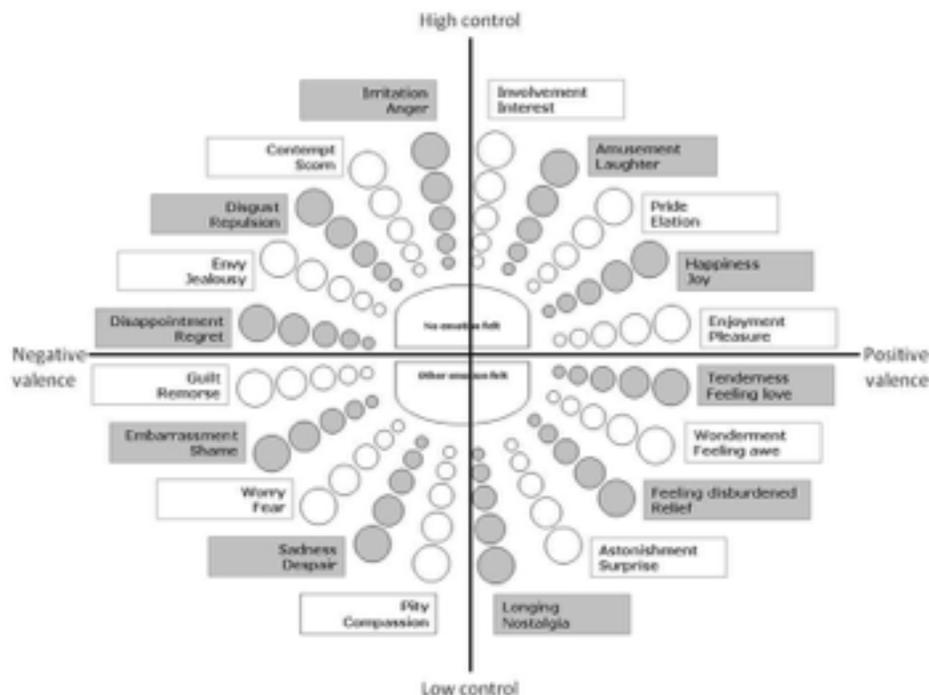
Example:

-I choose Anger for my emotion to play my phrase.

-How intensely am I feeling this emotion in this passage?

-How would I play this differently if I rate it a 2 vs if I rate it a 5?

-How do I portray this to my audience?



## Plutchik's wheel of emotions

-I would choose an emotions from the 2nd layer. I would then determine from there if I'm feeling it more intensely by moving inward on the wheel or less intensely by moving outward on the wheel. I may even decide I'm feeling a combination of emotions.

Example:

-I choose Anger for my phrase.

-Am I feeling it more intensely (moving inwards towards rage) or less intensely (moving outward toward Annoyance)

-Am I feeling a combination of emotions?

-How would I play this differently if I'm enraged vs if I'm annoyed?

-How do I portray this to my audience?





