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On the concept of 'music performance' in the context of the COVID-19 lockdown: A brief musicological discussion based on a public survey among listeners in Argentina

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ON THE CONCEPT OF 'MUSIC PERFORMANCE' IN THE CONTEXT OF THE COVID-19 LOCKDOWN: A BRIEF MUSICOLOGICAL DISCUSSION BASED ON A PUBLIC SURVEY AMONG LISTENERS IN ARGENTINA

Abstract: In this work, the concept of music performance in the context of the Covid-19 lockdown is assessed through a brief musicological discussion based on a public survey performed on the broad population in Argentina during the lockdown. Traditionally, listeners and performers interact in concert halls sharing the same space and time. During the Covid-19 lockdown, listeners and performers were obliged to stay home and thus, online music consumption in the genres of Classic, Jazz, Pop and Folk became "state of the art". With the increasing importance of performances through the internet, the interaction between listeners and performers substantially changed. Given that the context of a live performance on the internet is so different to that of one in a concert hall, we conducted a public anonymous survey during the lockdown in July and August 2020 to question listeners in the broad population of Argentina about both paradigms. With regards to the studied sample, listeners and performers seem to agree that live emissions via the internet do

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not suit their preferences of interaction as well as a music performance in a concert hall.

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1. Introduction

Since the worldwide implementation of sanitary measures to avoid the propagation of the coronavirus in Spring 2020, the strongly internationalized music business of our days could no longer be sustained. For instance, with the lockdown that shortly afterwards completely shut down public life in many countries of the world, opera houses, concert organizers and festival managers, as well as orchestras and artists, were forced to look for alternative forms of performing music live.

Live concerts where musicians and listeners are present at the same time in the same place became impossible overnight. As a consequence, artists adapted their performance concepts for the online space. Because he didn't want to play without an audience, star pianist Igor Levit organized daily house concerts that everyone could listen to online. The interaction between the artist and the audience took place between the pianist's home and the private caves of the listeners. In addition, rock concerts beyond the mainstream were produced for streaming (Krogull 2020), as well as concerts of classical music. Like many other institutions, Germany's Bavarian State Opera, for instance, produced concerts every Monday available to stream on the in-house television channel www.staatsoper.tv. In doing so, no expense or effort was spared for these recordings: four to six cameras with Full HD resolution and up to 40 microphones were positioned in the hall and orchestra pit. The weekly repeated event was marketed under the hashtag #BSOforHome, which was itself a reference to the isolation experience of each individual during the lockdown (Bayerische Staatsoper 2020).

In August 2020, the lockdown was repealed and the public music life started to rise again in European countries. This was not the case in Argentina, the country of tango and an extraordinarily rich public music culture. A nationwide curfew came into force from 20ᵗʰ March, 2020. The 13 million inhabitants of the greater Buenos Aires area, Argentina's corona epicenter, were not allowed to leave their apartments or houses due to the lockdown. Hence, in the country particularly hard hit by anti-corona policy, the "online paradigm" remains still untouched. The *Teatro Colón* is the most famous opera house in Buenos Aires. Without thinking of a return to live performances with listeners in the hall, *Teatro Colón* exclusively made performances available online under the hashtag *#CulturaEnCasa*. On the homepage of the Opera House one can read: "The objective is that, as long as the suspension of artistic activ-

ities with the public in the theater continues, culture continues to be the bridge that enriches us and unites us" (Teatro colón 2020). The actuality of online performances in Argentina raises the question on how the broad population evaluates this setting in comparison to the public performance of music.

To consider the issue we conducted a public survey among the broad population of Argentina in July and August 2020. In what follows, we present initial results of this survey. We base our argument on three sections: after the presentation of the study design, we provide the most significant results by using histograms and finally, we discuss them against the background of the concept of "music performance".

2. Experimental

To better understand how listeners in the broad population of Argentina experience the meta-dialog with performers in the context of the Covid-19 lockdown, online anonymous worldwide surveys were carried out. A survey in Spanish was performed online using SurveyMonkey. For the sake of comparison, a smaller sample was taken in other countries of the world using translated versions of the survey. Nevertheless, the results for Argentina were substantially similar to those of the other countries. The translations to English, French, and German were performed by academic native speakers. The survey was available online during July and August 2020 and it was communicated to the broad population through mailings lists and social networking by Expertcom Argentina. The surveyed subjects that spent the lockdown in Argentina answered the survey during the lockdown.

2.1 Structure of the survey

The survey is shown in Appendix A and was structured in three parts, as shown in Figure 1. In Part I, information on the subject's demographic and musical skills are requested. The requested information was age, gender, country in which the subject spent the Covid-19 lockdown and musical skills. Parts II and III respectively consisted of questions designed for listeners and for performers. Questions in Sections A2.1, A2.2, A2.3, A3.1, A3.2 and A3.4 are not disclosed since they belong to parallel ingoing studies.
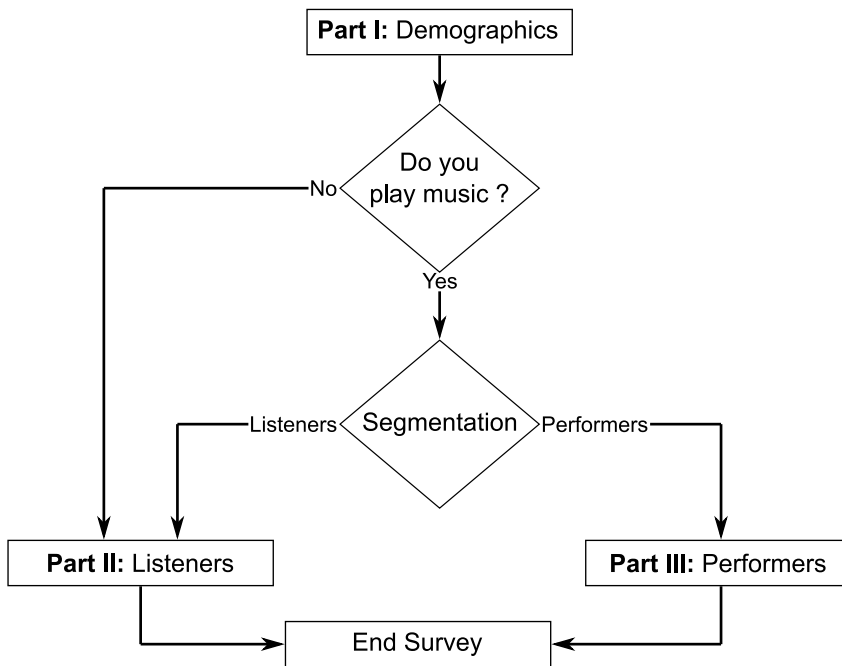
Figure 1: Algorithm for the listeners/performers segmentation.

2.2 Survey features

Three features were used in the survey: slider question, single text box input and checkbox questions. The slider question consists of a horizontal scrolling bar with which the subject is able to express his or her level of agreement with a certain statement. Depending on the horizontal position of the slider, an integer value is registered that varies from 0 to 100 and respectively corresponds to *Absolutely disagree* (left end) and *Completely agree* (right end). The default answer is *Not sure* and corresponds to a value of 50. If the subject does not interact with the slider bar, no value is registered. The single text box allows the user to introduce plain text and is completely free to articulate an answer to a given question. Finally, the checkbox question requires the subject to check one or more answers that suit better as an answer to a given question. The *Question and page skip logic* feature of SurveyMonkey allowed the segmentation to be carried out in real time of the survey assuring that each subject only answered the part of the performers or listeners.

2.3 Segmentation between Performers and Listeners

The subject's musical skills were assessed using the self-report measure of creativity achievement proposed by Carson, Peterson, and Higgins (2010) (see question A1.2 in Appendix A). The subjects in the sample were segmented between listeners and performers using a twofold criterion: those that expressed not being able

to produce music (see question A1.1 in Appendix A) and those who are susceptible of having addressed their music to a substantial number of listeners (answer 3 to 8 in question A1.2 in Appendix A). The second part of the segmentation criterion could be qualified as optimistic for the segmentation of performers and pessimistic for the segmentation of listeners. Indeed, subjects with a short experience in the act of addressing music could be qualified as performers given that they are rather listeners. For this reason, we based our analysis in the answers given by listeners. The analysis on performers should be taken with hindsight.

2.4 The sample

The distributions of the countries in which the surveyed subjects spent the Covid-19 lockdown, their ages, their gender and their resulting listener/performer segmentation are respectively shown in the charts of Figure 2a, 2b, 2c and 2d. A total of 1,463 subjects from 24 different countries completed the survey. Most subjects spent Covid-19 lockdown in Argentina (1,038), whilst the rest spent it in other countries, namely in the USA (194) and in France (152). Countries with less than five subjects were grouped in the label 'Other countries'. The age and gender distributions show that most subjects are adults between 25 and 65 years old and, despite a slight majority of women, a good balance between both genders is observed. Finally, the listener/performer segmentation resulted in a majority of listeners with a total of 92.5%.

2.5 Histogram analysis

The different analyses of the survey were conducted through the histograms of Figures 3, 4, 5 and 6, and were constructed using the values registered by the slider questions explained in Section 2.2. In the horizontal axis, the level of agreement with each statement varies from *Absolutely disagree* (0) to *Completely agree* (100). In the primary and secondary vertical axes, the relative and cumulative frequencies of each label of agreement are respectively represented in black and grey. The histograms for the listeners are represented in blue and in yellow for performers. The dashed gray lines show the cumulative frequency of each distribution. The statement is shown in the title of each histogram.
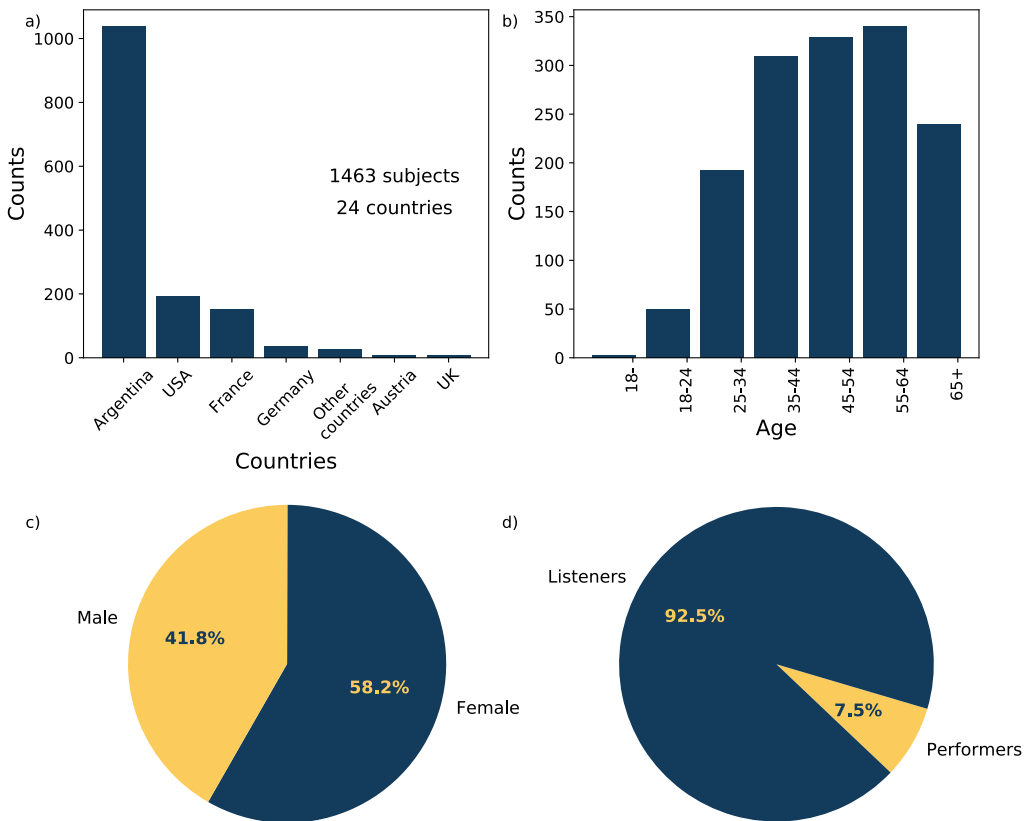
Figure 2. Distribution of a) countries in which subjects spent the Covid-19 lockdown; b) age; c) gender and d) listeners-performers segmentation for the studied sample.

3. Results

3.1 Potential augmentation of concert consumption *via* the internet during the lockdown

Attending live concerts in concerts halls is not possible during the lockdown due to the sanitary measures. Internet providers claimed through Argentinian journals that the number of live emissions through social networks substantially augmented during the lockdown (Tomoyose 2020). Given this augmentation, it is of interest to study whether listeners consider having augmented their consumption of concerts *via* internet live emissions. Figure 3 shows the histogram of relative and cumulative frequencies of listeners' perception concerning their augmentation of concerts consumption through the internet during the Covid-19 lockdown, with respect to the past. The relative frequency shows that about 13% of listeners absolutely disagree and about 11% completely agree. The cumulative frequency curve shows that about 40% of them have expressed different levels of disagreement. The distribution is rather symmetric with a slight slant towards the disagreement end.

The augmentation of concert consumption *via* the internet seems very moderate. It could be claimed that, for those who disagreed, the level of concert consumption *via* the internet remained constant during the Covid-19 lockdown. Although, this disagreement may be related to the listeners preference for experiencing music performances in concert halls rather than watching them on the internet, even if they are forced to stay at home. Another plausible hypothesis is that listeners do not recognize the live concerts *via* the internet and the live concerts in concert halls as equivalents. It would be interesting to analyse the evaluation of listeners and performers with respect to both paradigms: concerts in concert halls *versus* concerts *via* internet live emissions.
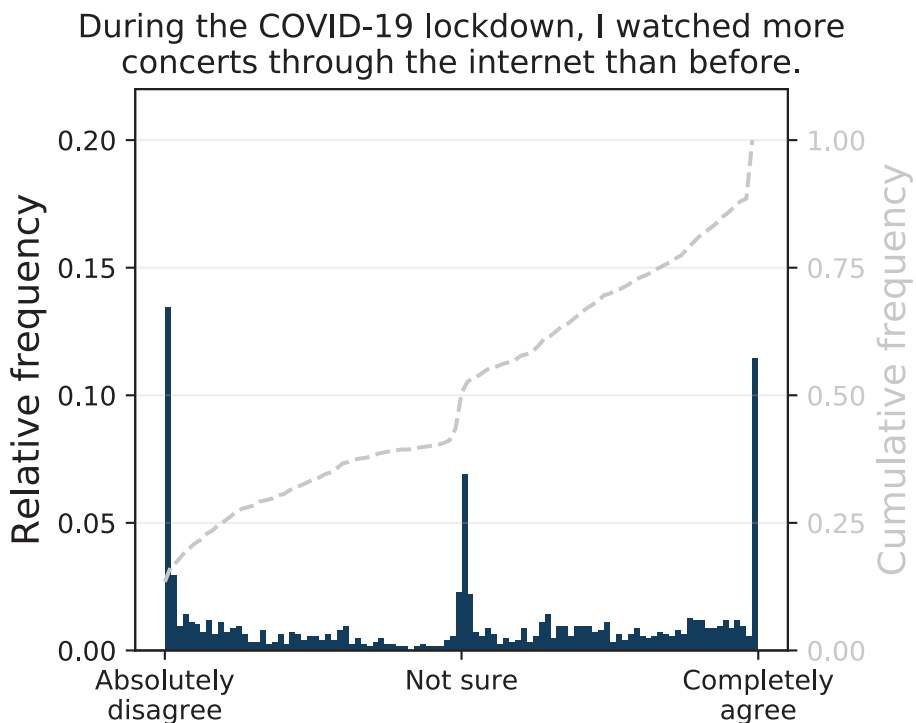

Figure 3. Histogram of relative and cumulative frequencies for the augmentation of concert consumption through the internet during the Covid-19 lockdown. Sample: all listeners.

3.2 Performances in concert halls *versus* concerts *via* internet live emissions

In Section 3.1, it was suggested that listeners might prefer performances in concert halls rather than concerts *via* internet live emissions. To analyse this further, it would be interesting to investigate which paradigm listeners and performers prefer.

Furthermore, these paradigms differ in a key aspect: the way that listeners and performers interact. For instance, applauding after a musical interpretation is a very ancient and traditional way in which listeners give feedback to performers. In performances *via* internet live emissions this is no longer feasible. Instead, one of the elementary ways in which listeners can give feedback to performers through the internet is by giving "likes". Henceforth, it seems interesting to analyse which of these communication channels listeners and performers prefer.
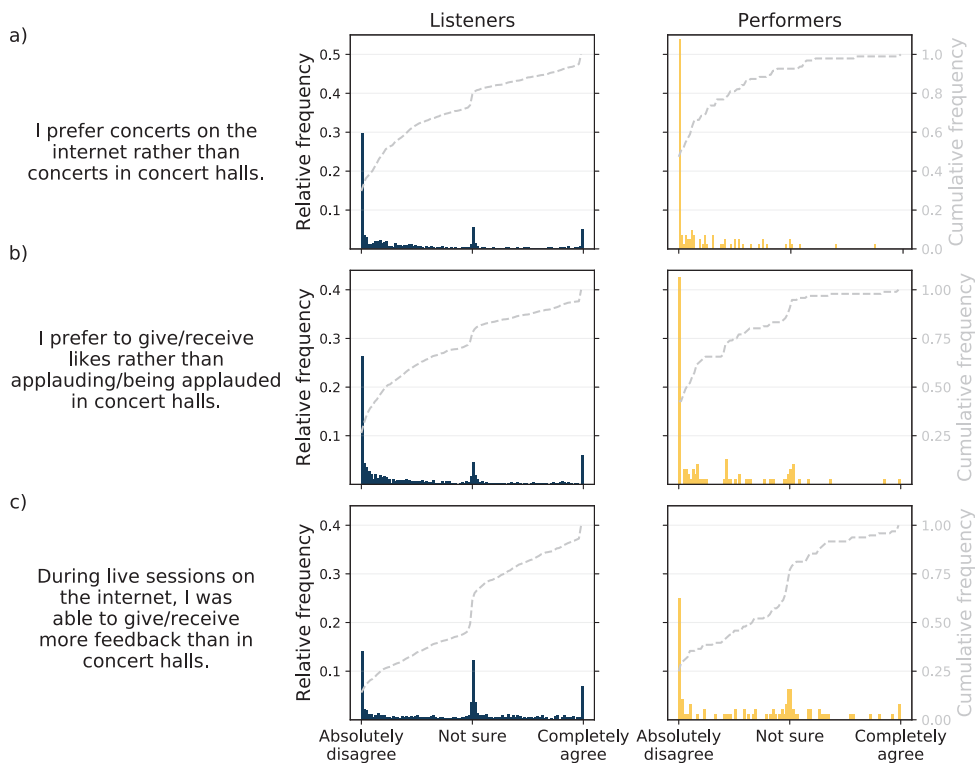

Figure 4: Histograms of the relative and cumulative frequencies of a) subject's preference concerning the performance paradigm; b) subject's preference between applause *versus* "likes" and c) subject's agreement on having given/received more feedback.

Figure 4a, 4b and 4c respectively show the histograms of concert paradigm preference, the applause *versus* "likes" preference and the subject's perceived ability of being able to give or receive more feedback through the internet than in concert halls. Concerning the preference of listeners and performers of concerts *via* internet live emissions instead of performances in concert halls, about 30% of listeners and 42% of performers absolutely disagree. About 75% of the listeners and 90% of the performers have placed their answers on the disagreement side of the spectrum. Concerning the preference on applauses *versus* "likes", 26% of the listeners and 42% of the performers respectively prefer applauding and being applauded rather

than giving or receiving "likes". Finally, 13% of the listeners and 25% of the performers absolutely disagree about having given or received more feedback through the internet. It is worth noting that the distributions for the listeners and for the performers are very similar (see Figures 3a and 3b). These results suggest that, for the herein studied sample, listeners and performers strongly agree on the fact that performances in concert halls suit their interaction needs better than internet emissions.

Although, in terms of giving/receiving more feedback through the internet, the listeners' and performers' distributions differ. Performers seem to agree on the fact that they are not able to receive more feedback than in concert halls. One possible interpretation is that unlike concerts *via* internet live emissions, performers in popular music can take feedback from listeners while they are performing in concert halls. For instance, jazz soloists often receive applause immediately after their improvisations. Indeed, in the case of "likes", performers don't have access to the listeners' feedback immediately, instead they can have access right after their performances finish or even much later. This could explain the strong disagreement claimed by the surveyed performers concerning their ability of taking more feedback through the internet.

Moreover, no substantial trend is observed in the listeners' distribution. The fact that as many listeners agree as those that do not agree may be related to the difficulty of precisely defining the concept of giving feedback. In other words, maybe listeners understand the concept of giving feedback differently. To better understand this, in Figure 5, we plotted the distribution on the opinion of having been able to give more feedback through the internet to listeners that prefer giving "likes", i.e., listeners that claimed "Completely agree" on the preference of giving "likes" rather than applauding. The subsample is constituted by 64 subjects. In Figure 5, 33% of the subjects in the subsample claimed "Completely agree" on their preference for giving "likes". Considering that they are at both extremes of the preference of giving "likes" and being able to give feedback, this clearly shows that for these subjects, to give "likes" is a possibility of giving more feedback. In other words, listeners who preferred giving "likes" attributed to them the value of giving feedback. Conversely, 15% of the subjects in this subsample completely disagree on having been able to give more feedback. There are two possible interpretations of this. The first is that giving "likes" does not increase the feedback they give and the second is that giving "likes" is not recognized as a proper means of giving feedback. Nevertheless, in this interpretation we analysed the extremes of the spectrum which led to a subsample of negligible size therefore these interpretations should be taken with a degree of skepticism.
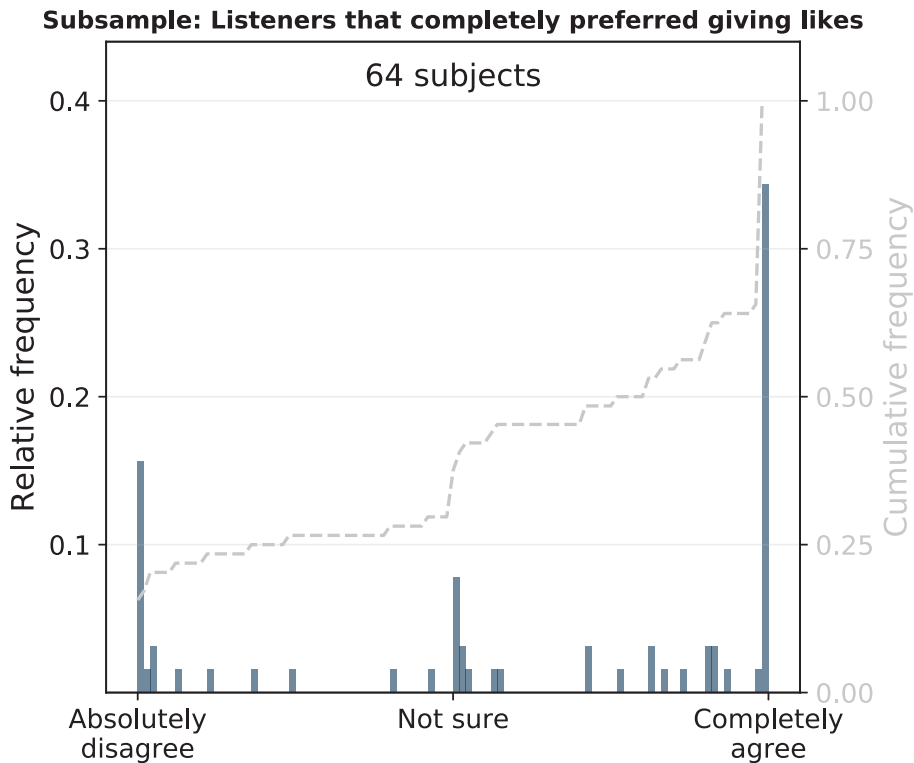
Figure 5. Histogram on the opinion of having been able to give more feedback through the internet for the subsample of listeners that completely preferred giving "likes" (listeners at the right end of the histogram of Figure 4b).

The analyses presented in this Section clearly show the preference of both listeners and performers in the studied sample for applause in the concert hall as being the best suited interaction paradigm during live music performances. Conversely, the analysis of the amount of feedback given by listeners requires a more profound study since it raised many fundamental questions about the interaction between listeners and performers in the context of live emissions through the internet during the Covid-19 lockdown. Nevertheless, even if the interaction between listeners and performers is of primary importance, there is another reasonable question that arises: how does the novel paradigm affect the interaction between performers and listeners during a music performance. Thus, instead of pursuing the analysis of feedback, in the following Section we will focus on the community experience as a whole, including not only performers but also the entire population of listeners.

3.3 Nearness to performers *versus* lack of community experience

The traditional form of live music performance covers the spatiotemporal co-presence of both performers and listeners, as well as each listener sharing time and space with many other listeners. In contrast with the paradigm imposed during the Covid-19 lockdown, both performers and listeners are obliged to stay at home and interact through internet live emissions. This may lead listeners to develop feelings of missing the community experience. Compared to concerts in concert halls, two aspects are significantly different in internet live emissions. First, each listener listens to the music performance either on his own or with his room-mates, physically separated from the other listeners that listen to the same performance but from elsewhere. In other words, for each listener, the awareness of the presence of other listeners is substantially reduced. Second, given that performers play in a private setting, it could be claimed that, in internet live emissions, each single listener might feel closer to the performer than in a concert hall. Therefore, increasing the feeling of nearness to the performer might also be related to the feeling of distantness to other listeners. In this Section, we further the study of potential trade-off between the nearness to performers and the feeling of a lack of community experience.

Figure 6a shows the histogram of the feeling of nearness to the performers for all listeners. About 15% of the listeners absolutely disagreed with the claim of feeling closer to the other performers and about half positioned their answer on the disagreement end of the spectrum. About 7% of the listeners completely agreed on feeling closer and about 15% seem not to be sure. This suggests that subjects in the studied sample tend to feel more distanced via internet broadcasts. It is interesting to note that, unlike what was previously supposed, there is no striking cumulation on the agreement side.

Figure 6b shows the histogram of level of agreement with having had the feeling of missing the community experience for all listeners. About 15% of the listeners completely agreed with the claim of missing the community experience for all listeners, whilst 10% of the listeners absolutely disagreed. The lack of striking univocal opinion is puzzling. Nonetheless, if one considers that the smartphone is the triumphant means for music consumption,[2] it could be stated that having about half of the population in the agreement spectrum of missing the community experience in concert hall performances gains some importance.

It seems important to better grasp the relation between the feelings of having felt closer to the performers and having missed the community experience. In Figure 6c, the histogram of level of agreement with the feeling of having missed the community experience for the listeners that felt closer to performers is shown. By taking this subsample, it can be seen that the distribution is quite different than that

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2 Cf. Michael Bull, "Investigating the Culture of Mobile Listening: From Walkman to iPod," in *Consuming Music Together: Social and Collaborative Aspects of Music Consumption Technologies*, ed. Kenton O'Hara (Dordrecht: Springer, 2006), 131–148.

of the entire population (see Figure 6b). This suggests that these two feelings are not independent. A trend is observed. For the subsample of listeners who felt closer to performers in live internet emissions than in the concert halls, most subjects identify with the claim of having missed the community experience. This suggests that these subjects missed the awareness of the presence of other listeners. In other words, these listeners felt closer to the performers but clearly missed the community experience which, to a large extent, relies on interaction with other listeners.
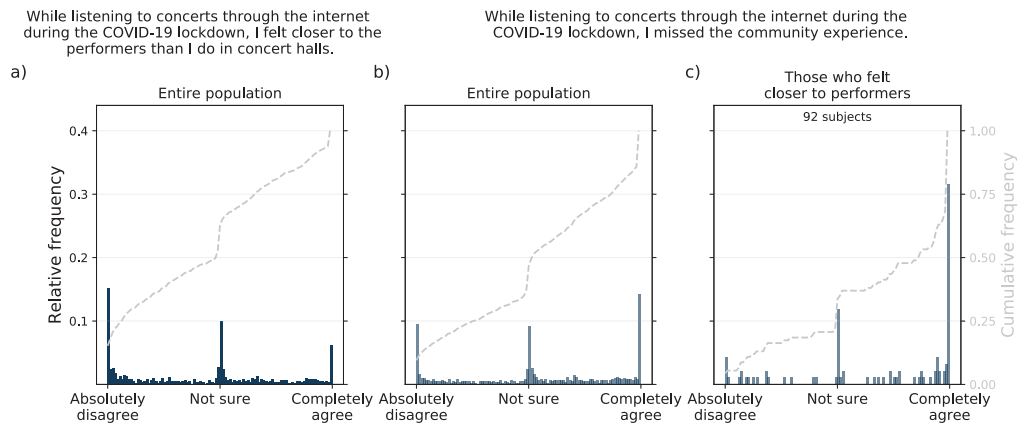

Figure 6. Histogram of level of agreement with the claim of a) having felt closer to the performers and of b) having missed the community experience, for all listeners. c) Histogram of level of agreement with the claim of having missed the community experience, for the listeners that felt closer to performers.

4. Discussion

4.1 Limitations of the survey

The main questions with which the survey is explicitly and implicitly dealing with are the following: (1) Do listeners in the population of Argentina welcome the change of paradigm from the traditional music performances in concert halls to music performances *via* the internet? (2) Do live concerts on the internet, where individuals interact separated in space and time, comply with their notions on music's *meaning*? Other scientific insights were relegated to the background, with the above questions taking priority. There are two questions in particular that the survey leaves unanswered. First, the aforementioned questions do not inform on whether a measurable shift to the use of online music took place as a result of the lockdown in Argentina. Our interest is not on the measurable increase of online consumption. Instead, we focused on the appreciation given by the surveyed subjects with regard

to the pre-pandemic time. Second, the use of online music is not compared to the use of other technologies of music transmission such as radio, television and sound storage media. The survey provides no information on the weighting of online use in relation to other media consumption in the surveyed subjects' lives. In contrast, the focus of our study is on the interaction between listeners and performers, and the interaction between listeners-listeners in this novel paradigm.

4.2 The affordance of concert hall performance

Concerning the focus of analysis, the results shown in Section 3 express that the surveyed subjects, namely in Argentina, long for a return to concert hall performances. *Why* do they prefer music performances in concert halls rather than concerts *via* the internet? The hypothesis with which we designed the survey was that, potentially, the population would feel a substantial rejection towards live emissions *via* the internet, the novel paradigm of music performance.

A look at the history of big revolutions in media technology shows that a new medium has rarely been capable of replacing an existing one. Although we recently started to use e-books, the "old" book in its paper form still exists and, although the smartphone is the most common technical device for music listening today, vinyl lovers are still numerous. The situation regarding the public music life during COVID-19 pandemic seems to be similar. At the beginning of lockdown, a lack of alternatives meant many concert organizers and artists all over the world had to come to terms with the online environment. Voices were heard who predicted the online medium as a path forward for the way we think of musical liveness in the future. Opinion-forming "gatekeepers" (Lippmann 1922) of the public discourse, such as journalists and media scientists, as well as data analysts and representatives of the music industry, propagated the idea that Corona would bring about a lasting change in the way we think of communication between performers and listeners. Their argument related to the 'Corona effect', according to which streaming music consumption habits change with the coronavirus lockdown (Cole 2020; Futuresource Consulting 2020; Peoples 2020). Why, they seemed to consider, should this tendency not be continued in the future?

Shortly after the lockdown in European countries was over, however, many musicians and their audiences were loudly advocating for a return to a performance idea they were largely familiar with. "When will we finally be able to come together in the crowd again?" one could hear from advocating music lovers all over the world.[3] The survey conducted among the Argentinian population provides results that confirm this trend. A considerable number of listeners, almost 50 percent, rather missed the community experience of listening and dancing together in the public

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3 See, for instance, Daniel Koch, "Konzerte und Corona: 'Keiner ist Nummer eins, alle sind gerade der Letzte'," August 25, 2020, in *musikexpress*, https://www.musikexpress.de/konzerte-und-corona-keiner-ist-nummer-eins-alle-sind-gerade-der-letzte-1594319/ (Accessed September 15, 2020).

sphere of spatiotemporally shared reality, which is a substantial number considering the current mobile listening culture of the smartphone. Arguably, the simultaneous existence of the smartphone culture, the traditional culture of concerts in music halls and the striking existence of several technologies can be explained by the fact that each means has different social affordance and its own concepts of aesthetic, thus, the replacement of one by the other cannot easily occur.

Hence, it could be argued that the "internet" medium is not able to replace the "concert hall" medium in music culture during the COVID-19 pandemic. It is probable that the affordance of concert hall performance is precisely the above-mentioned experience of *being in a community* that the online world does not create in the same way. This community experience can be concretized as to be *at the same time at the same place* in a community with other individuals. It is out of the question that digital worlds provide community experience as well, but they break up the spatiotemporal reality of the physical space that is traditionally located in the center of a public music performance.

It is exactly this special form of community experience that neuroscientists frequently mention as being music's main cultural role. As suggested by many studies, the feeling of being together is facilitated greatly if there is spatiotemporal co-presence among individuals. Considering the balcony concerts during the lockdown in place of online performances, the authors Jessica Grahn, Anna-Katharina R. Bauer and Anna Zamm stated in April 2020: "Music-making brings us together during the coronavirus pandemic" (Grahn, Bauer, and Zamm 2020). These famous balcony concerts, brought up by the authors, *de facto* represented a variation of performance in a concert hall where everybody is sharing the same physical reality of time and space.

4.3 The parameter of *nearness versus* the parameter of *being in community*

Among the surveyed subjects, few answered that they feel closer to performers during live sessions on the internet than is the case in concert hall performances. What is striking is the fact that the vast majority stated at the same time that they nevertheless miss the community experience to the maximum. This appears paradoxical at first glance, because the feeling of closeness and the experience of being in a community converge in some way in conventional understanding. The results even show a fascinating correlation: the closer the listeners feel to the performers the more they miss the community experience. The feeling of nearness (in relation to the performers) and the experience of being in community seem to be for them two different sides of the same coin named "musical performance". What does it imply for them when they say that they feel *in community* while listening to music?

According to the results, the experience of being in community does not primarily relate to the performers. Rather it seems to be linked to another group of actors,

namely the other listeners. The social experience of *inter homines esse* during music listening seems to be dependent on the co-presence of other persons acting in the same way by *listening*. Although people feel closer to performers who are in concert halls, where they are hierarchically superior to listeners because of the sharp separation between the stage and the audience, they seem to miss the presence of those individuals who are practicing the same auditive act. To get to the heart of their notion of community experience, the following equation may serve as an illustration:

community experience = *my* listening + *your* listening + *her or his* listening etc.

The aforementioned small subsample of surveyed subjects who feel closer to performers but miss the community experience values a factor that musicologists usually neglect as being a "minor matter" of musical performances. It is the case that not only for this small group of listeners, but for one half of the surveyed listeners, the community experience in concert halls seems to be a key point in their concept of a musical performance even if they refer to an aspect of musical performances that, unlike music, remains always *inaudible*. The public act of listening cannot sound itself. Listening remains silent and the only way to become present is in its transformation into visible and discursive orders: the neighbors' listening *as* his concentrated face, *as* his restlessness that arises in boredom etc. In that way, when they are in a community with other listeners, listeners are constructing metaphors of inaudible actions. Their concept of music performance substantially entails such transformations of the inaudible.

4.4 The *meaning* of music performance

Regarding this ritualistic aspect of coming together at the same time and in the same place to listen to music, one cannot so easily apply the theory of progress pointed out by the music philosopher Theodor W. Adorno in his *Philosophy of New Music* on performance history (Adorno 1998, 38–42). For sure, our performance concepts have evolved over the centuries. In the course of these changes, even the meaning of "live music" has been transformed. As the media scientist Philipp Auslander emphasizes, a radio broadcast ('live broadcast') and even online music ('live streaming') can nowadays be described as 'live' (Auslander 2012). New approaches have replaced traditional concepts of liveness. Not only value judgments of individuals are reflected in the preferences for a certain concept of liveness, but also philosophical considerations on the *meaning* of music performances. This seems implausible because, unlike philosophers, listeners do not usually think about the meaning of music in an explicitly articulated philosophical manner.

Ludwig Wittgenstein, the Austrian philosopher who dealt intensively with music, put the philosophical issue of the meaning of music in this way: "How, when

and for what purpose do we use the term 'music'?" (Eggers 2011, 78). With Wittgenstein's eyes, we could discuss the results of the survey with the following question: *When* do listeners perceive music *as* a music performance? The results of the survey show that the answers that listeners implicitly gave to this philosophical question are different. But it seems evident, that those who stated that they missed the community experience do not understand music performance as "music alone" (Kivy 1990), as the 21st Century music philosopher Peter Kivy proposed. Rather they specify the meaning of music performance as a *social event* of gathering together in spatiotemporal co-presence among audiences.

5. Summary

This article dealt with the increase of online music performances during the COVID-19 lockdown. While the lockdown that paralyzed public music life in European countries is over, the Argentinian population is still affected by a curfew. When they want to listen to a live concert, consumption on the internet remains the only way. With the context of live performances on the internet being so different to that of concert halls, we questioned listeners' evaluation of both settings. To analyse this issue, we conducted a survey among the Argentinian population during July and August 2020. The questionnaire, based on a scientific model developed in empirical research on creativity, was communicated to Argentina's broad population through mailing lists and social networks.

For the studied sample, the results of the survey highlighted the main following conclusions:

1. Performers and listeners agreed on the preference for music performances in concert halls.
2. About half of surveyed listeners missed the community experience during online sessions.
3. During the concerts *via* the internet, the closer the listeners feel to the performers, the more they miss the community experience of music performances in concert halls.

Furthermore, the discussion of the results suggests that for half of the questioned persons the meaning of 'music performances' lies in a social event, where listeners are acting in spatiotemporal co-presence with performers and other listeners. This means at the same time that the openness to the novel online paradigm of live transmission seems to be limited.

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Appendix A: English version of the online anonymous survey

A1. Demographics

A1.1 General information
- What is your gender?
- What is your age?
- In what country did you spend the COVID-19 lockdown?
- Do you sing, play an instrument or produce music?

A1.2 Creative Achievement in Music over the last 10 years (Listeners/performers segmentation)

1. I have no training or recognized talent in this area.
2. I play one or more musical instruments.
3. I have played with a recognized orchestra or band.
4. I have composed an original piece of music.
5. My musical talent has been critiqued in a local publication.
6. My composition has been recorded.
7. Recordings of my composition have been sold publicly.
8. My compositions have been critiqued in a national publication.
9. None of the above.

A2. Part II. Survey for performers

Question in Sections A2.1, A2.2 and A2.3 are not disclosed since they belong to parallel ingoing studies.
A2.1 Music adressée (not disclosed)
A2.2 Musical activities during the Covid-19 lockdown (not disclosed)
A2.3 Music adressée during the Covid-19 lockdown (not disclosed)
A2.4 Open-Ended questions to express agreement or disagreement

A2.4.1 Online concert vs. performance in concert hall:
While performing through the internet during the COVID-19 lockdown, I felt closer to the listeners than I do in concert halls.

A2.4.2 Interaction with listeners:
Through my internet live performances during the COVID-19 lockdown, I have been able to interact and take feedback from listeners more than I do when I perform in concert halls.
A2.4.3 Feedback from listeners

I prefer listeners to give me likes or thumbs up through the internet rather than being applauded by them in concert halls.

A2.4.4 Internet Concert Vs. Concert hall
I prefer to perform comfortably at home and to broadcast my concerts through the internet rather than experiencing live performances on stage.

A3. Part III: Survey for listeners

Questions in Sections A3.1, A3.2 and A3.4 are not disclosed since they belong to parallel ingoing studies.
A3.1 Music adressé (not disclosed)
A3.2 Music adressé during the Covid-19 lockdown (not disclosed)

A3.3 Open-Ended questions to express the level of agreement with claims
3.3.1 Concerts through the internet
During the Covid-19 lockdown, I watched more concerts through the internet than before.

A3.3.2 Concerts through the internet
I discovered more artists and music genres during the Covid-19 lockdown than in the past.

A3.3.3 The concert experience
While listening to concerts on the internet during the Covid-19 lockdown, I missed the community experience with the performers and other listeners.

A3.3.4 Interaction with performers
While listening to concerts on the internet during the Covid-19 lockdown, I felt closer to the performers than I do in concert halls.

A3.3.5 Interaction with performers through live sessions in internet
During live sessions on the internet, I was able to give more feedback to the performers than I am in concert halls.

A3.3.6 My feedback to performers
I prefer giving likes or thumbs up to performers rather than applauding them in concert halls.

A3.3.7 Online concert vs. performance in concert hall
I prefer listening to a concert comfortably on the internet rather than experiencing music live in a concert hall.

A3.3.8 Music and your mood during the Covid-19 lockdown
Music influenced my mood during the Covid-19 lockdown more than before.

A3.4 Open questions concerning personality and feelings (Not disclosed)