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# Profiling the musical sublime

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## Introduction

### Characteristics of the experience of the sublime



*grandeur*, need for accommodation, possible presence of mixed emotions (positive and negative aspects), diminished self, immersion [1]  
Is the music a good elicitor of the sublime?

### Conclusion

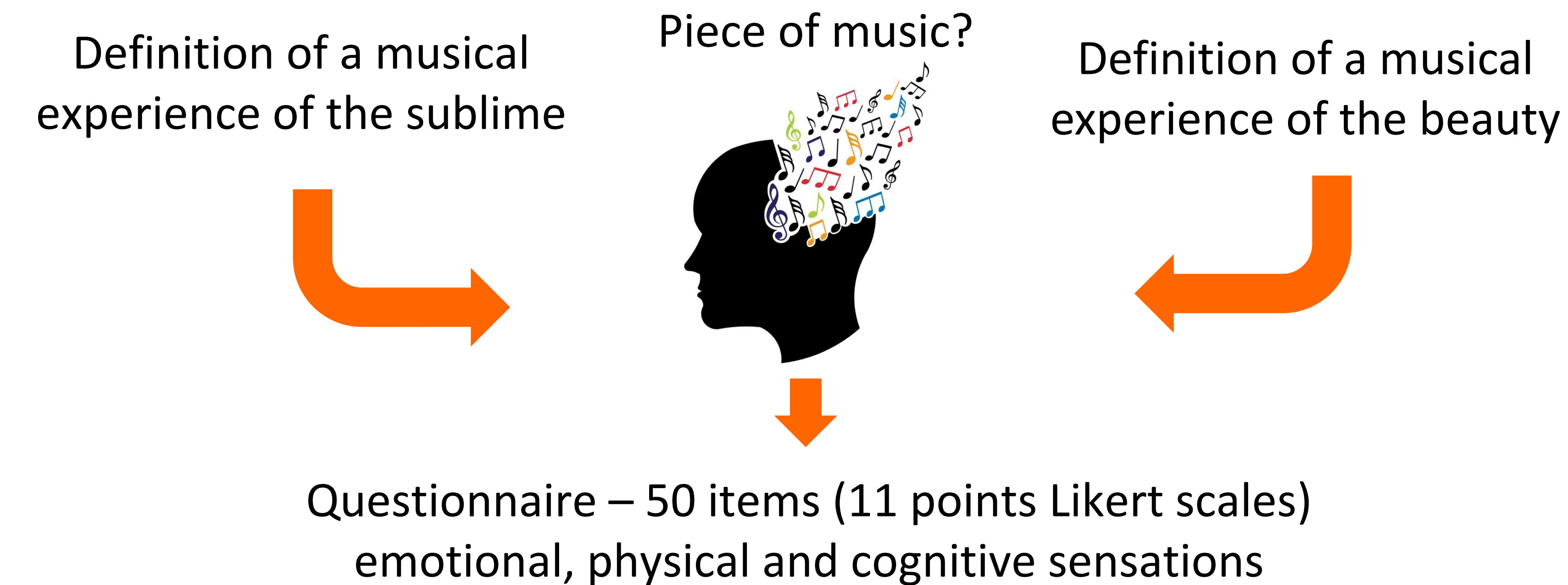
- Sublimity in musical context is a multi-component experience
- Even if we obtained a significant effect for the dimension « Negative emotion », the average report for this dimension was lower as compared to the other dimensions. This result could indicate that « negative emotion » is not a relevant 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)

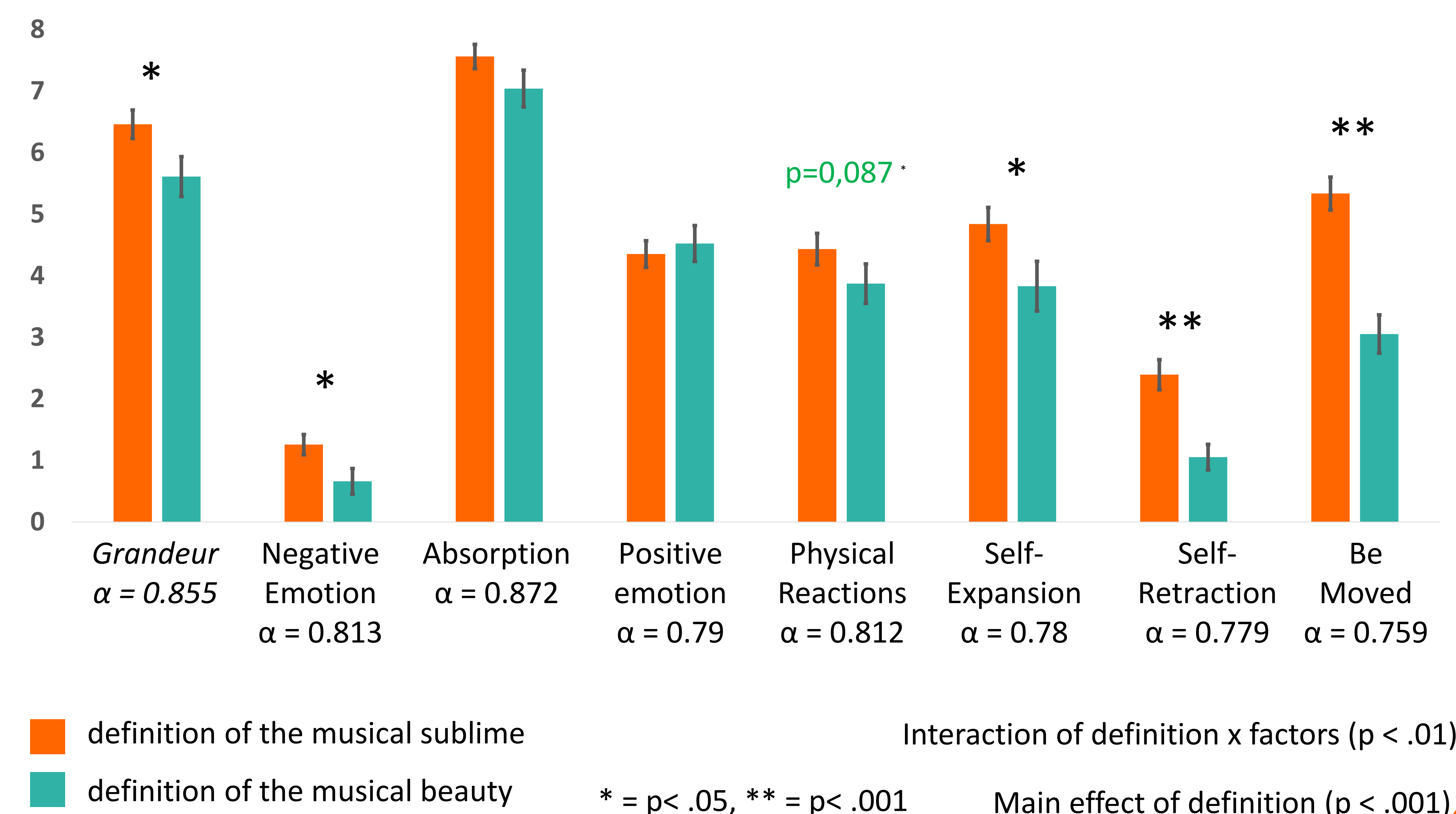
### Procedure:



### 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)

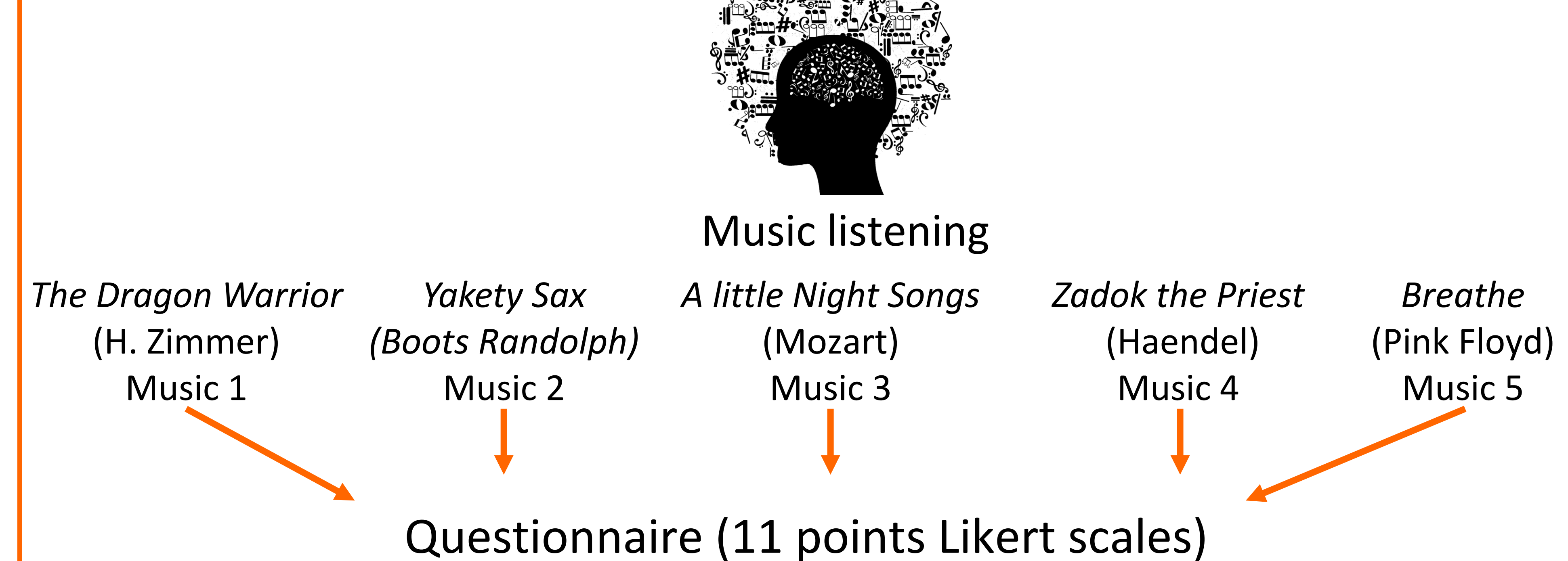
### Evaluation of musical experiences of the sublime and the beauty



## Study 2

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

### Procedure:



### Analysis:

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

