

**Título** What about CRDI when looking at a ballet production: Movement and music

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**Tipo de Producto** Poster

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**Autores** Frega, Ana Lucía; Limongi, Ramiro; Castro, Dionisio & Murata, Cecilia

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## **Código del Proyecto y Título del Proyecto**

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P17S02 - Experiencia estética correlacionada con focos de atención medidos por el CRDI

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## **Responsable del Proyecto**

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Frega, Ana Lucía

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## **Línea**

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Educación

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## **Área Temática**

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Líneas Transversales

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# What about CRDI when looking at a ballet production: movement and music

Ana Lucía Frega<sup>1</sup>, Ramiro Limongi<sup>2</sup>, Dionisio Castro<sup>3</sup>, Cecilia Murata<sup>1</sup>

1. Fundación UADE, Buenos Aires, Argentina  
3. Escuela Municipal de Bellas Artes "Carlos Morel", Intendencia Municipal de Quilmes, Florencio Varela, Argentina

2. Music Department (DAMus), National University for the Arts (IUNA), Buenos Aires, Argentina

Contact: afrega@uade.edu.ar

## INTRODUCTION

This poster presents the initial steps in a research project studying aesthetic responses to dance and the possibilities of application of a measurement tool used extensively, and proved valid and reliable when considering music.

As temporal arts, both music and dance elicit a cognitive-emotional experience that varies along with the stimulus during the time of its perception. The record of continuous, self-reported reactions has been a fruitful method for data collecting in a line of research that has expanded for, at least, the last three decades, especially in the field of the first of these two arts. The development of the Continuous Response Digital Interface (CRDI) originated a solid body of knowledge on musical experimental aesthetics, which may suggest the convenience of a similar approach to dance studies.

Responses to dance stimuli have previously been measured otherwise, even encouraging the design of some other tools for the gathering of either retrospective or continuous data (e.g. ART, pARF), as has been informed, notably during the last ten years. CRDI studies on music have thoroughly looked over the reception of tonal music from different styles, by musicians, both professional and in-training, and non-musicians, in cross-cultural contexts, and even examined that of avant-garde contemporary music. However, there is only one antecedent on applying this tool to dance aesthetic experiences, and, although it has been recommended to further develop the approach, no other studies have adopted it. The possibility of achieving, in the dance field, results that may present a richness, similar to that of CRDI music research is highly provocative.

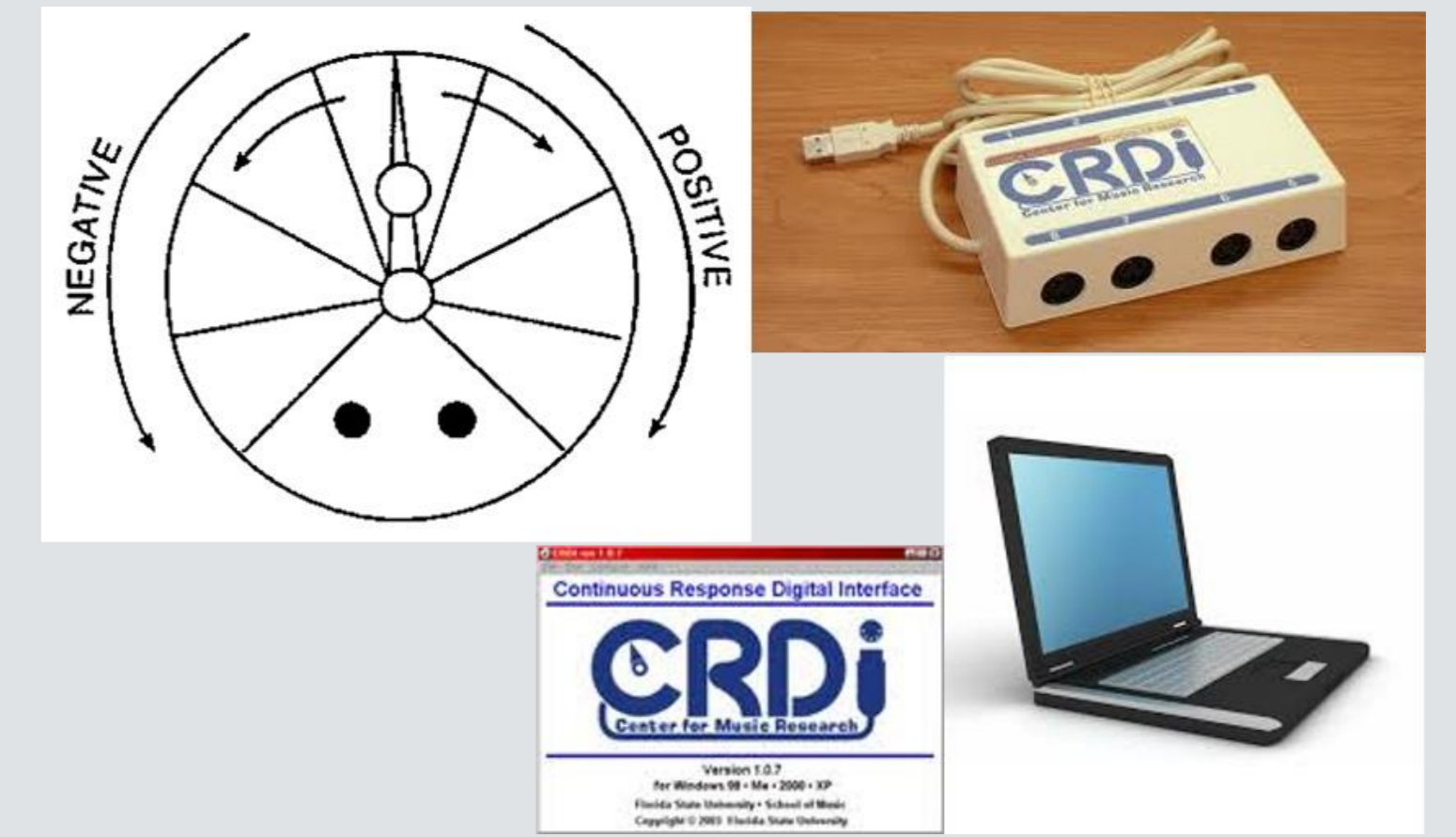


Figure 1: Measuring tool CRDI

## METHODOLOGY

After careful consideration of alternatives that may allow the transference of research experiences in the field of music to that of dance, a pilot study was conducted assessing a test design that parallels the one proposed for the presentation of the CRDI in 1993.

### Participants:

Pilot study (N=8) / Standardized test: Non-music/dance major students (N=30) at Fundación UADE in Buenos Aires, Argentina.

### Stimulus:

Tchaikovsky: Swan Lake – 3rd Act (selection) [Odile: Gillian Murphy, Siegfried: Angel Corella, American Ballet Theater, 2005] [14'41"]

Tikilin2010. (2013, July, 27). El lago de los cisnes. Acto 3. Cisne negro. Entrada + PDD + Coda + Traición.

Retrieved from <https://youtube.com/watch?v=pIFfEMrebBs>

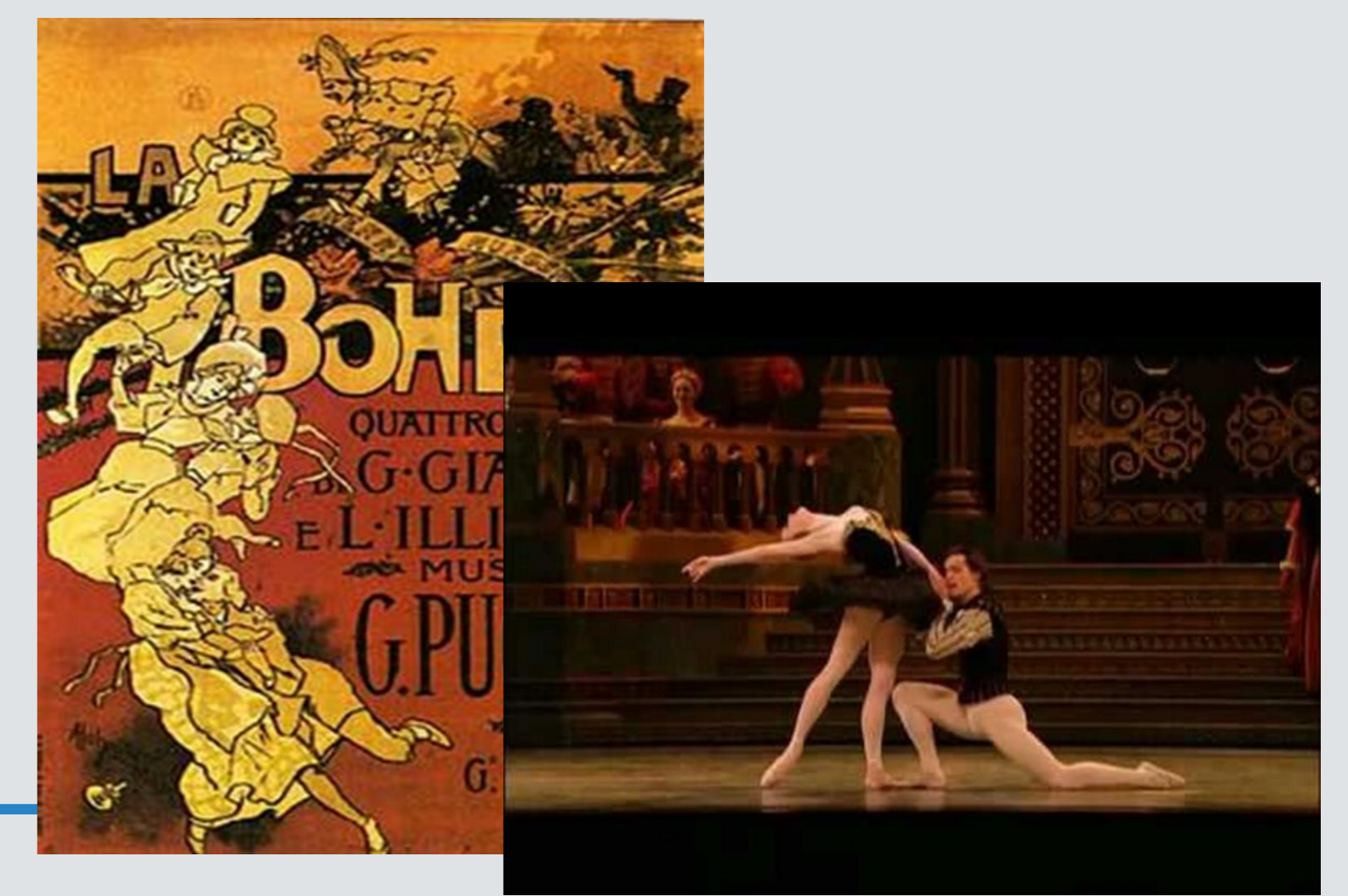


Figure 2: CRDI employment from music to dance



Figure 3: Participants – Students

### Test:

1. Video watching + CRDI manipulation reporting on perceived aesthetic experience.
2. Answering *Questionnaire 1* (on aesthetic experience) (adapted from Madsen, Brittin, and Capperella-Sheldon 1993) to estimate frequency, duration, location and magnitude.
3. Only after pilot study, individual interviews reflecting on the experience.

## RESULTS AND DISCUSSION

Preliminary considerations suggest the need for assessing possible interferences between stimulus watching and dial manipulation and a reasonable interest in testing differentiated groups of dancers, musicians, and non-dancers/non-musicians.

1. Did you have what you consider (an) aesthetic experience(s) while watching the ballet?									
NO	YES	SEVERAL							
2. Did you feel that your movement of the dial roughly corresponded to variations of the above aesthetic experience?									
NO	YES								
3. How long did this experience last?									
THE WHOLE ACT	PARTS OF THE ACT	SOLOS	DUOS	OTHER					
4. What was the highest magnitude (intensity) of this experience(s) compared to others you have had?									
1	2	3	4	5	6	7	8	9	10
Low									High

Figure 4: Exit questionnaire

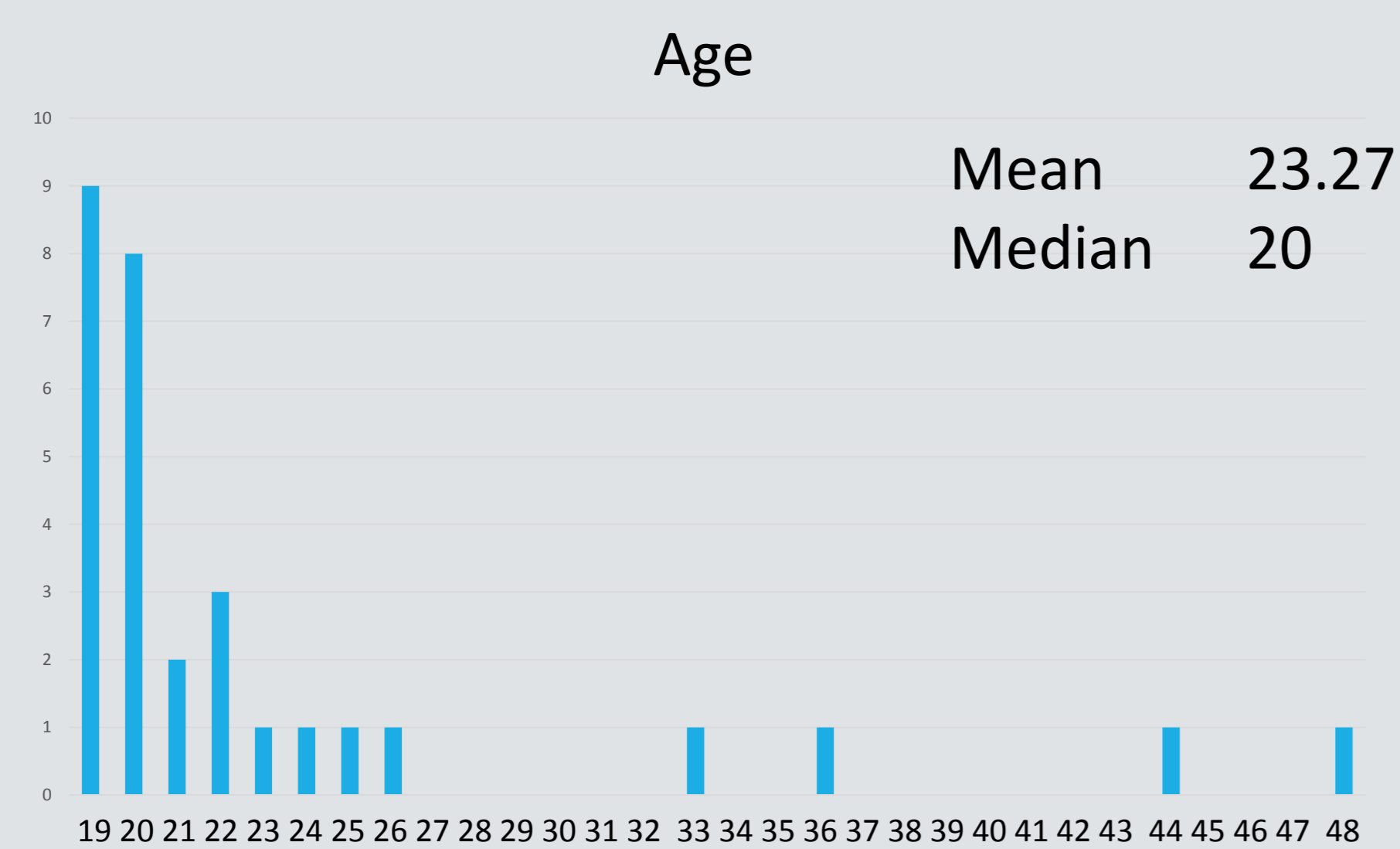


Figure 5: Participants

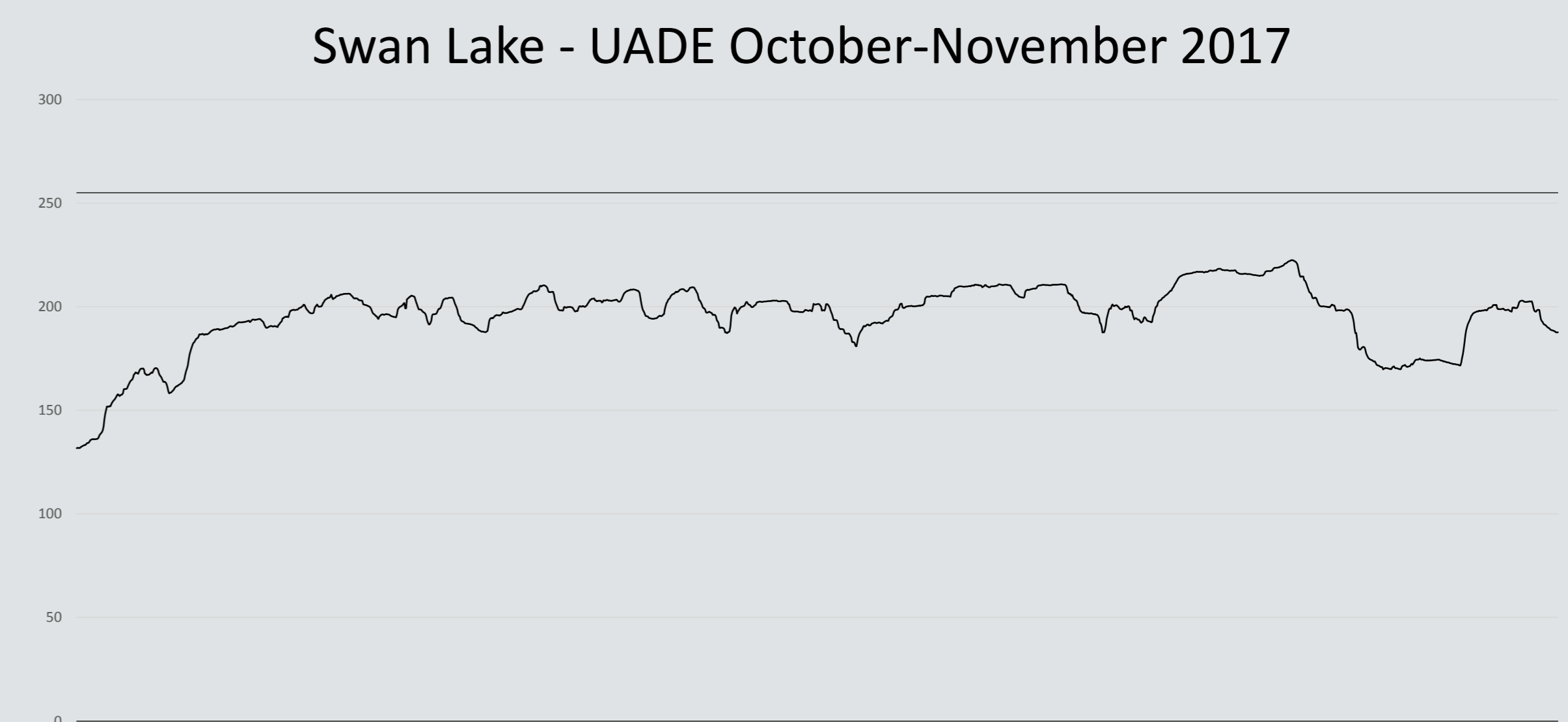
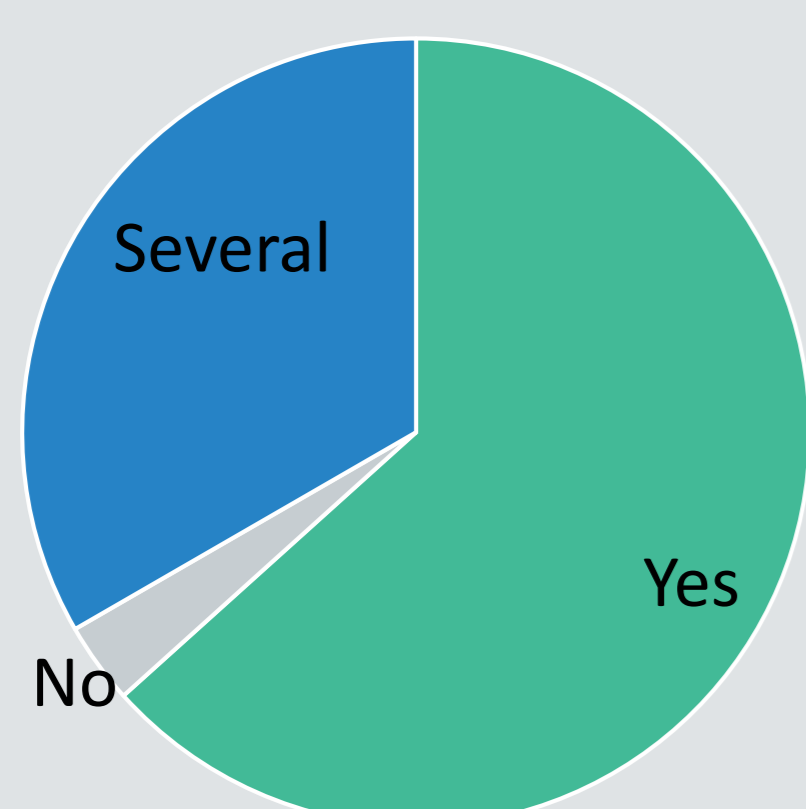
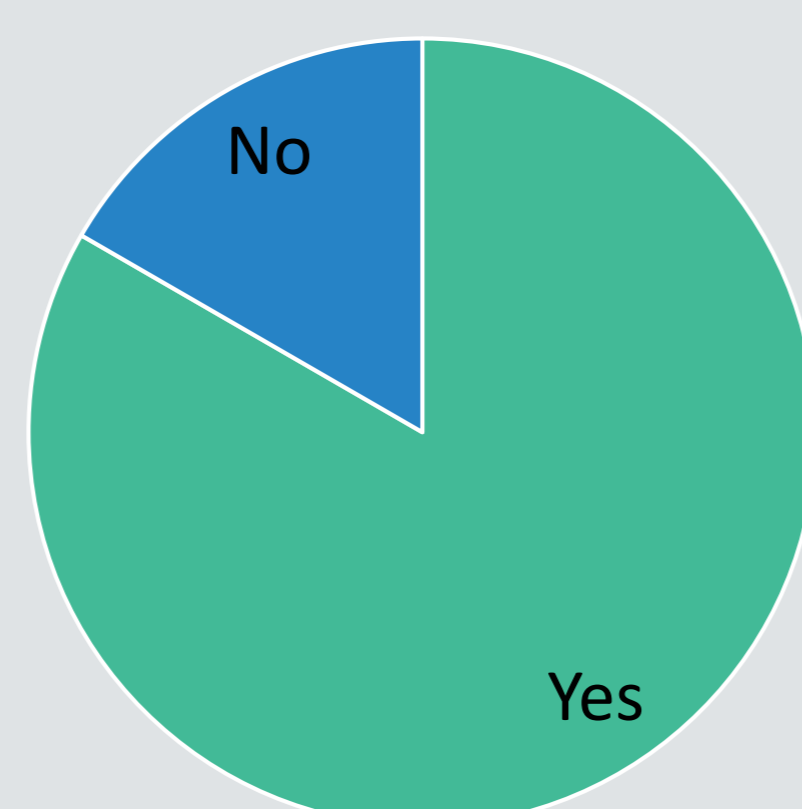


Figure 6: CRDI results

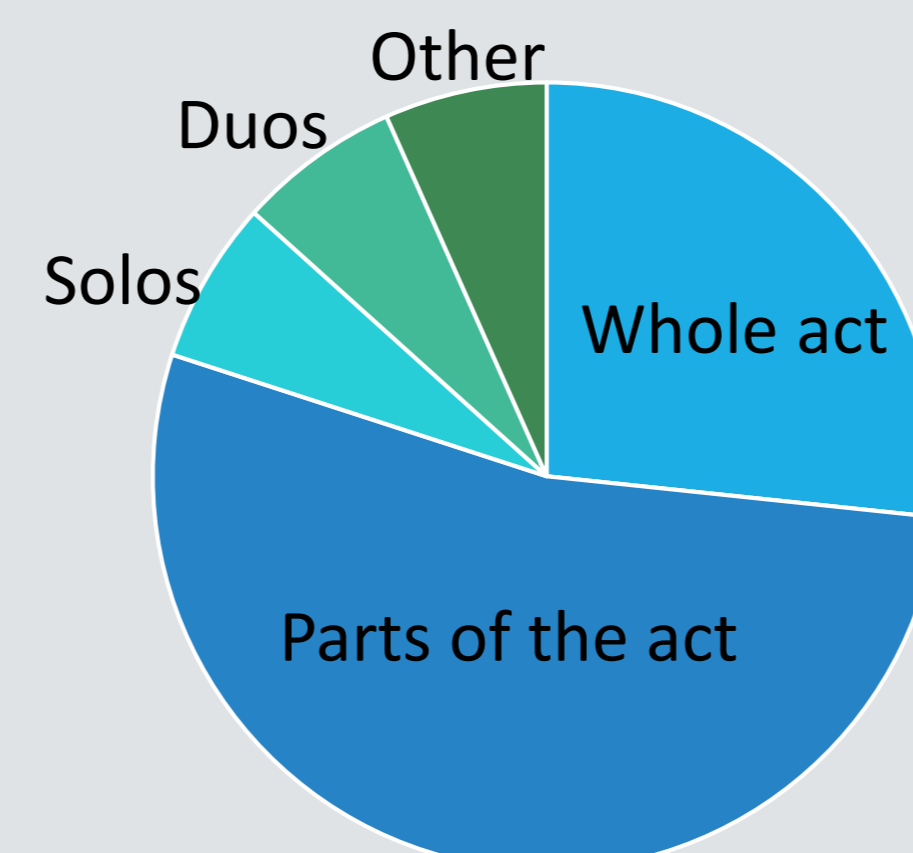
Aesthetic experience



Dial movement



Experience duration



Magnitude of the experience

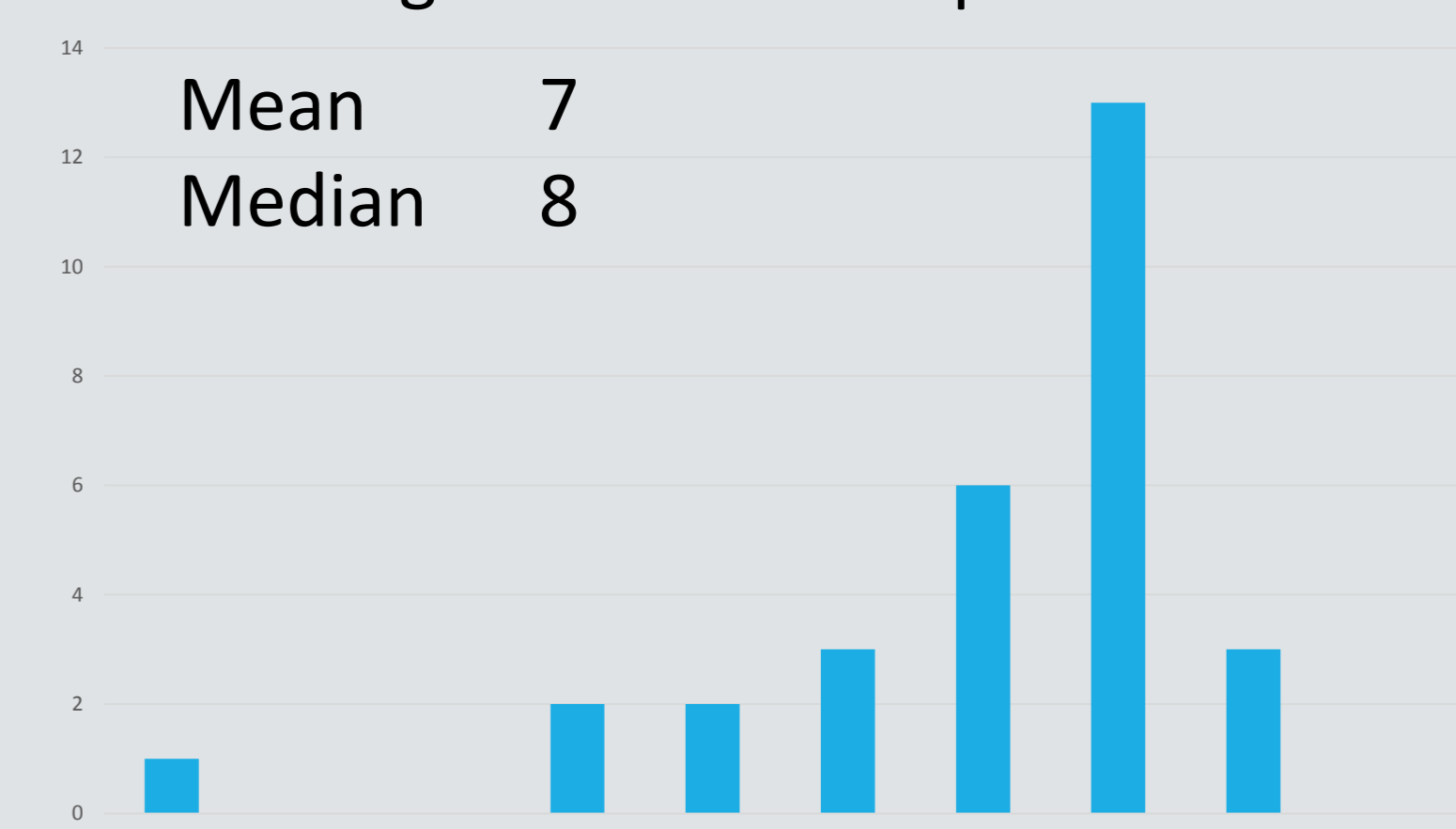


Figure 7: Questionnaire answers