



**33rd Symposium of the ICTMD Study
Group on Ethnochoreology
PROGRAMME and ABSTRACTS
IZMIR, Turkey, 21-28 July 2024**

**33. ICTMD
Etnokoreoloji Çalışma Grubu Sempozyumu
PROGRAM ve ÖZETLER
İZMİR, Türkiye, 21-28 Temmuz 2024**

International Council for Traditional Music and Dance
Uluslararası Geleneksel Müzik ve Dans Konseyi



The Symposium is hosted by / Sempozyum organizasyonu
Ege Üniversitesi Devlet Türk Musikisi Konservatuarı
Institute of Ethnomusicology / Etnomüzikoloji Enstitüsü



T.C. Kültür ve Turizm Bakanlığı
Güzel Sanatlar Genel Müdürlüğü
İzmir Devlet Türk Dünyası Dans ve Müzik Topluluğu



ICTMD STUDY GROUP
ETHNOCHOREOLOGY

33rd Symposium of the ICTMD Study Group on Ethnochoreology, Programme and Abstracts

33. ICTMD Etnokoreoloji Çalışma Grubu Sempozyumu, Program ve Özetler

İZMİR, 2024



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Introductory words

As the Executive Committee, Programme Committee and Organizing Committee of the 33rd Symposium of the ICTMD Study Group on Ethnochoreology, it gives us great pleasure to welcome you all to our Symposium in 2024. The 33rd Symposium of the Study Group on Ethnochoreology is hosted by the Department of Turkish Folk Dances at Ege University State Conservatory of Turkish Music.

We hope that you find the symposium interesting and stimulating and that your experience with us will be an enjoyable one. It is common practice to focus on two themes in each Study Group symposium. The two themes for this year's symposium are: (1) The use of film as empirical material or as a method in dance research and (2) The interactions and interrelations between dance and music, dancers and musicians. We look forward to hearing and viewing the presentations in their various formats and to the discussions they stimulate.

We would like to acknowledge and thank the host of our 33rd Symposium, The Ege University. We sincerely thank the Symposium Committee members for their hard work and for facilitating this event. The collaboration between the Symposium Organising Committee and the Programme Committee is important and we acknowledge and thank the Programme Committee; Konstantinos DIMOPOULOS (Co-Chair), Mats NILSSON (Co-Chair), Fahriye DİNÇER, Marie-Pierre GIBERT, Cornelia GRUBER, Solomon GWEREVENDE, Lucie HAYASHI, Dora KOVÁCS, Juan Felipe MIRANDA MEDINA, Raymundo RUIZ GONZÁLEZ, and Elina SEYE. We thank the Organising Committee; Mehmet Öcal ÖZBİLGİN (Chair), Abdullah AKAT, G. Asena ALTINBAY ERDEM, Füsün AŞKAR, Cemal Orhan ÇETİNKALP, Tarkan ERKAN, Sema ERKAN, Serdar KASTELLİ, Ozan KURGEN, Merih OLDAÇ, Muhammet Aykut MİS, Bora OKDAN, Ferruh ÖZDİNÇER, Ömer Barbaros ÜNLÜ and Levent USLU, both committees for their collaborative work in creating a wonderful symposium programme. We also thank our colleagues of the Study Group's Executive Committee, Placida STARO (Chair), Siri MÆLAND, Andriy NAHACHEWSKY, Rebeka KUNEJ, and Tvrtko ZEBEC for their constant commitment and hard work in supervising, promoting and contributing to the workings of the Study Group.

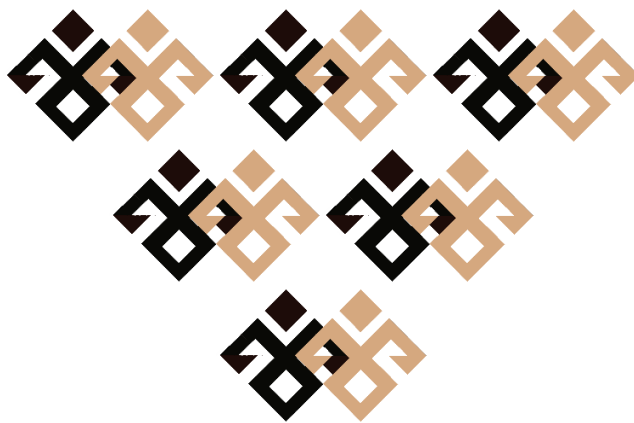
We expect all participants present at the Izmir event to take advantage of being together during all seven days in both formal and informal situations, to inspire and get inspired, and to build mutually beneficial foundations for future collaborations within the ICTMD family.

Finally, we give sincere thanks Kültür ve Turizm Bakanlığı, Güzel Sanatlar Genel Müdürlüğü İzmir Devlet Türk Dünyası Dans ve Müzik Topluluğu (Ministry of Culture and Tourism, General Directorate of Fine Arts, Izmir State Turkish World Dance and Music Ensemble), Bayetav Foundation and Ege Kültür Derneği (Aegean Culture Association) for their sponsorship and support in the realization of this symposium.

We wish you all a wonderful and an enriching time at 33rd symposium in Izmir.

ICTMD Study Group on Ethnochoreology
and the
Ege University State Conservatory of Turkish Music





Symposium themes

Sempozyum temaları



Theme 1:

The use of film as empirical material or as a method in dance research.

- Methodological questions or problems in using films in dance research.
- Where should the camera be pointed? What does the camera miss?
- How we adapt our ethnographic methods when doing fieldwork, in media, or on the internet.
 - Aesthetics
 - Ethics
- How we use film archives in our dance research.
 - Primary and secondary sources
 - Analysis
 - Restitution
- The ways in which people “in the field” are watching and using various devices to look at dance, learn dance, etc.
 - What do they look for?
 - Who are their audiences?
- Commercial/ Educational films using dance.
- Dance films for activism.
- Dance as an element in fiction films.

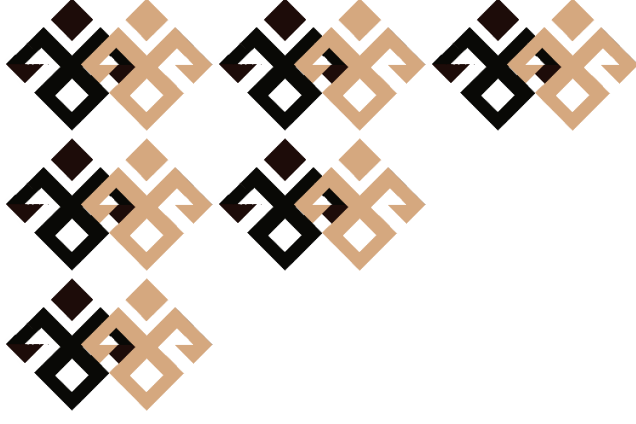


Theme 2:

The interactions and interrelations between dance and music, dancers and musicians.

- How is the relationship between dance and music reflected through language?
- The body as dancing and musical instrument.
- Relations between dance and music and its analysis (using formal analysis or other methodologies).
- Methodological questions when combining dance and music.
- Relations (tensions, complicity, and so on) between dancers and musicians.
 - Motivational relationships between dancers and musicians.
 - Leadership relationships between dancers and musicians.
 - Establishment/use of forms of power and hegemony among dancers and musicians.
- Dancing to live vs recorded music.
- The importance of the musician in the dance creation/learning/performance.
 - The importance of music knowledge in dance education.
 - Facilitating the performance of the musician during dance instruction
- The role of the musician in the dance community.
 - Musicians as creators of the dance environment.
 - The contribution of musicians to the formation of traditional forms of dance.
- The relationship between musicians and dancers in the economic context of dance.
 - The dancer-musician relationship and professionalism.
 - The dancer-musician relationship in amateur dance contexts.
 - Economic factors that affect the dance environment, such as tips or payment for live music.
- The contribution of musicians in Dance Studies.
 - Musicians as resource persons in dance fieldwork.
 - Dance knowledge of musicians in the analysis of dance tradition.
 - The contribution of dancers and musicians to movement and music notation.
 - The role of musical knowledge in dance analysis.
- Gender influences on the relationship between dancers and musicians.
- Relationships between dancers and musicians of the same/different gender.





Abstracts

Özetler

Arranged alphabetically and according to the surnames of the first authors.

İlk yazarların soyadlarına göre ve alfabetik olarak düzenlenmiştir.





Individual paper presentations / Bireysel bildiri sunumları

Agarwal, Priyakshi (Theme 2)

Sonic Encounters of Bharatanatyam: An Auto-Referential Study of Music in Traditional Bharatanatyam from a Dancer's Perspective

Bharatanatyam, a classical Indian dance form with roots dating back to ancient times, is renowned for its intricate movements, expressive gestures, and rhythmic precision. This study delves into the pivotal role of musicians, specifically utilizing traditional instruments such as Mridangam, Ghatam, Violin, and Flute, in shaping the essence of Bharatanatyam performances. The research focuses on the dynamic interplay between dancer and music, exploring the nuanced relationship between musicians and dancers and emphasizing the impact of live versus recorded music on the overall dance experience. The first dimension of this investigation examines the influence of live music in Bharatanatyam, highlighting the unique energy and spontaneity that live musicians, bring to the performance space. Live musical accompaniment, characterized by its responsiveness to the dancer's movements, contributes to a dynamic and interactive artistic synergy. The study underscores how the live element elevates the emotive and aesthetic dimensions of Bharatanatyam, creating an immersive experience for both performers and spectators.

Analyzing the intricate interdependence between rhythmic patterns, melodic nuances, and choreographic elements, the study illuminates how musicians act as co-creators, shaping the narrative and emotional content of the dance. When musicians emphasize particular elements, the dancer synchronously accentuates corresponding movements, resulting in a harmonious fusion of auditory and visual artistry. This study underscores the integral role of musicians in traditional Bharatanatyam dance performances. The findings contribute to a deeper understanding of the collaborative nature of Bharatanatyam, emphasizing the importance of the musician-dancer partnership in creating a rich and immersive artistic experience.

Being a Bharatanatyam dancer, I have danced to live music, with musicians sitting on stage as well as on recorded music. In this interactive presentation, I will share my experience and analysis of the same with certain movements and activities. I will also share the importance of music knowledge in Bharatanatyam education.

Apostolaki, Alexandra; Christos Papakostas; Aikaterini Vasilaki (Theme 2)

Exploring the musicians-dancers' interrelations: the case of the Greek traditional dance seminar in Lake Plastira, Thessaly

This study aims to explore the dynamics of the relations between dance and music on the Greek dance learning seminars' context, specifically the one organized annually in Karditsa, Thessaly, since 2010. The main purpose of the research is to highlight the interrelations between dancers and musicians as they are portrayed during the evening feasts (glentia) established in the seminar. Music, dance and singing traditionally compose a complex ritualistic event. Following the first reformation of the relations between this triad, with the introduction of the orchestra in the dance area, came a period of shared experiences between the community members and the musicians. Thus, issues about the dynamics of coexistence and communication between musicians and dancers emerge. In the contemporary globalized context, basic aspects of improvisation, as it is conceived in the Greek dance tradition, are undergoing transformations. In that context, this ongoing research that began in 2022, addresses questions of dynamics in the relationship between the musicians, the dancers and the wider dance collectives concerning also the narrowing of the dancer's individual initiative. The research is conducted through the ethnographic methodology. The primary ethnographic data was collected through "semi-structured" interviews with open-ended questions and unstructured interviews in the form of discussions between the researcher and the informants. The analysis of the ethnographic data was carried out through the "thick description"



method, which includes both analysis and interpretation of the data (Geertz, 1973). A first conclusion that emerges from the research is that during the seminar's evening feasts, improvisation is contained in a largely normative interpretive framework. The communication that should underlie the relationship between the dancer and the musician is lost due to the "obsession" and emphasis on the kinetic aspect of dance as it is construed within the community of practice of teaching Greek folk dance in the associations. As a result, the students/dancers' performance is based on mimicking what they have been taught at their own associations' lessons without any form of own initiative.

Aşkar, Füsün (Theme 1)

Theoretical approaches to the representation of zeybek dance in visual media

The most commonly used traditional dance genre in Turkish films is generally the Zeybek dance. The Zeybek dance is a traditional Turkish dance, particularly associated with the Aegean region, and it is frequently featured in visual media. The rhythmic structure, visual allure, and cultural depth of this dance allow for its extensive use in films. Films and series often attempt to emphasize the cultural identity of society and incorporate traditional values; in this context, the Zeybek dance serves as a means of reflecting Turkish culture. Since the 1950s, Zeybek dance scenes involving actors have been encountered in Turkish cinema and television series. The noticeable dynamism in visual media indicates the formation and continuity of a new generation of action models. When the artistic value associated with the concept of a star merges with the emphasis on the sense of belonging within society, the splendor of the Zeybek dance is elevated even further.

The Zeybek dance scenes, as part of the narrative in visual media, are constructed based on what the public wants to see. While on one hand, glocal practices strive to sustain their presence in the consumer society by preserving the local origins of cultural elements, on the other hand, they make efforts for sharing from a global perspective. The impact of the media on the cultural evolution of society by transmitting cultural content will be discussed within the triad of traces of the consumer society, the audience, and media producers and actors.

In this qualitative study, examples where Turkish actors, who have previously built a fan base, further shine in Zeybek dance scenes will be collected using filmographic databases. The study will focus on the reasons behind the popularity of these scenes in global sharing. This dynamic, allowing for a multi-faceted approach, will be concluded by engaging with the theories of sociologists and communication scholars who specialize in media-related studies.

Bajić Stojiljković, Vesna (Theme 2)

The interactions between choreographer and musical collaborator in the creation of the Folk Dance Choreography (FDC) and their contribution in Dance Studies

In this paper I will examine the interactions between choreographer and musical collaborator in the creative process in making of a Folk Dance Choreography (shortly FDC) as a representative dance genre in the stage folk dance art. Firstly, I will examine their interactions as authors while making choreographic piece and then, how their cooperation is manifested in the work itself through the analysis of musical and dance parameters. At last I will consider their contribution in Dance Studies.

Since I had the opportunity to be both a choreographer and a musical collaborator in creations of mentioned choreographic pieces, I will use the emic perspective in the discourse of their interactions while making choreographies. In the consideration will be included interviews I have done with choreographers and musicians. It is very important to point out that their knowledge about traditional dance and music is interweaving, trying to understanding each other, but dealing in their own field – either dance or music. If a musician knows dance and some stage compositional principles and a choreographer knows music and compositional structure, their interrelations is going on a higher level.

Different levels of the interactions between choreographer and musical collaborator in the creation of a choreography can be seen through the comparative analysis of music and dance formal elements. In this presentation I will show some examples from Serbian stage folk dance with the aim to make the order of different levels of mutual cooperation between choreographer and musical collaborator which affects the perception of a dramaturgically better stage piece.



Ballantyne, Patricia (Theme 2)

When Musicians Don't Dance

The dancer-musician relationship in amateur dance contexts

Irish and Scottish dance music is internationally popular as are dances from these traditions. I have observed differences in dancer-musician relationships in Scottish and Irish traditional dance genres for many years, in a number of countries, and have often asked the question, should musicians dance? Some dance musicians have been offended when I have asked this question, stating that they do not need to be able to dance to play for dancing.

In the Netherlands for example, Irish music is popular but some Dutch performers of Irish music admit to not having any experience of the dances that accompany the music they play. This can have a significant impact on how they perform the music. A lack of understanding of the requirements of dancers is not a new phenomenon. Forty years ago in Ireland, a Dutch researcher (Koning; 1980) observed this pattern when playing music with Irish musicians.

In this paper, I will examine some of the challenges that dancers and musicians can experience when performing traditional Scottish and Irish dance and music. I will consider the frictions that can arise between musicians who have an understanding of dance and those who do not and evaluate some initiatives that have been used to address these issues. I will use my own observations and experience as a dancer/musician and interviews with musicians and dancers.

Biswas, Debanjali (Theme 1)

Transregional Crossings in Alternative Archives:

Manipuri Dance in Indian Cinema

The elaborate song and dance sequences of early modern Indian cinema echoed the diverse performance cultures of a nation in transition. This presentation focuses on the brief screen presence that was enjoyed by the dances from the region of Manipur beginning in the 1940s to late 1950s. Filmmakers, actresses and choreographers adapted, remade or extensively borrowed movement vocabulary from the repertory of Manipuri dances originally performed by indigenous communities in multiple locations across east India. Typically seen in films in Hindi and Bengali language, most 'Manipuri' dance sequences were choreographed for mythological, devotional, (quasi)-historical narratives, or social melodramas with dancing protagonists. This presentation particularly concentrates on this significant yet neglected strand of transregional exchanges and influences; alongside it seeks to locate corporeal histories that stand for the labour of a few well-known and numerous unacknowledged bodies of dancers, excavate the interlinked stories of practices, legacies and networks that came to represent Manipuri dance in cinematic history. Bringing together conversations on choreographic analysis, ethnographic work, interviews with film directors, cine performers, and Manipuri dancers, this presentation traces why these dances create alternative archives, and later disappear from commercial Indian cinema.

Clarke, Ella (Theme 1)

'What' versus 'How' – Factual Error and Perceptual Trickery in the Forensic Use of Video Recording for Staged Dance and Movement Direction

This paper examines what is *not* revealed about a choreographed movement work for stage through forensic use of video recording. It argues that while evidence of 'what' has been performed is usefully retained for posterity via video recording, loss of understanding as to 'how' it has been constructed can create misunderstanding of praxis, adverse conditions for performers/dancers restoring the work to a live state, and even destruction of dance or movement-based art.

The research uses a historical video document of choreography designed to represent extreme violence in a literary theatre production - Loose Canon Theatre Company's production of Sarah Kane's *Phaedra's Love*, created and performed in Dublin, Ireland, in 2009. This work has been chosen for three reasons: a) the extremity of violence portrayed is given credible evocation, while being built from a score of actions completely unrelated to the function



and narrative of the scene portrayed, and therefore concealed, and b) it is created from a distinctly choreographic perspective and represents an aesthetic rendering of violence rather than any approach intending verisimilitude, and c) although regularly employed as part of the creative team of artists, the work of choreographers and movement directors working within literary theatre in Ireland is prone to marginalisation, misunderstanding, incorrect annotation, hierarchical rather than meritorious crediting, and is largely unpublished either by popular, amateur, or academic presses.

Since it is impossible to approach such a scene with intention to replicate violence, or even violent intention between characters/actors, 'what' is portrayed is assembled to trick the perception of the viewer and the scene can only be viewed as successful if it has done so. Therefore, 'how' it is constructed will also be concealed in video documentation, making forensic reconstruction of the work possible only in instances where the concealed 'how' is understood clearly.

Dinçer, Fahriye (Theme 2)

From traditional rituals/festivals to semi-professional performances: The case of African Ottomans/Turks' dance and music practices in relation to gender roles

This paper relies on historical research, which focuses on new forms of dance and music performances that stemmed mainly from the earlier rituals and festivals of the African Ottoman community members. This community had been brought involuntarily to the Ottoman lands, mainly within the context of enslavement that started in the 16th century.

Although texts on this topic are very rare and are based on the observations of people who did not belong to the community, we have some information on the rituals and festivals that they had conducted in the late 19th and early 20th centuries. Not being a member of the community and writing on a culture that they did not share, sometimes, the writers presented misunderstandings, or even bias. Yet, it is still evident that while rituals and festivals of the community had imprints of the beliefs and rituals of its members, and the leaders of the events were female.

Late 19th and early 20th centuries also mark the time when manumission processes accelerated and many African Ottoman people had been in a position to find jobs for survival. At that point, in terms of dance, music or festivals, we see two developments: First, appearance of African Ottoman/Turkish men playing music, usually as street musicians or sometimes in a band. Second, celebration of African Ottoman festivals, not as the community's event, but as a kind of performance of African Ottomans presented mainly to non-African spectators, which took place only several times in the second half of the 1930s. The leaders of those performances were again male members of the community. Therefore, in both cases, there had been a reversal in the position of the leaders in relation to their sex.

By dwelling on those two developments, this presentation will try to highlight the processes that paved the way to the reversal of gender roles in the rather professional public performances (with more identified functions like musicians or managers), as opposed to more inward-focused community events (with no concrete definitions of dancers and musicians).

Djebbari, Elina (Theme 1)

From funerals to dance challenges on TikTok: Choreomusicology of Krumen's bollo music dance practices in Ivory Coast

In Ivory Coast the music-dance genre called *bollo* is considered the prerogative of the Krumen populations. Practiced mainly in the southwest of the country, near the border with neighboring Liberia through which it arrived at the beginning of the 19th century, the *bollo* conveys a long and complex transatlantic history, notably linked to the repatriation after abolitions to West Africa of formerly enslaved men and women. Derived from creolized quadrilles born out of the plantations, the practice therefore distinguishes itself by choreographic, musical and instrumental specificities, conceived of by *bollo* practitioners as bearers of the memory of this singular history, which clearly sets the genre apart



among other Ivorian musics and dances. Although the transformation from acoustic to electrified orchestras or the possibility of dancing to recorded music may have led to certain forms of “kineschizophony” (McMains 2015: 50), the paper will question the interactional dynamics between music and dance which precisely shape the *balla* genre and guarantee its capacity to adapt to ever-evolving performance contexts as well as to their contemporary digital mediatization.

Drawing on recent ethnographic fieldwork, I will apply a choreomusical perspective that involves the in-depth analysis of the relational modalities between sound and movement in order to illuminate the anthropological study of the most diverse performance situations (Stepputat & Seye 2020). The paper aims therefore at showing the diversity of the relationships between music and dance in the genre of *balla* and their complex articulation within the performances, whether these take place during funerals with a live orchestra, a family celebration with recorded music, or in music videos and dance challenges posted on social networks such as TikTok. By analyzing how the relationships between music and dance are in constant dialogue with performance contexts, themselves in perpetual transformation, the paper seeks to appreciate the agency of the participants in their sensitive and evolving takes on musical and dance materials that are experienced both individually and collectively in variable connections to each other.

Dolinina, Kristina Luna (Theme 2)

Changing the tune and the step: transformations in relationship of music and dance in the context of the Indian neoclassical Kathak dance in the South Asian diaspora

Diaspora setting brings various challenges and transformations in the realm of performing traditions, that appear in the form and image, in the vocabulary and technique, in the content and communicative level of various dance or music traditions practiced in diaspora. The changes also influence the wider context of performative traditions, like knowledge transmission or creation processes and relationship of various medias within the traditions, such as music and dance connection. In Indian neoclassical Kathak dance, widely practiced in South Asian diasporic communities over the globe, the transformations are also very evident. They force us to rethink the questions of identity, artistic representations, relationships of members of performing communities. This presentation is thus concerned with the ethnographic reality of Kathak tradition in some chosen South Asian diasporic spaces. It scrutinizes the changes in relationship of music and dance within the form, that traditionally was very strong and close-knit. What changes in the relationship of music and dance are influenced or strengthened by diaspora setting? What challenges do the artists in diaspora face and what possibilities they are offered in various diasporic circumstances?

The study is based on material from ethnographic fieldworks conducted for various periods throughout 2017 and 2020 in various Kathak communities in central northern territories of India and my own experiences as Kathak student and practitioner in Delhi from 2003 till 2010. But most importantly, it looks at diasporic spaces through my continues practice of Kathak, traveling between India and other locations and, under the recent circumstances, online.

Dulin, Catherine Anne (Theme 1)

War and Peace: waltzing on film compared to historical dance

The Russian author Leo Tolstoy (1828 – 1910) created six volumes on *War and Peace* (1868 – 69), for which the novel subsequently was produced on films. Within Russia indicated on the motion pictures, waltzing was formulated in a ball, contextualized in the early years of the nineteenth century. As for the corresponding period, waltzing also took place live in dance halls or ballrooms during the same country. The type of dance on the screen compared to historical manifestation of Russian waltzing in the early nineteenth century addresses the movement between the two.

Initially, three modern films of *War and Peace* are chosen in order to analyse the dance by waltzing in an episode of a ball. Productions noted were: American/Italian (1956) directed by King Vidor, Russian (1965) directed by Sergei Bondarchuk, and British (2016) directed by Tom Harper. In each film, choreography was composed among the waltz amid the selective scene in a ballroom, specifically dancing with an aristocratic young woman and a prince. Comparatively, historical waltz in the early 1800s observes dancing manuals, as well as dance teachers and other primary sources, on



social dance in Russia. How were the steps and physicality with waltzing in the noted films, as well as live during the significant era?

This paper compares the waltz at the beginning of the nineteenth century to understand the particular type of dance in Russia, both at the social level in the film, as well as in the historical time span.

Fylaktakidou, Anastasia (Theme 2)

Transformations in the relationship between musicians, singers, dancers and the audience in the community of Olympus Karpathos through the "glenti" ritual

The purpose of this paper is to investigate the transformations that take place in the relationship between musicians, singers, dancers and the audience, in the community of Olympus Karpathos, in the context of a special ritual process called "glenti". It is a participative experience and a condition of euphoria and mingling, with the main feature being the sharing (accompanied by food and drink), where music, song and dance are parts of an indivisible whole. A central element of the "glenti" ritual is the dialogical singing of impromptu improvised fifteen-syllable couplets accompanied by music, called "mandinades". The transformations are studied in relation to the historical social developments of the recent past. In addition, the paper attempts to describe and analyze the special role of musicians in this ritual. Methodologically, the research was based on the ethnographic approach and field work with participatory observation, which lasted from November 2017 to April 2023. One of the conclusions that emerges is that the dialogical singing of the "mandinads" is directly linked to orality and it seems that many of its characteristics, as formulated by Ong (2015), are preserved to this day in the community. Another conclusion that emerges is that due to historical-social changes, the indivisible unity of music, song and dance in the "festival" begins to break up progressively. In this negotiation process, the pivotal role of musicians emerges.

Glazovskaya, Alexandra (Theme 2)

Irish dancers, musicians, and the metronome. The changes of perception

Music is the essential part of Irish traditional dancing, as it dictates the speed, tempo, rhythm, and the embellishments for the choreographies, which is especially crucial for the percussive form of Irish dancing (also known as *hard shoe dancing*) as it becomes even more so audible. In modern days the dancers of the *old-style* of Irish dancing (sean-nós dancing) speak with huge respect about this exclusive tandem of musicians and dancers "music is very fragile, and you shouldn't break it with your dancing" (Personal communication). However, this is not the case in the competitive sphere of Irish dancing, also known as *feis* style, which is now the prevailing one among different regional styles of Irish dance. Dancers usually go on stage and perform to the rather artificial sounding music of the synthesizer or the accordion with the restricted tempo. The musicians themselves are also unseen, as they are seated backstage, and the adjudicators and the audience only hear the sound through the speakers. This dissociation of music from dance is the characteristic of the modern era. This short study is an attempt to shed the light on this current trend, and on the changing of the priorly existing tradition with the construction of the new modus of interaction.

Green, Nick (Theme 2)

Dancers' interpretation of rhythm and syncopation in Romanian dance steps: a case study of asymmetric rhythm Învârtita couple dances.

This presentation aims to combine a choreological analysis of the use of syncopation in dance steps and a musical analysis of rhythmic asymmetry in traditional Romanian dance, addressing how the dancers interpret music as a basis for dance step rhythm. In Romanian traditional dance the key features of most dances are in the complexities of the timing of footwork applied over a continuous rhythm, with little bodily interpretation of the music. In previous work I deduced that this separates 'Romanian' from 'Bulgarian' dancing in the minds of many recreational folk dancers. They gain pleasure interpreting relatively simple steps to more complex songs, rather than complex timing to continuously happy music.



I will be considering syncopation and *contra-timp* in the timing of non-percussive steps. *Contra-timp* is the term Romanian dancers use when the dance steps are delayed to fall on the “off-beat” of the music, either for the complete dance phrase or for single motifs. I will review the two regional (Muntenian and Transylvanian) forms of syncopation. Then present a case study of the Învârtita dance from Transylvania and the related Soroc from Banat, taking a number of examples from different locations throughout Transylvania and Banat. The musical analysis will be based on measurements of the asymmetry in terms of the ratio of beat lengths as opposed to attempts to use western musical theory to determine the meter. Such analysis has been recently applied to Bulgarian asymmetric music, but not so far to the Romanian Învârtita. The dance analysis will be based on examining the application of syncopated rhythms and other timing features that are taken from the fund of binary rhythm dances and applied to this asymmetric rhythm.

Gwervevende, Solomon (Theme 2)

Dance, Music, and Language as Components of Muchongoyo: Towards a Holistic Model for Analysing and Safeguarding Indigenous Living Heritage in Zimbabwe.

The concepts of music and dance are viewed differently across various cultures. Some societies use specific names to distinguish music and dance, while others have a general term for music and dance. This paper explores the relationship between music, dance, and language as elements of the muchongoyo cultural ecosystem of the Ndaу people in Zimbabwe. It highlights that the Ndaу people do not view music and dance as separate from language and social function, unlike in the Eurocentric sense. Music, dance, and language are an integral part of muchongoyo heritage that should be safeguarded as components of the same cultural ecosystem. However, this relationship needs to be better recognised in ethnomusicological and ethnochoreological studies, which separate music and dance as objects of their study, as well as in international and national policy frameworks for safeguarding ICH. The endangerment of the Ndaу language poses a threat to muchongoyo, not just in general but also because of the loss of specialised music and dance lexicons. The UNESCO Convention of 2003 only mentions language as a vehicle of ICH and no specific measures are implemented for language revitalisation as part of the Convention’s work. This paper proposes a language-based analysis of muchongoyo and a holistic approach to the safeguarding of the music and dance heritage of the Ndaу people. Such an approach would link language revitalisation to muchongoyo music and dance safeguarding in a culturally specific and appropriate way. Furthermore, it would contribute to the decolonisation of ethnomusicology and ethnochoreology, help indigenise cultural sustainability and assist local communities in preserving their choreomusical and linguistic heritage for sustainable development.

Ivanova Nyberg, Daniela (Theme 2)

Bulgarian Folk Performances in the United States to Recorded vs Live Music: Who Chooses What and Why?

This paper addresses the relationships of the Bulgarian folk music and dance performing groups in the United States with music and musicians. For over a decade now, the US-based Bulgarian groups regularly attend the Vereа – Chicago Folk Festival by choosing to perform to recorded music, even if there is an opportunity to invite local musicians. Questions arise: Why? Why recorder vs. live music? Furthermore, what kind of music is commonly selected? What is the advantage of recorded music to group leaders, and in what circumstances? Simultaneously, what is considered the advantage of live music? By whom and in what circumstances? An additional part of the research concerns the current music practices of Bulgarian professional folk musicians, most of whom developed different skills to sustain their lives. How do they comment on their involvement (or the lack of it) in the music and dance practices of the Bulgarian communities and their performing groups’ public appearances?

The questions above build the survey distributed among folk dance leaders and groups and Bulgarian professional folk musicians. The paper proposes that the tendency of the US-based Bulgarian groups to dance to recorded vs. live music is of a complex character that goes beyond the availability or unavailability of professional musicians locally. It mirrors, on the one hand, the Bulgarian folk dance club movement in Bulgaria (via the Internet), that is, dancing to recorded music.



At the same time, it reflects the local specifics, the professional backgrounds and the personal preferences of the leaders adopted by their groups.

This paper aims to contribute to an ongoing dance-and-migration study.

Johnson, Sherry (Theme 2)

“Danceability” in the Ontario Fiddle and Step Dancing Community: Changes Over Time

The original purpose for fiddling in North America was functional; it was music for dancing. Although the social dancing that was performed to fiddle music is less prevalent now in North America than it was until the mid-twentieth century, many styles of Canadian step dancing are only performed to fiddle music. From 1970s-2010s, the most important contemporary contexts for fiddling and step dancing in Ontario were competitions, held each summer weekend throughout the province; since the 1980s, more participants in this competition circuit both fiddle *and* step dance. This context is a prime site, then, for examining the relationship between music and dance.

In this paper, I explore how both fiddlers and dancers understand the concept of “danceability” and how that has changed over time. “Danceability” is one of the criteria at many fiddle contests, identified by both fiddlers and dancers as one of the most important characteristics of old-time fiddling, and the element for which contemporary contest fiddling is often criticized, primarily by older fiddlers. Based on twenty-five years of fieldwork and fifty years of participation as both a fiddler and step dancing within the Ontario fiddle and step dancing community, I use interviews and video/audio analysis to document how the meaning of “danceability” has changed over the twentieth and twenty-first centuries. While there has been a recent interest in the perception of danceability in disciplines such as psychology (eg., Liew et. al., 2023, Van Dyck 2013) and neuroscience (eg., Burger et. al., 2014), there are fewer studies that examine danceability within a particular music/dance community. Kendra Stepputat’s work on the relationship between music and dance in Tango (2020, 2023) and several chapters in *Sounding the Dance, Moving the Music* (2016) are exceptions and will serve as models for my own work on Ontario fiddling and social/step dancing.

Kearney, William (Theme 2)

Dancing a Set: Embodied Cultural Knowledge as Articulated through Dancing/Musicking Bodies.

The unique characteristics of Irish set dancing and instrumental dance music evolved in a cultural context where ‘there existed a symbiotic relationship between dance and dance music (Ní Shíocháin, 2021),’ and as such, a heightened association between sound (gesture) and physical gesture. Following current thought on embodiment which centers the body as a vehicle of perception, action (performance) and aesthetic judgement, this paper examines the multimodal/multisensory process of becoming a dancer and/or musician and the effect that learning to both dance and perform instrumental dance music has on the enculturation process. In this sense, it is argued that both perception and action are refined by experience, and so for example, the additional experiential knowledge gleaned by a musician in learning to dance, has a direct influence on how they perceive, perform, and judge instrumental dance music and vice versa.

Khara, Nerda (Theme 2)

Dance and Music Collaboration During Uchaw Khawsagaw in Kalasha Culture: Unveiling Gender Dynamics.

This presentation provides a nuanced exploration of the interplay between dance, music, and gender roles in Kalash culture. The Kalash community, an indigenous group in northern Pakistan, follows a unique religious calendar with four cyclical events, collectively known as Khawsāgaw. While these events are open for public viewing, participation in dance



and singing is exclusive to Kalasha individuals due to their religious significance. People of other faiths, particularly non-Muslims, can take part, but Muslim women are also permitted to engage in the dancing aspect.

Focusing on the Uchaw Khawsāgaw, a harvesting festival, this presentation centers on the interactions between dancers and musicians. Utilizing an ethnochoreological lens and choreo-musical analysis, the goal is to scrutinize each gender's contributions in this collaborative process.

Reflecting on my participatory observation during fieldwork, I aim to investigate how contemporary restrictions on gender roles influence participation of Kalasha people in the Uchaw festival. The term "contemporary restrictions," recognized by both myself and the community, describes the tendency for women to primarily dance and men to predominantly play music in Kalasha events. These roles, lacking formal labels, are commonly followed by each gender, aligning with cultural expectations.

As an outsider with a Muslim background in the Kalasha community, I directly engaged with and experienced their observed behavior, significantly enhancing my firsthand understanding of intricate cultural dynamics.

In conclusion, considering the dance, music, and gender roles in the Kalash community raises a crucial question: What if roles were intentionally swapped during the Uchaw festival? Exploring this possibility could bring about transformative changes, deepening our understanding of the community's culture and potentially enriching dynamics within the Kalash cultural landscape.

Kolačková, Laura (Theme 2)

"And for every song, a glass each". Communication and interaction between dancers and musicians in an urban folklore setting.

Communication and interactivity between dancers and musicians during dance occasions was a natural phenomenon in pre-industrial Slovak and Czech environments. In local communities, the solo singing with the music band reflected the individual's position in society, the hierarchy of relationships but also the norms of behaviour accepted in the environment.

However, from observation of contemporary folklore activities (which are part of my broader research for my dissertation), it is clear that this interaction is still present. What has changed, however, is the setting of folklore activities, where, unlike in the countryside, they are largely held in cities, making them more open yet less legible. Dance events are attended by participants with varying knowledge of musical and dance repertoires from different parts of the country. I focus on what form the interaction between dancers and musicians takes today. What are the relationships between dancers and musicians in selected settings in Prague, Brno and Bratislava. I am interested in how the shift from the local to the global affects the interaction between musicians and dancers? What are the limits and limitations of this shift and what are its positives? The paper will present the perspective of musicians and dancers in the broader context of folklore activities in urban settings. The data is collected primarily through field research in which I use participant observation, combined with personal research interviews with both musicians and dancers.

Kunej, Rebeka (Theme 2)

Live music in traditional and revival contexts

In the past, the traditional dance experience is inconceivable without the most important co-creator of any dance event – the musicians, who help shape the dancer's experience through their music-making.

The participatory dance experience, characterized by the triadic concept of dancers–musicians–observers, is gradually being contested as technological advances enable the recording and (re)production of music. Thus, at least on a declarative level, the music-making individual or group can be replaced by reproductive sound devices. Even more. Given today's widespread use of smartphones, streaming music content and artificial intelligence, it often seems that technology can easily replace musicians and their live performance. However, some dance practices remain rooted in



performance to live music - not only artistic, representational stage dance practices, but also social, ritual and vernacular forms of dance traditions.

Based on the knowledge of the situation in the paper will address cases where musicians and their live music accompaniment are a crucial element of traditional, revival or post-revival dance practices of participatory dance experiences, and it will question the importance of live music for such dance events. I will also discuss the contribution of musicians to the sustainability of dance practices: how musicians can be a mainstay in the transmission and preservation of dance knowledge, how they co-create, nurture and transmit it on through music-making. Last but not least, the paper can also be seen as an appeal for a holistic understanding of traditional dance events and for overcoming the ethnochoreological-ethnomusicological dichotomy in research.

Kurdova, Dilyana (Theme)

Online Dance Archives and Continuity of Folklore Traditions: a Case of What, How and Why.

The proposed research will focus on the controversial topic of social media as repositories of archival materials and their possible use and/or misuse. Within publicly accessible platforms (such as Facebook, Instagram, etc.) music, video and visual data is difficult to control, whereas intellectual property rights and potential use of the archival material could lay a thorny path to walk on for enthusiasts willing to contribute to society with their gathered data and information. What are the aspects of online dance archives and their use through open social media? Which merits of distributing archives to people online could outshine their misuse?

Not so long ago, audio-visual archives were mainly accessed by academics purely for research, whereas practitioners, be it dancers or dance teachers, would rarely use such data. In the case of Balkan circle dances from post-Communist countries such as Bulgaria, bridging arts and archives became an unconscious trend which gathered speed during the years of Covid-19. Eric Ketelaar, working with Jeannette Bastian's concept of 'community of records' argues that archives are crucial for shaping community and identity being the medium between past and present (Ketelaar, 2005) thus providing continuity and transmission of cultural heritage. What about online dance archives though?

The paper will rely on the data and information gathered through different online repositories such as the archival database of the Phoenix Perpeticum Foundation published on its FB page and YouTube channel, as well as similar online collections of other Balkan folklore connoisseurs. By giving examples of how such dance archives influence the dance scene in Bulgaria, but also abroad, I aim at contributing to the larger discussion of how social media participates and shapes the multifaceted creative arts' area.

Kurt, Berna (Theme)

Melodrama Suits Her:

A Dance Research Based on the Patriarchal Portrayals of Women in Film Productions

With the dance performance "Melodrama Suits Her – A Revenge Evening" to be presented at HAU in Berlin, the dancer and choreographer Tümay Kılınçel will take a stand against the male gaze -i.e. the objectifying, sexualized view of women. She will challenge the still prevalent depiction of women as weak, vulnerable, hysterical, and melodramatic.

In this production where I will work as a dramaturge, the patriarchal portrayals of women in film will be revisited on stage. Film archives will be the basic sources to work on for three women contemporary dancers on stage.

In this paper, I will focus on our methods of using different film genres -Yeşilçam movies of the Turkish mainstream, Mexican telenovelas, popular German movies, and Hollywood classics films- for our artistic dance research. I will also examine the relationships between gender, body, representation, and film production.



Leite da Silva, Cláudia Petrina (Theme 2)

The Dance of Fado: Body, Memory, Stories and Affects – Two diverse experiences of Dance and Music between Brazil and Portugal

The proposal is an excerpt from the post-doctoral research carried out by the author in Portugal, at the Network Center of Anthropological Research (CRIA/ISCTE-IUL) in 2017, on Fado Dance, a genre born from the confluence of different cultures (African, Brazilian and Portuguese) existing in Rio de Janeiro, Brazil, in the 19th century. In an attempt to find the reasons for the erasure of this Dance on the Dance map over the centuries, on both sides of the Atlantic Ocean, the author sought to reinvent through body performance - uniting dance, music and theater - the new and possible meanings of this Dance hybrid in contemporary times, based on collections of Fados still danced in Rio de Janeiro and Lisbon. We will briefly analyze here some ethnochoreographic elements of these Fado dances. We will start from two unique experiences in the relationship between dance and music in the performative construction of Fado Dance. We will highlight the relationships of complicity that motivated musicians and dancers in the scenic creation, both in the "traditional" version of Dança do Fado, where the music is sung and played (by guitar and Portuguese guitar) live, and in the experimental version, played from from an electronic tray. We will point out the diversity of gestural and sound possibilities between the erudite and the popular that these different means/devices provoke in both languages, and how this dialogue favors an update of this Dance in the present, including as a pedagogical and methodological teaching tool. This multicultural (Afro-Brazilian and Iberian) and interdisciplinary perspective was developed in artistic residencies held at the Choreographic Center of Rio de Janeiro (BR) and at Espaço do Tempo in Montemor-o-Novo (PT), and in experiences with Fado at Tasca do Chico, in Lisbon.

López Gallucci, Natacha Muriel (Theme1)

Audiovisual Archives of Tango: Counter-Hegemonic Bodies in Argentine Audiovisual History

In recent years, thanks to the innovation associated with the transfer of celluloid and video to digital format, we have accessed an enormous amount of tango dance film archives that reveal a new status for the research and recovery of tango within Argentine audiovisual history. The consolidation of this publicly accessible digital ecosystem has enabled new ethnochoreological and counter-hegemonic vectors of analysis in the study of tango as a multiethnic and Latin American poetic proposition. Following combined methodological protocols of film analysis and performance analysis, operating from the perspective of a choreographer and artist in the field, our objective is to advance the questions raised - from doctoral and post-doctoral investigations - about the operations of systematizing improvised movement in tango dance represented in cinema and audiovisual of the 20th and 21st centuries. The work in the field, from a transdisciplinary perspective, allowed us to carry out co-creation processes and interviews with directors, choreographers, performers, cinephiles, psychoanalysts and philosophers to weave a new conceptual map of choreographic analysis that highlights the performance associated with performativity in the audiovisual scene, movement systems, relationships between tango improvisation and drive, image of the body and unconscious and modes of collective identification produced by tango dance in the audiovisual. This journey, associated with commented on-site recordings and extra-filmic research, resulted in the assembly, and editing of a filmic essay that reflects on danced scenes in a periodized manner, covering audiovisual archives of silent cinema, classic industrial cinema, modern and contemporary audiovisual. From this mapping in collections and the assembly of records, we seek to trace relationships between the main models of filmic representation of tango dance.

Loutzaki, Irene (Theme 2)

Why Live Music is More Powerful than Recorded Music?

Although the dance music affects the expressive quality of a dance performance, it is the rhythmic structure--defined by two interacting factors, the alternation of strong and weak beats, and of long and short beats--that influences the villager's movements. There is no single specific term for this inter-relationship, but people are nonetheless conscious



of it as can be seen from the following statements: "it is not just moving your body, you must obey the instrument... the instrument tells you when you must 'close' the dance, or when you must 'open' it... it dictates the tsalimia (variations), it knows when you must change, run or jump, listen to it", or "if the musician does not know how the singing will develop, don't expect the villagers to find their steps". From these comments, one can begin to understand the close relationship between the sung words, the music and the movements and therefore must question whether recorded music is capable of successfully replacing live music. Indeed, how useful are records for the study or execution of dance? A close look at the conditions under which a recording is made, as well as an examination of the information on the related dances (when this is supplied), should give some insight into this problem.

The choreographer must think carefully when choosing music for a dance performance. The musical backdrop creates a mood or atmosphere for the dance that will colour how the audience sees and experiences it. The rhythm, or pattern of beats in the music, can influence the speed and phrasing of the movement, pulling these stimuli together into a performance. This relationship between music and movement provides the structural principles upon which dance is based. In this presentation, I will focus on this relationship as it is established through the use of dance music, live or recorded. Three questions should be kept in mind: (1) how music can move the dancer, (2) can recordings replace the experience of live music, particularly the experience of creating music, and (3) can the dancer feel the direct impact of sound waves in his/her body?

Lumalı, Haluk Öyküm (Theme1)

The Existence of the Traditional Dance Forms in Dance Films in Türkiye

This research will mainly base on searching the existence of the traditional dance forms in dance films produced and producing in Türkiye. Also, the selections and contents of the well-known festivals organizing in Türkiye, Dance Camera İstanbul and SinemaDansAnkara will be examined upon this study. Türkiye is known by owning one of the richest and the most numerous traditional dance culture in a global level. Since the beginning of the 21st century, dance filming has become an interested production industry by the cinema and the dance community of Türkiye. With the popularization of modern and contemporary dances in Türkiye, dance film making followed this situation. Consequently, an interested community of people started to observe the dance film festival organizations mostly around Europe and around the world. At a beginning, several international dance film festival contents started to share in Turkish inside of related organizations. The organization of local and national based dance film festivals followed this process. The aim of this research is to investigate the existence of the traditional dances in dance film making, the selections and contents of dance film festivals in Türkiye. The data of the study is planning to collect by the semi-structured interviews, which will be prepared by the researcher. During the collection of data, individual interviews will be conducted with each participant in the study group. The study group will include traditional dancers, dance film makers and dance film festival organizers based in Türkiye. Obtained information will be analysed by descriptive method.

Mellish, Liz (Theme1)

The retrospective use of video recordings as an 'accidental' tool in dance research-giving locals access to nostalgia via private video recordings from 1980s and 1990s.

During the 1980s when video technology first became available to non-professionals, dance teachers and tourists visiting south eastern European countries on organised tours made recordings of local dance and music. In some cases these were intended as research material, in others individuals were driven by a desire to build on personal knowledge collecting material for an undefined future use or sometimes just as a holiday memory.

Fast forward thirty years, the ability to 'share' videos via social media has opened up an unexpected research resource for this material from private archives, especially in countries such as Romania and Bulgaria where the officially made films continue to be held in institutions behind locked doors.

This presentation investigates the posting of such videos as an ethnographic research methodology. In order to do this, the researcher has to belong to a social network that has the potential to reach those in the videos or their descendants.



The author (and spouse) belong to two such loosely constructed networks, one comprised of Romanian ensemble choreographers and local ethnographers, and the other, a Bulgarian network that centres on on Facebook, and predominantly the group and archival database of the Phoenix Perpeticum Foundation run by Dilyana Kurdova.

Since 2020 they have regularly posted selected videos on Facebook with the intention of encouraging commentary and documentation by those in the videos, their relatives, or other local ethnographically interested people. Responses range from delight at seeing these old video recordings, to provision of detailed ethnographic information, sometimes including polemic discussions. This commentary, and subsequent exchange of messages, provides research material that contributes to ongoing research projects involving personal memories of dancers, changes in presentational styles and contexts, and an understanding of the situations that have shaped past performances and current interpretations as “traditional/ authentic” dances.

Merchant, Tanya (Theme 2)

“Never Underestimate the Power of Holding Hands to Music!”: Spontaneous Interactions and Negotiations between Dancers, Callers, and Musicians in North American Contradance

North American Contradance callers and musicians emphasize the importance of coordinating with one another and with the dancers in real-time during dance events. Tune choice, tempo, articulation style, and even specific dance choreography is often changed suddenly while a dance is ongoing. These spontaneous adjustments stem from reactions to different factors, such as the number of beginner dancers in attendance, the flow of the previous dances, perceptions of dancer exhaustion, or musicians’ desire to switch to a different instrument. As a social dance form that values the “folk process” and seeks to manifest non-elite and egalitarian values, contra dance practitioners strive to embody those values musically and choreographically. While local musicians and callers are often classified as semi-professional practitioners who invest time and resources in training and preparation, the desire to evoke a “folk” sensibility emphasizes adaptability and change in the dances themselves. Based on six years ethnographic research in North American contra dance scenes and two years of experience as a dance caller, this work examines the contrast between systematic preparation for dance events and the real time adjustments, negotiations, and communications that occur during contra dance events as a result of the dance community’s cultural values and social priorities. By considering musicians’ and callers’ desires to embody “folk process” and also to create sustainable dance events, the spontaneous adjustments and interactions of an evening of social dancing take on deeper significance in terms of social process.

Nilsson, Mats (Theme 2)

What is “bakmes”?

The name *bakmes* is used in Scandinavia for a way of dancing “the wrong way”. It is partner dancing, the couple circulating around counterclockwise in the room and also counterclockwise in the couple. “The right way” rotation is clockwise in the couple and counterclockwise in the room. The couple are tight, and the dancers has a firm connection with the partner. *Bakmes* is danced to many different music tunes and stiles.

Most frequently *bakmes* is danced to $\frac{3}{4}$ beat polska music but also to waltz or schottische and polka music in 4/4 or 2/4 beat music. It is nearly always combined with dancing “the right way”, with means a polska, polka or schottische. Walts are an exception since it is combined with a similar way of dancing both the right and the wrong way. *Bakmes* does not has any fixed or strong connection to music. There is no music notation called only *bakmes*. It is only mentioned together with polska, polka or schottische.

The steps in *bakmes* are basically walking. One step forward – one step turn – one step backwards and repeat. One of the dancers go forward while the other goes backward, so they make a full turn on two step combinations (3 steps), and the couple will proceed forward circling in the room.



Bakmes seems to be a rather Scandinavian way of dancing, common especially in the northern parts of the peninsula. In this presentation I will show some examples and discuss *bakmes*. I will also have some very, maybe speculative, ideas about the background for *bakmes* dancing and possible connections to other danceforms in Europe.

O'Brien, Juliette (Theme 2)

More than Synchrony, Synergy

Synergy: when music and movement work together to create dance, whether it be through movement that illustrates or expresses the music, movement that augments music, or movement that inspires music, they become something greater.

What Solveig Aasen, in her 2021 paper, called a "match", that is "a remarkable fit between the audible manifestation that music is and the visual or kinesthetic manifestation that dance is" (Abstract, *Crossmodal Aesthetics: How Music and Dance Can Match*) is the ultimate synergy between that can take many forms, from correspondence to complementation, but the result is a sense of unity that brings about an intensification in the experience of both.

Rather than dancing "to" the music, or music "accompanying" the dance, this paper will look at examples of the magic that results when music and dance are synergised, be it through rhythmic, melodic, emotional, or other kinds of "matching". Using a survey of case studies from the social dance of the New York style salsa of Eddie Torres and Frankie Martinez through the choreographed contemporary dance of Mark Morris and Larry Keigwin to the improvisational techniques of Ohad Naharin's Gaga Movement, this paper will explore how the complexity of both music and movement, and the potential interrelationship between the two, can synergistically enrich the experience of one another for both the artist and the audience.

Oğul, F. Belma; Zozan Yıldız (Theme 2)

Dance and Music in one Body: Mitrip

The presence of Mitrips and their significant role in the musical culture of Mardin can be observed in these lands inhabited by Assyrians, Armenians, Kurds, Arabs, Doms and Turks for centuries. Mitrips, belonging to the Dom community in this region, are generally recognized for their identity as musicians and as cultural mediators among those music cultures. The bowed string instrument, *rebab*, commonly used in weddings, henna ceremonies, various ceremonies and many other social gatherings in Mardin province, is predominantly played by individuals of Dom origin. Mitrips are known to be both performers who play and sing, and they incorporate dance into their performances. *Milani*, also referred to as 'shoulder *govend*', is one of the traditional dances of Mardin province, often accompanied by the *rebab*. Musicians actively participate in the dance, accompanying it with their instruments and songs, while synchronizing their movements with the rhythm of the dancers' bodies.

This paper aims to explore the relationship between *rebab* performers, mitrips, and the traditional dance of *Milani govend* in Mardin province. Our objective is to understand how they who both sing and play establish a connection with the dancing bodies and how they integrate dance into their musicianship, especially by focusing on the playing techniques of *rebab* and the shoulder movements of the players and dancers. The data for this study will be obtained through interviews, observations, and written sources.

Olson, Judith E. (Theme 2)

How to do the same dance for over an hour: Dance and musical improvisation within long Hungarian dance cycles

Hungarian village dance events consist of community improvisation between villagers who pay as a group and a band they hire. Bands organize time within iterations of the local dance cycle, managing internal tempo changes and adjusting the length of sections to the energy of the dancers. Dancers take turns in front of the band, while the band simultaneously plays for the whole room and to those specific dancers, emphasizing their movements and sometimes even changing songs and tempo for them.



This paper considers improvisatory practices of both musicians and dancers, exploring methods each uses to build a dance, resulting in moments of excitement and stasis with multiple participants and shifting interest, held together by a musical fabric. It uses interviews with musicians and dancers and analysis of video examples from dance events. One example is from a community event in the village of Visa which included townspeople, local dancers, and participants in a dance camp held that week. One dance cycle lasted well over an hour and included overlapping dance circles, movement back and forth among tempo areas, and the incursion of a rival dance organizer that almost escalated into a fist fight, all controlled by Magyarpalatka primás Martin Codoba "Florin".

Özbilgin, Mehmet Öcal (Theme 2)

The concept of "Dancer Musician"

In traditional dance environments, musicians take on important basic tasks in the formation of the dance community and the conduct of performance construction. Relationship levels such as the harmony, motivation, power, distribution of tasks etc. between the dancer and the musician determine the level of influence that dance will evoke in society. In many traditional dance societies, the function of the musician and dancer can be separated by sharp boundaries. The relationship levels of the dancer and musician can be easily determined by distinctly defining the tasks and responsibilities they undertake. However, in some traditional societies, the concept of dancer and musicianship exhibits a complex structure in an intertwined manner. In addition to dancing, the dancer can take on the duties of the musician. Dancers leading the music functioning of dance with verbal tunes and musical elements can be characterised as "musician dancer" in the dance environment. Besides the musical act, musicians can also become the leaders of dancers in the dance environment. As dancer musician, they can direct dance with certain movement patterns in the conduct of the dance tradition.

In this study, the phenomena of "musician dancer" or "dancer musicianship" will be examined in the context of traditional practices. The relationship between the dancer and the musician will be analysed with its social, political and economic dimensions on the "komutçu" tradition, which is frequently seen in the Eastern Black Sea Region dance tradition in Turkey. In light of the data obtained in the field research conducted in October 2023, the current practices seen in the dancer-musician relationship will be interpreted within the historical depth and the traditions seen in dance culture will be examined in a comparative manner.

Petrović, Nikola (Theme 2)

"Challenges in Developing Serbian Terminology for Traditional Folk Dance and Music"

In the contemporary practice and theory of Serbian ethnochoreology, various terms for the description of rhythmic body movements accompanied by any form of music related to traditional folk practices of the past cannot be avoided, because the basic nomenclature in the Serbian language regarding this matter is complex. The terms used are diverse in the circles of academics and amateur/professional ensembles. The Serbian language uses the words «Igra» and, in contemporary ethnochoreology, the word «Ples» to describe dance in connotation with music. The corresponding terms from the musical side are much more clear, for which the Serbian word «Muzika» (Music) is applied. However, in contrast to other Slavic-speaking countries in the Balkans, the Croatian language stands out with the word «Glazba» instead of the predominantly used «Muzika». A linguistic phenomenon arises from the noun «Igra» due to its ambiguity, as it refers to both a Dance and Game/Play. On the other hand, the debate around the word «Ples», which is dominantly visible in the contemporary Croatian language, stems from an ethnophilological perspective. Using the word «Ples» remains controversial among academics since it is not widespread in the common Serbian language to describe dance in connotation with traditional folk music, but rather to describe «foreign» and modern dances with music. The introduction of this word had its first appearance in contemporary Serbian ethnochoreology and has been immensely adopted by most ethnochoreologists and ethnomusicologists in Serbia. As a result of these coherent linguistic problems, researchers have suggested different terms such as «Orske igre» (Dro Dances); «Igre u kolu» (Dances in Kolo); «Tradicionalna igra» (Traditional Dance); «Narodna igra» (Folk Dance); «Igra uz muziku» (Dance Accompanied by Music); «Ritmička igra» (Rhythmic Dances); «Tradicionalni ples» (Traditional Dance); «Scenska narodna igra i muzika» (Stage Folk Dance and



Music) etc. This paper aims to propose a way towards a consensus based on various considerations. For this purpose, the presenter will chronologically and critically revisit the history and theories of those Serbian researchers, who held key roles in the establishment of the terms. He will additionally compare the terms for dance and music and their aspects, to see if those can be of help.

Roubaud, Luísa (Theme I)

Filming dances in Africa during Portuguese colonialism

Lusotropicalism, a term coined by the Brazilian sociologist Gilberto Freyre (1900-1987), postulated that, due to their own hybrid ethnicity, founded on a long history of contact with the African continent, the Portuguese had particular aptitudes to relate with the tropics, which would become a specificity of their colonial presence. This idea of a natural propensity for miscegenation, initially viewed with suspicion by the Portuguese dictatorship (1926-1974), following World War II would be appropriated by it, in an attempt to legitimize Portuguese colonialism before the international community.

Official film documentaries made in the African colonies of Angola and Mozambique between the late 1920s and the 1930s, which we inventoried and analysed in the Portuguese Cinematheque's Film and Video Archive, include the first filmed recordings of "indigenous dances" and re-contextualized manifestations of Portuguese folklore. If these documents denote socio-racial distinction and a colonial gaze on local expressive cultures, we can also recognize in them a performative incorporation of a Lusotropical imaginary. Since racialization and miscegenation find their ignition point in the fabrics of corporeality, what subliminal debates are contained in the way they are shown through these moving bodies?

Having closed the colonial cycle, looking at dance practices in the social and theatrical contexts of a contemporary, European and democratic Portugal, committed to the anti-racist agenda, what links can we draw between yesterday's Lusotropicalist ideation and today's Lusophone project?

Sarkar, Urmimala (Theme I)

Jumping out of the digital window: Analyzing the process of re-devising the 'collective' space as a mode of post-digital dancing.

Two years of online interactions affected a whole generation of students pursuing higher studies, damaging the rubric of socialization, and communication, and resulting in a range of fragilities related to social isolation. The first part of this presentation aims to reconstruct the restrictive spaces for students, who, during Covid-19 lockdown, were locked into the windows within their computers for classes, creative endeavors, communications, and entertainment. Within MA and PHD programs that include theatre, dance, and music studies, it altered teaching, and learning experiences drastically. The second part of the presentation brings into discussion a short ethnographical account of post-Covid-19 recovery / reclamation of the a-digital space within dance studies classes, highlighting the shifting emphasis in creative endeavors in ensemble praxis, as a tool for mobilizing liveness and presence. The presentation analyses the qualitative changes in such endeavors that initially began with the idea of devising participation that allowed contributory experimentation in real time. The account creates a binary between the proscenium performances involving classical dancers that went back automatically to the pre-Covid 19 ways, and the creative endeavors in the workshops of the critical dance studies courses that registered the need to create a process of recovery by responding to the Covid experience and mobilizing collective healing. The second process supersedes the desire to showcase excellence. Using an example of a recent performance with MA and PHD students, the paper emphasizes the shift from the desire to create a presentational product to that of building of an experiential process of participatory co-experiencing and re-mobilizing socialization qualities through performative togetherness in post-Covid students in the urban university space of New Delhi in India.



Singer, Allison (Theme 2)

The Interrelationships between Body, Movement, Breath, Voice, Melody – A Continuum for Self-Understanding and Healing in a Psychotherapeutic Context

Integrating ideas from psychotherapy and anthropology this presentation will consider the interrelationships and continuum between dance, movement, vocal improvisation and song as a source of healing for the individual within a psychotherapeutic context with a particular focus on complex trauma. An underlying premise is the concept of the inherent relationship between the body and mind, soma and psyche as a source of healing and transformation (Jung, 1970 1940; Woodman, 1992; Stromstead, 2005). The presentation is informed by my background as a Dance Anthropologist; Ethnomusicologist and Singer/Vocal Improviser; alongside my clinical experience as a Dance Movement Psychotherapist working with women who have experienced complex trauma.

Smith, Stephanie (Theme 2)

The Interrelationships Between Dancers, Musicians, and the Caller in English Country Dance in the United States

In this paper, I explore the interrelationships between musicians, dancers, and the caller to illustrate how performed English country dance music is informed and enhanced by all participants. The paper draws significantly from the work of Thomas Turino (2008) and Andriy Nahachewsky (2012) who distinguish between “participatory” and “presentational” music and dance performance; Turino notes that the former has no “artist-audience distinctions, only participants and potential participants performing different roles.” Presentational music and dance (e.g. a concert) have a clear distinction between performers and audience.

The English country dance music repertoire spans from early classical music to both traditional and recently composed tunes in different tempos. Musicians can play these tunes with different moods and feel, such as flowing, perky, stately, or mournful, or inflect their playing with styles such as klezmer or jazz. Musicians can inspire and change the way that dancers move, and dancers’ bodies can similarly cue the musicians if they are watching the dancers; if there is not enough pulse in the music or the music is played too slowly or too fast, the dancers’ bodies will reveal this. The dance caller acts as a conductor in this 3-way conversation.

I also examine the concept of flow (Mihaly Csikszentmihalyi, Turino, Nahachewsky) and how that “peak experience” can emerge from the interactions between the participants. Flow does not always happen; several factors including skill level and inherent challenges in the activity affect the emergence of flow. Usually dancers, musicians, and the caller try to work together to create a mutually good experience for all.

I provide illustrative examples from my interviews with musicians (some of whom also dance, call, and compose dance tunes or dances), and interviews from the archives of the Historical Tea & Dance Society’s “5 Things” series.

Süzer Özdemir, Şebnem (Theme 2)

Dancing a Song: Storytelling through Movement in Japanese Nihonbuyō Tradition

This research aims to investigate the storytelling in dance by focusing on the indissoluble concomitance of music/singing and dancing in Japanese *nihonbuyō* tradition. The 5-40 minute pieces of *nihonbuyō*, which are composed of highly stylized movements and mostly practiced as solo by using minimal accessories and stage settings, originate usually from the repertoire of theatrical traditions (mainly *kabuki*) and consequently contain strong dramatic elements and characterization. But although the title of a dance piece is named after the accompanying song that has been derived in most cases from a longer drama, the dancing is not merely an imitation or facsimile presentation of the lyrics in the song. Rather not only expressive but also abstract movements of the dancers, who at times create sounds by stamping their feet or by holding instruments such as simple tambourines or drums, act as a complementation to the musical performance and its storytelling. Mainly depending on the data collected during the researcher’s fieldwork on the



transmission of *nihanbuyō*, which was conducted in Kyoto between May 2022-March 2023, this research aims to unfold the specificities of storytelling in this tradition, which is created through an idiosyncratic interworking of word, sound, and movement. It argues that here the musical and dance performances are so intertwined that the body of the *nihanbuyō* practitioner becomes a part of the act of singing.

Staro, Placida (Theme 2)

The dancing musician: time, movement and gesture between sound and dance.

Since when did a beloved and famous anthropologist ask himself: "How musical is man?" we had no peace. In my culture, there is no equivalent adjective for dance. You can be musical, but not "dancing"! Is it just a language problem? We know that an absence of words corresponds to a conceptual void. I will investigate this conceptual void by examining the relationship between music and dance, sound and movement in my cultural experience. In my culture, the musician is the best dancer of his generation. Singing, playing, and dancing derive from primary communicative movements. At what moment, how and why do you choose to transform a shared expression into specialised technical expertise? How does this process happen? When does it become art? When noise becomes sound, or does jumping become dance? By analysing the relationships between sound and movement in a specific culture, it is possible to obtain some clues about the relationship between musical formants and formal elements of movement. The documentary research has been carried out since 1978 and is still ongoing; the analyses use analogue and digital tools. But let's stay on this side of biology; in this report, I will examine data from the experiences of dancing musicians. Examples will come from both video and live documentation.

Stathopoulou, Georgia (Theme 2)

Dance and music debate. The case of a rural community in peloponnesse.

Dance has always been an integral part of the collective life of people in small societies, whether on formal or informal occasions. This work aims to describe and interpret the relationships that develop between participants, including dancers and musicians, during various dance events (festivals, feasts, weddings) in Prastos village, Arcadia (Peloponnesse), over the circle of the year. The research focuses on investigating the dynamics of power relations among dancers and musicians, gender relations, and the resulting emotional states. Ethnographic data was collected by field dance research. Data analysis and interpretation were done through thick description and performance theory, which focuses on human communication, behavior and physical movement structured in space and time. The primary focus is the highlighting of the dialogic and interactive context of dance events in this specific community, where dancers and musicians (in terms of aesthetic and cultural codes, style, levels of participation, singing, complexes, etc.) act. The research reveals that dance and music play crucial roles in these events. The performers, both musicians and dancers, are continuously negotiating their relationships and emotions. These power dynamics aim to create a comprehensive dance performance, adhering to local criteria.

Stavělová, Daniela (Theme 1)

Praise of Folly: the trajectory of the making of a film documentary about the celebration of Mardi Gras in the late modern era.

Since 2014, I have been following the celebration of Mardi Gras in various parts of Prague and its surroundings, and in the context of long-term, return research, I have been observing its contemporary world, which floats on the surface of global flows of music and dance - one moment Czech brass band, Moravian dulcimer, then African drums, which are replaced by klezmer or Balkan pop - and trying to understand its performativity. I therefore focus my attention on the practices of music and dance culture that reveal something about the ways in which a community is created and sustained and contributes to the formation of the identity of a place, but I also observe the behaviour of people who think and construct the carnival according to their needs with an appropriate amount of creativity. They are aware of the mechanisms of folk carnival culture and manipulate their content to suit today's needs, tastes, or lifestyles. We are thus



witnessing various fusions and hybridisations of traditional folk culture, which appear to be a natural process of dealing with cultural memory and its selectivity. This is happening in a shared space - public and private - whose boundaries are shifting, flexible and arbitrary.

I am continuously recording these facts using audiovisual technology to create a visual study that tells the story of this process. The purpose of the presented film documentary is to find out, through the human story of non-professional musicians, dancers and other actors participating in these forms of encounters, what contributes to the strengthening of local social bonds and community resilience. The aim of my paper will be to introduce the trajectory of the making of this documentary and to problematize the use of the specific language of anthropological visual studies.

Steputat, Kendra; Elina Seye (Theme 2)

Exploring Sound-Movement Relations: The Field of Choreomusicology

The focus of this presentation will be on choreomusicology, a relatively young field of study focusing on music/sound and dance/movement and their mutual relations. The authors advocate the term choreomusicology as an umbrella term for the various approaches that have been and are being used to investigate music-dance interrelations and related topics such as embodied music interaction. As a term, choreomusicology has been primarily used in relation to Euro-American theatre dance and the music that accompanies specific dance pieces. The focus here is, however, on combining views from ethnomusicology and ethnochoreology, which offers new potential to choreomusical research with the culturally sensitive insights of these disciplines based on ethnographic fieldwork, often including practical understanding of the traditions studied. While many ethnomusicologists and ethnochoreologists are well aware of the intimate interrelations of sound and movement in the cultures they have studied, the challenge of crossing established disciplinary boundaries still remains and can sometimes even prevent researchers from including a choreomusical perspective into their research. Still, there seems to be an increasing interest in choreomusical research. Based on our own publications and other studies from recent years, we will discuss ongoing developments in the field of choreomusicology and present examples of music-dance relations in different performance practices around the world.

Toli, Aristoula (Theme 2)

Constructing Dancescapes/Mediascapes: The role of musicians in the Greek TV show "Stin ygeia mas"

Television has long served as a powerful medium for showcasing cultural traditions and dynamic practices, with music and dance playing pivotal roles in conveying the essence of a culture within the realm of TV shows. These broadcasts not only entertain audiences but also serve as representations of cultural richness and diversity sometimes in an engaging and immersive manner. The aim of this study is to highlight the instrumental role of musicians in shaping the dancing environment in the TV show "Stin ygeia mas" on special episodes that are a tribute to Greek folk tradition. The focus is on analyzing choreography/staging, and artistic/aesthetic decisions taken by dance teachers, working in collaboration with musicians as creative directors while adhering to production guidelines. The show's music guests are top-notch representatives of their genre, and in a sense, they take on starring role, while the dance groups play a more subordinate role, as they follow a predetermined repertoire. This study adheres to qualitative research with the corresponding techniques. Primary sources include interviews with show participants (dancers, musicians, production staff) and oral narratives that provide insights into their experiences, offering valuable aspects in this research field. Secondary sources encompass archival research and content analysis of all episodes dedicated to folk tradition. The analysis of data is conducted through content analysis, critical discourse analysis, and the thick description method while Hall's theory of representation is used to interpret data. The conclusions emerging from this case study show that the prominent role that the musicians have in this context within the 'landscape' of TV production, contributes to the formation of the dance environment in an informal but specific way along with other factors revealing an intricate process.



Urbanavičienė, Dalia (Theme 2)

Structural analysis of the relationship between movement and music in dance

The aim of this paper is to present my methodology for structural analysis of Lithuanian traditional dances. It was developed by examining a variety of movement analysis and music analysis methods created by the members of ICTM (G. Martin, L. Felföldi, L. Torp, I. Loutzaki, C. Folley, E. Bakka, A. Giurchescu, E. Kröschlova, A. L. Kaeppler, their joint work the Syllabus).

The principles of the analysis of Lithuanian traditional dances have been developed mainly on the basis of the Syllabus, but in order to achieve an even comparison between the structure of the movements and the structure of the music, some substantial additions and changes have been added. The main dance analysis table is divided into three parallel levels:

1-Movements;

2-Music;

3-Relation between music and movements.

The structural units of the movements level are mostly the same as those listed in the Syllabus (*Part, Strophe, Section, Phrase, Motive, Cell, Element*), but in some dances there may be an additional unit – the *Branch* (when the boys and girls switch roles). Compared to Syllabus, the marking system has been modified by removing the abundance of microstructural level marks and introducing new marks (*pair of motifs, different choreographic lines, alternate dance, transition to the next pairing*).

The structural units of music are the same (*Strophe, Section, Phrase, Motive, Cell*), with the exception of the smallest unit – the *Sound* (instead of an *Element*).

The third level of the table analyses the relationship between music and choreography, identifying correspondences and differences between structural units.

The presentation will be complemented by examples of analysis of some dances.

Vasilaki, Aikaterini; Christos Papakostas (Theme 1)

The “One world, one love, one dance” project. Dance, video, and diasporic representations

It's a commonly held assumption that technology is a key factor to the changes that are rapidly occurring in society, culture and communication. The continuous mass expansion of the Internet has brought new circumstances at economic, social, and cultural level, as well as new forms of artistic expression and research methods. Primary aim of the present research is to contribute to the study of the use of video as empirical material for ethnographic research. This presentation will focus on ongoing research concerning the production process and release of a 2021 video on YouTube titled: “One world, one love, one dance” which was produced by the Center of Greek Culture in Moscow, Russia with the participation of Greek folk dancing groups based on seven different countries worldwide. The research is conducted through the ethnographic methodology under the theoretical framework regarding the diasporic representations and the dissemination of culture through dance as a dynamic entity with the use of technology. The research questions that arise refer primarily to the purpose of creating this video, the motives of participation in the project, and the impact of the video to the viewers and the Greek state stakeholders. Secondary research questions refer to the decision making related to its direction and production and finally the adaptation of the ethnographic methods when doing fieldwork on the internet, and the use of this video both as a primary and secondary source of research. Data collection is carried out through cyberethnography and autoethnography, and analysis and interpretation are based on thick description, and reflexive ethnography. The research so far has shown that the producers, the participants on this dance video project, and also its commentators on YouTube and social media platforms, consider Greek dancing as a means of constructing and disseminating their cultural identity. Furthermore, the virtual community formed by this result-based successful project possibly constitutes a community of practice involving not only its organizers and participants but the viewers as well.



Williams, Deborah (Theme 1)

Red Shoes Dancing: Reflections of Representations on Film

Red Dance Shoe Stories is an ethnographic investigation begun in 2020 that centres on the stories and relationships individuals have to a common artifact; specifically red dancing shoes. From the name of the iconic dance film to the bold presentation that they make, red shoes are often a prominent feature in many dance genres. The use of such an artifact as a point of departure in ethnographic work can be a unifying tool from which to examine, materially and culturally, a particular topic or group (Jaarsma and Rohatynskyj 2000). Primarily conducted through oral history interviews, a starting place in the research to garner participants was by looking at films on social media. Although seemingly arbitrary, what was discovered was that the use of red dance shoes, especially in short films on Tik Tok or Instagram, often seem purposefully chosen as a way to accentuate or highlight a purpose or cause. Of particular interest for this project is the conscious choice for their use, their perceived transformative properties (Henry, Otto, and Wood 2013) in relation to both wearer and viewer, the relationship to identity, and the links to other social and cultural perceptions. This presentation will look at the representation of red dance shoes on film and social media, the perceived statements that they make, and the participant interviews on their use and choosing.





Cao, Shan; Chi-Fang Chao; Canling Huang; Jie Sheng; Lili Wen (Theme I)

'Where there are films, there are fields': Enquiring moving bodies through filming for dance ethnographies in the Eastern Asia

This panel intends to unravel the vibrance of dance ethnographic research mediated by the technology of filming, which results in multi-facet discussion on ontological, epistemological, methodological and political issues. The panel is specifically composed of recent case studies within the Eastern Asia which has turned itself from the gazed, whose bodies used to be caught on screen by the western others, to the visual consumer witnessing the boom of filming circulated on social media in daily lives. The panel exemplifies the power of technology as the result of modernity and globalization infiltrates local sensibility that leads to reproduction of dance knowledge used for various social needs.

This presentation intends to tackle the following questions: while film could convey the dynamic of dance to the better extend compared to other media, how has its production, representation and authorship (Henley 2020) mediate ethnographer's knowledge of dance in the process of exploiting it as an alternative approach to or strategy in doing fieldwork? What are the ethical and aesthetic challenges when ethnographers embrace both the textual and visual form of dance to inscribe and decipher the knowledge about the elusive bodies in moving?

The first presenter attempts to tackle the issue of trans-positionality through filming in dance ethnography in the Japanese context. Viewing the Japanese production of documentary films from an ethnographic perspective, the presenter will scrutinize the highly observational approach which has tended to impose an authentic yet artificial frame. She will then juxtaposes her own ethnographic materials on dancing bodies in the Taketomi Isle of Okinawa, to critically examine the shift of positionality from an observer, cultural researcher to the embodied learner in the long-term process of fieldworking and its implication in the continuous production of ethnographic knowledge.

The second and third presenters both focus on how dance films contribute to and challenge the preservation and transmission of Intangible Cultural Heritage (ICH) in China, and hence uncover the contemporary dynamics between traditions and modern nationalism signified in dance films made for this purpose. While the third person presents the example of Lahu ethnic people whose ICH dance has been purposefully filmed according to the visualize cultural canon in China for the goal referable to the Convention for the Safeguarding of the ICH (2003), the fourth one suggests more critical scrutiny on the limitation of filming by comparing the original and the filmed movements. Both examples touch upon the power of technology serving for institutionalization of dance as valued knowledge under the trend of nationalism and globalization.

The last two presenters turned to the contemporary craze of Chinese citizens' usage of short films via social media platform as their ethnographic sites. As the most large-scale and phenomenal practice in current China, the boom of *Guangchangwu* as a popular dance is hardly neglectable. The fourth presenter will give a detailed ethnographic analysis on the mid-aged females, or *Damas*, to explore how accessibility to technology of self-display empowers the specific community, which highlight the trend of indi/visualism through dancing filming. The last presenter, who hopes to foster an alternative perspective on CI beyond the Globe-North, intends to illustrate how the Chinese practitioners of Contact Improvisation (CI) use filming, not just as a way of promotion but reconnect their bodies visually to the audience beyond the original and sole focus on kinesthetic essence (mainly touch) of the genre. It implies an ontological enquiry via re-viewing screened dancing bodies of the contact improvisers.



Presentation 1:

'Filming the dancing body: trans-positionality of a reflexive fieldworker on the Okinawan dance'

This presentation examines the usage of film as a medium in my long-term ethnographic research on Okinawan dance, which not only reflects the shift of my positionality that underpins the progressive relationship between the researcher and the dancers, but also amplifies nuances, apparatus, and rhetoric in the written ethnographic accounts. The discussion is contextualised against the broader Japanese trend of quasi-ethnographic documentation seeking for visual tranquility of domestic Japaneseness, while presenting the cultural and geographical Other through non-verbal practices such as ritual and dance. The seemingly everlasting and timeless feature in those films contrast with the vibrance and even chaos in the real and more inclusive dancing scenes in the field, accompanied by crowding, competition and breaches caused among the film makers. By juxtaposing different films focusing on the annual ritual and the designated intangible cultural heritage, '*Tanadu*' (ritual of getting seeds) in Taketomi, Okinawa, this presentation tackles issues surrounding the epistemological and methodological reflection on how embodiment of culture will be differently viewed and enquired by capturing and displaying the moving body on screen.

Presentation 2:

Films as the Field: Transmission and Preservation of Lahu Dance as Intangible Cultural Heritage in China

As Bourdieu and Wacquant (1992: 97) lay out: '[a] field may be defined as a network, or a configuration, of objective relations between positions'. I shall present my reflections on the use of dance films to transmit and preserve intangible cultural heritage (ICH) dance, using the ICH dance of the Lahu ethnic group in China as an example. The folk dances of the Lahu people in China are mainly *Lusheng* dance for male and *Bai* dance for female. *Lusheng* dance was selected into the first batch of national ICH list in China, and Bai dance into the provincial ICH list in Yunnan Province. Both China Central Television and the local ICH Center recorded the dance for protection and transmission. Referring to the Convention for the Safeguarding of the ICH (2003), which emphasizes the transmission from generation to generation by constant recreation from communities and groups in response to their environment, their interaction with nature and their history, I shall enquire and reflect on the use of dance films for ICH dance protection and transmission, while providing methodological thinking from an ethnographer's point of view.

Presentation 3:

Where should the camera be set?: a critical examination of dance films for preserving and transmitting the Breast-Slapping Dance in Fujian Province, China

Dance film, as the empirical material or method applied by dance researchers, records details of the performance process and narrates it through body language via the lens. It enables dance to be preserved and disseminated. Especially in the field of intangible cultural heritage (ICH) of dance, film links the past and the present, preventing ICH dance from fading out of public view and passing it on to the next generation. Universities in the Fujian Province of China have offered courses in Breast-Slapping Dance, as a form of inheritance, to enhance the protection of ICH. Hence, dance students will systematically learn Breast-Slapping Dance through dance films to promote the sustainable development of local dance and culture. Even though slap dancing has entered the classroom through government promotion and protection, these official videos follow the dynamic inheritance of dance and preserve their own cultural and social values. This presentation examines, as visual cultural data, how can dance films fully and accurately convey the integration of cultural value transmission away from the original ecological environment and maintain the viability of the heritage itself with the camera in ethnographic research. Using an example of the Breast-Slapping Dance in Southeast Fujian, the paper explores where should the camera be pointed in terms of ICH dance and reflects on what the existing dance videos have missed. My enquiry focuses on observing whether expression-on-screen of cultural values behind the movements is different from that of inheritors.



Presentation 4:

Indi/visualism through dancing films: An ethnographic study on the Chinese Dama (mid-aged females) dancing Guangchangwu

In this presentation, I will explore how *Guangchangwu* (Chinese square/plaza dance), as a popular dance in the public space, has expanded its influence and attention in contemporary life through dance films and multimedia. I have conducted fieldwork on *Guangchangwu* in multiple places in Shanghai and Anhui Province in China, and found that the use of dance films by middle-aged women, or *Dama*, has become a trend in the *Guangchangwu* dancing community. Short video platforms, such as the Chinese version of Tik'Tok, contribute to the spread of *Guangchangwu* among citizens. More freelance dancers, especially the lead dancers, are gaining much attention on these apps with their dance cover videos and choreography videos played as the main content. The dancing films on the internet have enriched the dances on the square. In return, after the dancers re-created and choreographed their works, a huge number of new *Guangchangwu* dance films are uploaded onto Tik'Tok, which renders some *Dama* rapidly famous. Analyzing how dance films from social media like Tik'tok impact on dancing bodies of middle-aged female dancers in the city square in China, as well as what motivates the *Dama* to show dance films on Tik'Tok, I aim to explore the positiveness of use of dance film among the unofficially recognized and amateur dancers' community.

Presentation 5:

Connecting touching to watching: empathetic kinesthetic experiences through dance filming for Contact Improvisation in China

This presentation will demonstrate why and how to use films in my embodied ethnographic research on Contact Improvisation (CI) in China. In convention, the sense of touch is amplified in CI, and the importance of vision is reduced. Contact improvisers focus on continuous skin-to-skin contact and weight transfer among dancers rather than displaying virtuosity and specialised bodies to the audience. Nevertheless, even pioneers of contact improvisers have produced some CI films, although the purpose of these films remains paradoxical (Yohalem, 2004; Goldman, 2018). In China, while short films on online platforms have become popular, more and more Chinese contact improvisers start sharing CI films with audiences. Chinese contact improvisers with various backgrounds including age, gender and occupation expect to empathise themselves with the audience through CI films they have made. For example, they showed that dance can be a more inclusive social activity in China by highlighting detailed moments of contact improvisation among children, adults, people with disabilities etc. They film CI in space of factories and fields of villages to demonstrate a nomad dance style to the Chinese urbanites. As an ethnographer, I shall reveal the intention of contact improvisers' focuses of their films from the intra-Chinese perspective and enquire the following questions: How do they expand CI's vision to audiences? Additionally, I will explore what their cameras miss by participating and filming in their regular CI jams. I also hope this study can de-centralises major CI's discourse from the Globe-North.

Felföldi, László; Zoltán Karácsony; Krisztina Dóka; Henrik Kovács; Dániel Horváth-May; Bálint Szabó (Theme 1)

Folk Dance Archive in the Institute for Musicology in Budapest as empirical material and methodological centre

Participants of the panel focus their attention on filming as a recording method (method in dance research) and on dance archive as an empirical material. They chose Folk Dance Archive of the Institute for Musicology as a specific research topic which offers a good opportunity to examine the theoretical and methodological problems of the empirical way of dance studies. Their aim is a multi-point critical analysis, in parallel with the changing objectives of folk dance research, the socio-political expectations and theoretical-methodological framework of the time.

Zoltán Karácsony will draw attention to the fact that the archive of the ZTI is not an independent, self-contained "institution". It is rather a data collection coming into being as a "by-product" of folk music and folk dance research, virtues and shortcomings of which are rooted in its embeddedness and its academic position.



Krisztina Dóka will make it clear that the archive does not consist of only films, but also includes dance notations, musical notes, texts of interviews, catalogue of dances, motives as primary and secondary documents generated on the field work and in the studio. In principle, these parts of the collection are closely related to each other and enable the researcher to perform multi-faceted interpretation of its content.

Henrik Kovács will emphasize that the continuous expansion of the material of the archive and the long-term preservation is not an end goal, but one element of a possible complex research procedure coronated by the critical publication of the material of the collection and its extensive social utilization.

Dániel Horváth-May and Bálint Szabó: A separate section will be dedicated to the mission and operation of the online Folk Dance Knowledge Base (Néptánc Tudástár) in today's cyber space.

The organizers of the symposium recommend the "panel" format for the presentation of such comprehensive topics, in which 4 individual speakers and the panel coordinator take part touching the above listed specific topics.

Gibert, Marie-Pierre; Konstantinos Dimopoulos; Georgios Fountzoulas; Chariton Charitonidis (Theme 2)

Who leads the dance?"

Interactions and interrelations between dance(rs) and music(ians) have been studied extensively for decades. Studies have shown that they can take various forms and imply many different levels and dimensions, including verbal and non-verbal communication, dance and music improvisations, and so on (Giurchescu & Torp 1995, Giurchescu 2001).

In this panel, we intend to explore the ways in which specific actors are involved: when, where and how, according to which kind of relationships, orders, rules (musical, dance, social, economic), etc. We will also examine how such relationships are actualized through interactions between dancer(s) and musician(s), and vice versa. In order to do so, we will analyze four case-studies taking place in Greece and in Israel.

First, we will start on the largest scale with a dance event composed of two co-existing dance floors; then we will reduce the focal to the mezzo level of the dance event in two different ways; and finally, we will adopt a microscopic approach zooming at the level of a specific dance within a dance event. These examples will be drawing on ethnography including long term participant observation and interviews, as well as on a strong process of reflexivity as the four of us are largely invested in these dance genres and events.

We suggest that to understand intricately the interrelations and interactions between dancers and musicians (and to some extent, between dance and music), it is necessary to investigate further the ways in which each of them is embedded within a larger context which articulates the dance event's mode of organization, the dance genre, and often, the overall organization of the society in which it is taking place.

In other words, there is never only one way to define "who (and what) leads the dance" in a given dance event...

Mæland, Siri; Zoi N. Margari; Raluca Ioana Andrei; Adela Pukl; Debora Plouy (Theme 2)

Dance as ICH: Methods and lessons learnt during a Creative Europe PROJECT [in progress]

Lessons learnt in the *Dance as ICH* project (2022-2025), a Creative Europe project which aims to renew or develop new viable safeguarding methodologies, models of facilitating participatory dance events where music-dance traditions create holistic embodied experiences. For this panel we ask: In which ways do the music-dance relationship work in our respective case studies, and which lessons are learnt to include both musicians and dancers in the fieldwork and facilitation process which aims to safeguard participatory dance events? We will present our preliminary results from the project from the perspective of different cultural heritage institutions in Europe: museums, archives, research institutions and community ICH services, their relationship with heritage communities and the public, in different socio-economic realities. Our papers will both include lessons learnt from our different perspectives visiting each other in our



four workshops where cultural brokerage, the Táncháiz model / Boombal, interactive dance dissemination, Dancing Museums, know-how methodologies, and dance morphology and transmission are some of the topics discussed. And, our papers will include lessons learnt from fresh fieldwork, brokerage and co-creation done with specific heritage communities in our home countries. Our common methodology is UNESCO's 2003 ICH convention-initiated bottom-up, collaborative perspective as a safeguarding partner for community, groups and individuals in cities, villages, as well as in museums, universities (Baron 2016; Jacobs et al 2014; Simon 2010; Zeijden 2018). All presenters will introduce our Dance ICH Programs of our different heritage institutions, in our respective professional roles as curators, advisors, researchers, pedagogues, and from there talk about lessons learnt in the project and preliminary results from different fieldwork case studies.

Mollenhauer, Jeanette; Rhys Ryan; Catherine E. Foley (Theme 1)

Representations of Irish Dance on and for Screen

In the global constellation of Irish dance praxes, diverse videographic iterations exist across temporal and spatial domains. Our analyses attend to multifaceted "histories, aesthetics and practices of [Irish] dance" on film (Bench 2019: 223), asking whether our respective cine-choreographic examples signify Ireland itself, Irish dance, both ... or neither? The panel consists of three papers. Paper 1 considers a video by Australian singing group *The Wiggles* that features young pupils from a Sydney dance school performing Irish dance. Although accurately presented, juvenile beholders cannot comprehend culturally specific costumes or aesthetic movement systems. Instead, *The Wiggles'* popularity possesses valence, while interleaving Irish dance into the everyday routine of children's lives engenders familiarity and facilitates enrolment in Irish dance classes. Paper 2 considers the significance of annual Gaelic concerts for the Irish diaspora in Melbourne, Australia during the early twentieth century. Responding artistically to the absence of archival footage of these events, the author created a short film that imaginatively reinterprets the dances performed at these *céilithe*, combining traditional forms with contemporary visions of Irishness. The paper situates the film within the broader dance scholarship on reproduction and its generative possibilities. Paper 3 discusses how, in the early 1940s, two feature films focusing on Irish independence were commissioned by Joseph Goebbels, Minister of Propaganda, and were made in Germany with German actors. These films were anti-English, "pro-Irish", Nazi propaganda films, and were commonly known as Hitler's Irish Movies. This paper focuses on how Ireland was depicted and how Irish dancing was represented and used in these propaganda films. Overall, the three papers address disparities in cultural representation, not only accounting for film choreographers and performers, but also giving "a determining role to curators, critics, historians and ... the amateur watcher" (Temperley 2016: 511).

Zebec, Tvrtko; Ivana Katarinčić; Iva Niemčić (Theme 2)

The interactions of dancers and musicians in different dance forms – Croatian context

As the main title of the second theme indicates, the intention of this panel is to show the interactions and interrelations between dance and music, dancers and musicians in several examples. Those interrelations strongly differentiate between the process of teaching a classical ballet on one side, and the context of traditional folk dance performance with spontaneous learning or more formal teaching processes, on the other side. Analysis of these interrelations will answer some questions about the importance of the musician in dance learning and performance, the role of the musicians in the (dance) community and their contribution to the formation and transmission of traditional forms of dance or the leadership relationships between dancers and musicians, as well as about musicians as creators of the dance environment. The analysis will also show the main differences in necessary music knowledge in dance education and the perception of the body as a dancing instrument in different contexts. The first presentation will focus on the role of a musician, accompanist in the classical ballet teaching process, and two other presentations will analyse the relationship between musicians and dancers in several local communities in the contemporary Croatian context.



The role of corepetition in the teaching of classical ballet

The training of classical ballet dancers has been integrated with music from the beginning. In addition to mastering the body for the purpose of self-control necessary for later precise performances and the adoption of the given dance technique, schooling in ballet includes the acquisition of basic knowledge about music. Children in ballet schools, among others, attend Solfeggio classes and learn to play the piano for several years. Also, they are exposed to listening to classical music every day in ballet classes. Except for the teacher or dance master, each ballet class at school or later, in the theatre, is accompanied by appropriate music, most often from the classical music repertoire, played by a corepetitor (*répétiteur*, an accompanist). Also, numerous ballet works in the repertoires of world theatres mainly rely on a very diverse repertoire of contemporary and classical music in terms of their movement arrangement and choreography. At the same time, in the background of the canonical works of the ballet repertoire such as *Swan Lake*, *Giselle*, *Sleeping Beauty* or *Nutcracker*, classical music is constant, while the choreographies of the classical canonical works are actually reworkings of old choreographies on which numerous choreographers have left their influence. On the basis of autoethnographic and classical ethnological research conducted within the community of ballet dancers and especially from conversations with accompanists (corepetitors) who indirectly participate in shaping the school curriculum, but also in shaping the taste of young dancers, I will try to explain the connection between music and dance as well as dancers and musicians in education and in their later careers.

Is there a *kolo* without a *lira*? – an example of Lastovo Carnival

After several years of research into unique carnival events on the island of Lastovo – *lastovski poklad* – with a special focus on dance and gender roles in this traditional custom, I will shift my focus to a different aspect of the Carnival. I will be looking into the centuries old tradition focusing on the lyre – the only instrument involved in the multiday event. Along with male participants *pokladari* and their chain dance with wooden swords, pretty masques, *Poklad* the puppet, donkey, and *uza* (the rope), lyre is an indispensable part of the Lastovo Carnival. There is no Carnival without the lyre. It is important to notice that on Lastovo its sound can only be heard in the period from *Kandalara* (Candlemas on 2 February) to *Pepelnica* (Ash Wednesday), that is, only during the Carnival. What the lyre means for the Carnival, how the skill of playing and making the instrument itself is transmitted, and in what way and to what extent the lyre itself affects the dance, the change of figures and the duration, I will present in the presentation. I was interested in who actually leads the chain dance, the dance leader or the *sanatur* (lyre player). I will also talk about lyre players and builders, their contribution to the preservation of customs, the role of the Carnival in inspiring and motivating young lyre players and dancers to hone and pass on their playing and dancing skills, and finally, I will make some conclusions about the relationship between music and dance on the example of the *pokladarsko kolo*.

Without a good musician, there is no good dance!

Traditional culture in Croatia varies a lot depending on different historical and geographical circumstances. Nevertheless, similar relationships can be recognised between musicians and dancers in traditional dance contexts. Without a good musician, there is no good dance. As the main actors, musicians are very often important for the transmission of traditions and customs, as well as for music and dance. Throughout history, some of them even got their family names upon their skills and authority in the community. In contemporary customs and dance performance contexts, we can analyse their social role and relationship with other performers (dancers) and the audience. In addition to the example from the island of Lastovo in the previous paper, I will present and analyse the interaction of musicians and dancers in *kolo* – circle dance in Slavonia with *gajde* and *tambura* band players, *sapele* players on the island of Krk in the *tanac* dance, and lyra player in *lirčica*, a traditional dance in Dubrovnik Littoral. The intention is to show that musical knowledge is not as important in a traditional context as it is in contemporary educational processes (formal or informal). For a good performance, the performer's natural predispositions are still very important – a good hearing and sense of rhythm, and the attitude towards other performers, musicians, dancers and the audience. Only excellent performers are ready for spontaneous improvisation in music and dance, which is so immanent in folklore creation. Only when they technically master the basic patterns and norms that they must adhere to in performance, their creativity can come to the fore in improvisation. This is always easier to achieve in a social context than in a stage one, which is often determined and given according to the imagination of the author, choreographer, in which, depending on the approach to stage art, improvisation is mostly absent.





Guilhon Antunes Camargo, Giselle; Maria Acselrad (Theme 2)

Anthropology of Dance in Brazil: translating worlds, generations and languages

In this presentation, structured in three parts, we will share our initial effort to organize what we have chosen to call a genealogy of Dance Anthropology in Brazil. In Part 1, we will discuss the contributions of representatives of the first researchers' generation, mostly folklorists, who formulated a systematic discourse on expressive forms of Brazilian popular culture, opening up ways of thinking about dance (and, by extension, music) outside of hegemonic patterns and integrated with other social factors. In Part 2 we will present the second and third generations through a panorama of research and researchers who have come into contact with the approaches and methods of the Anthropology of Dance (and, in many cases, Music), and who have turned these fields of ethnochoreomusicological knowledge into an important tool for reflection and analysis of dance (intertwined with music) in different cultural contexts. It is worth highlighting the importance (for this expansion movement of Dance Anthropology in Brazil) of the creation, in the last two decades, of several undergraduate courses in Dance, the publication of works with an anthropological approach, and the organization of academic events to promote dialogue between productions carried out in this area, which also involves the anthropology of performance, ritual, forces, somatic approaches to the moving body, among others. In this section, we will also present names and research themes that characterize an emerging fourth generation. In Part 3, we will discuss our own contribution – as third-generation researchers who think and dance, dance and play, teach and learn alongside the dances with which we dialogue – in the complex processes of listening that characterize anthropological practice in the exercise of translation between worlds.

Filippidou, Eleni (Theme 2)

The contribution of music in shaping the dance repertoire. An example from the region of Greek Thrace

The field of this research is the community of Nea Vyssa in Greece. Nea Vyssa is an urban community in northern Evros and its inhabitants are refugees from Eastern Thrace, today's Turkish Thrace. Specifically, they come from a suburb of Edirne, Bosna or Bosnohori. Bosna was possessed by a multiculturalism, as various cultural groups lived in it. This multiculturalism also affected its dance repertoire, with the result that today it stands out in the dance repertoire of Greek Thrace. But is this the only reason for her special dance repertoire? The aim of this research is to study, through the ethnographic and historical method, the influences that the community's dance repertoire received over time, until it reached its current form. From the collection and analysis of the data it emerged that the cosmopolitan character of Edirne and by extension its musical culture had a catalytic effect on the formation of the dance repertoire of Nea Vyssa. In particular, the dance repertoire of the community was influenced by the urban musical repertoire of Edirne, but also by the urban type repertoire of the so-called "cafe aman" that spread in the region through the gramophone. Thus, a music-dance repertoire was formed in the community that served its orchestral and festive needs and which consisted of drag dances like Syrtos, face to face dances, like Karsilamas and dances from the shoulders, like Kasapikos.



Marbach, Stephanie SK (Theme 2)

'Put your hands up in the air' – an analysis of the use of crowd control by musicians at European live events

Crowd control is a phenomenon often used by many musicians at live events across musical genres, cultures, geographical spaces and time lines. Through verbal or signaled instructions, the audience is encouraged to follow certain easy short sequences of movement. A musician on stage is thus able to control a mass of up to several thousand people at a time, and may – or may not – be aware of the amount of power he has over the moving, resp. dancing crowd at that specific moment.

As a dance scholar, I am intrigued by these power relations and the phenomenon of crowd control used by musicians and its effects on the movers and the musician. An avid attendee of hundreds of musical live events over more than two decades, I have witnessed many examples of crowd control in musical genres ranging from folk to electronic dance music. This paper aims to analyze this phenomenon, critically engaging with it from different points of view in academic areas such as ethnochoreology, autoethnography, psychology and ritual studies.

Markopoulou, Konstantina (Theme 2)

Cultural Hybridity and Diffusion of Innovations in The Greek Music and Dance Tradition Through the Ethnochoreological Study of the Dance Skoupa from Leros

The aim of this paper was the study of cultural hybridization and creolization through the example of the Greek traditional dance skoupa from the Aegean island of Leros and the diffusion of European round dances as an innovation in the Greek music and dance tradition. More specifically, the paper identifies the historical and social conditions under which European round dances were adopted in Greece in aristocratic and folk tradition. Moreover, it highlights the similarities and differences of the traditional dance skoupa of the Aegean island of Leros with the European dance polka. Secondary data was collected through historical method, while primary one through the method of observation in the environment of the YouTube channel and interviews. Labanotation was used for the recording of dance forms, morphological method for their analysis, and the comparative method for their comparison. For the interpretation of data both Rogers' theory (1983) of diffusion of innovations –referring to the diffusion of an innovation over time among the members of a social system, as well as creolization because of hybridization -referring to the process of cultural meeting and emergence of new cultural forms, were adopted. It was found that the European round dances, in the context of their diffusion in Greece, were a cultural innovation, which Greek aristocracy adopted as it was. At the same time, the coexistence of the Greek with the European element led local communities to hybrid practices and the formation of new creolized dance forms, such as the traditional dance skoupa, an example of the adaptation of European round dances to the Greek local traditional dance idiom.

Palandrani, Tiziana (Theme 1)

Embroiding the light (Documentary film)

The present documentary is the result of a field research conducted in Loja (Granada), concerning the paraliturgical ritual of the *Incensarios*, emblematic figures of the Holy Week who incense and sing a type of *saeta*, locally called *sátira*.

The *saeta* is a song addressed to the sacred images; the Loja variant is a *unicum*, since it is introduced and concluded by choreutic movements, whose functions include spreading the incense

and the coordinated and precise use of tools for spreading incense; the censer and the incense burner shuttle. Therefore the coordination among the members of the group is fundamental to make these instruments resonate in unison.

The incense is a fundamental element in emotionally and physically delimiting the place of the ritual.



During the ethnographic observation, the contest and the material culture have been taken into account since, behind the creation of a *morrión* – the *Incensarios*' headgear – lies a crucial sartorial work, and same importance is given to the dressing ceremony.

It takes months of painstaking work to make the headgear; each member of the group feels their headgear as unique and personal.

Since 1765, at least the date of the first document in which they are mentioned, the *Incensarios* pursue every year their work with devotion, supported by the women of the family.

Many hypotheses lie behind the origin of the *Incensarios*' ceremony; the similarity with certain rituals of the ancient world would suggest an equally ancient origin, however it still remains mysterious.

Radhakrishnan, Amritha Sruthi (Theme 2)

Who are the accompanying artists?

:Modes of collaboration invisibilized in the revival of the Indian Classical Dance

Historically, the hereditary dance practitioners in India were experts in singing and dancing. With institutionalization, the dances, now recognized as classical dance, revived the notion of 'purity' and demanded changes in the presentation format. The 'cleansing' of the form led to a dancer's body gaining more supremacy over every aspect of this expressive form that was initially about sensorial experiences. The current contours of Indian classical dances were primarily shaped through the 20th century by various practitioners experimenting and resolving conflicts through their creative imaginations. The practice witnessed changes in its technique, presentation, aesthetics and pedagogy. However, it continues to desire knowledge from a *guru*(learnt) to *shishya*(taught).

Limited by its 'solo' presentational nature, the figure of the Bharatanatyam dancer today encapsulates various discourses of intersectionality. Furthermore, divided into multiple canons, the dance forms, composed through various practices inspired by rituals, texts and historical narratives, and the group of accompanying artists are significant factors in recognizing the authenticity of the classicism these dance forms claim. In that sense, a dancer, accompanied by five musicians at least, must not be seen through the lens of a 'solo' presentation.

Problematizing these given conditions of a performance by a Bharatanatyam dancer, my paper will address the inquiry of ownership and intellectual property rights discussed intensely in India's dance circuits and networks as ignorant to historical discrimination based on caste and identity politics. The paper aims to shift the axis of authenticity to be seen through the framework of collaborations that can then further problematize the understanding of canons and suggest changes to the pedagogical approach. The paper will highlight interventions that can be attempted via observations from one's continuing practice of Bharatanatyam as a launchpad for over 20 years to formulate a methodology for critical reflection. In furthering the acknowledgement of contributions made by accompanying artists in the performance process, may that be a musician or a light designer.

Sagredos, Odysseas (Theme 2)

Unveiling the Human Body as a Dancing and Musical Instrument Within a Rural Community in Peloponnesse

This work aims to describe the human body as a dancing and musical instrument. This is a case study involving residents of the community of Prastos in Arcadia. Ethnographic data were collected through field dance research. Data analysis and interpretation were conducted through thick description and the body percussion theory, which focuses on the human voice and the body's response (gestures and postures).

Music and dance are historically interdependent developments and the body movements in response to music can represent shared aspects, including rhythm, tempo, articulation and meter. Rhythm is characterized by a regular, repeating pattern of beats or movements. It involves a sense of timing, organization, and predictability and plays a



significant role in our perception, expression, and experience of the world. Various instruments are used in music and dance specifically designed to create rhythm, such as drums, tambourines, maracas, and the human body. In the global bibliography the body is considered as “man’s first and most natural instrument”. The human body constitutes a rhythmic musical instrument, enriched by the addition of the human voice, which contributes a melodic line to the rhythmic patterns.

The research reveals that the human body, as a dancing and musical instrument, is a powerful form of communication, allowing dancers to convey emotions, stories, and cultural significance through coordinated body movements that respond to rhythm. It is a rich and diverse art form that transcends language and cultural boundaries, providing a means for individuals and communities to express themselves and connect with others.





Round Table/ Yuvarlak Masa Toplantısı

Bakka, Egil; Emmanuel Ndefo; Nerda Kahn; Goriola Oyinkansola; Natasha Chanta-Martin; Ronald Kibirige (Theme 2)

Proposal for a roundtable for the theme 2 Dance and music

A sub-theme of theme 2 asks: How is the relationship between dance and music reflected through language? An inherent challenge here is that the relationship is necessarily reflected differently from one language to the other. The Choreomundus-based research project *The world in dance words* tries to deal with that. It aims to map and analyse how human movement to music is conceptualised in languages of the world. The terms *dance* and *music* already carry a heavy load of assumptions embedded in English language. Even as terms in English they will differ depending, for instance, on whether they are taken from disciplinary terminologies or from vernacular language.

The roundtable will have 6 Participants dealing with Greek, Igbo, Luganda, Norwegian, Urdu, and Yoruba. It will primarily be a methodological experiment on how to approach the challenges mentioned above from these languages.

In order to avoid including only conventional translations of the two English terms, we will ask: What words or expressions are there for phenomena that combine movement and sound produced by humans? It can be one term including movement as well as sound or expressions where the two are kept separate. Having identified a few words or expressions, each participant will reflect briefly on the question: What do the ways in which they are situated in their languages and they are related to each other tell us about their relation on a more general level? The examples will be presented as sentences which include the words identified.

An example in Norwegian

The word *dans* or *leik* (dance or game) are the most commonly used words for the movement part of dancing and the corresponding word for sound is *spel* (play – the playing of an instrument) or *musikk* (music). *Spel* tends to refer more to popular or traditional music and vernacular language, while *musikk* is closer to music terminology and music less or not related to dance. The title of the 100 year anniversary book of a Norwegian organisation for folk music and folk dance has the title *Spel – Dans – Song*, which tells us that song is not included in *spel*.

Our question about movement and sound rather than dance and music enables us to include a practice that is not considered to be dance. *Å vogge* (to rock) a baby in the (vogge) cradle, *vaggelag* a song while rocking the cradle to make the child sleep. In Norwegian the movement is not considered to be dance, but the sound is a kind of *sang/synging* song/singing and is *musikk* by standard disciplinary terminology.

The Norwegian roundtable member will present statistics for the use of some combinations of these words in digitised Norwegian newspapers in the period between 1780 and 2023 based on searches in the databases of the Norwegian National Library and propose some interpretations of how words in Norwegian keep some phenomena under one word and separate others.

The Greek roundtable member will focus on how composite words for music and dance work in Greek. Greek is famous for its multiple composite words and I would like to explore their history as well the context in which they can be used. For example, *musico-choreutic* was created before *musico-kinetics*, even though both words (*choros* and *kinesis*) are part of the ancient Greek language.

Examples from the four other languages will be presented according to similar principles.



Ann R. David; Corina Iosif Sîrbu; Csilla Köncezi; Maria I. Koutsouba; Andriy Nahachewsky; Colin Quigley (Theme 1)

From the Analogue to the Digital: Issues and Dilemmas in Recording, Archiving and Using Ethnographic Dance Film

This roundtable draws on panel members' long-term experiences of documenting, archiving and using film records of dance in the field in order to share and explore issues and dilemmas of methodology and ethics in a changing environment. Our examples relate to fieldwork experiences working amongst various dance communities in Africa, Brazil, Canada, England, Greece, Hungary, Romania, and Ukraine.

Since the 1980s, film technologies have undergone rapid transformation. Pocket-sized affordable recording equipment, instead of mostly institutionally-owned heavy and cumbersome cameras of some forty years ago, has not only improved ready access and ease of use in filming dance but has also impacted ways in which the researcher(s) work in the field. Have problems of alienation and disembodiment been alleviated by this less intrusive equipment and by the seeming democratization of documentation in the present world?

Many ethnographic films of dancing are now available on YouTube for potential use as pedagogic tools and for appropriation in new media by people far removed from the place and people recorded. Given so much digital footage now potentially available, what decisions are to be made in archiving films from the field? How are these filmic records to be used? Some footage of dancing filmed several decades ago and deposited in institutional archives is now available online and even can be downloaded. Who has rights to access and who might have (il)legitimate claims to ownership and copyright? What are our responsibilities to dancers and to communities of practice as researchers in creating filmic records? Where and by whom should originals and copies of the filmic records be archived?

In sharing our experiences and presenting specific examples from fieldwork and their subsequent usage, this roundtable aims to reflect upon and debate strategies for improving our own ethnographic and archival practice while considering our duties of care to those recorded on film, their descendants and the wider community in a digital and global age.





Student paper presentations / Öğrenci bildiri sunumları

Başdemir, Efe (Theme 2)

A Choreomusicological Look at The Interaction of Dancer and Musician on Social Media

Dance and music have been closely associated with each other throughout history. Choreomusicology, which has recently emerged as an interdisciplinary field examining the relationship between dance and music, is used as a reference to the research perspective focused on choreology and musicology. By adopting a comparative approach to examine the effects of music on dance and to explore how dance responds to music, choreomusicology has gained new and diverse dimensions. The processes between music and dance require special attention because the shared choreomusical experience is achieved through these processes. For this reason, the interactions of voice and movement should be examined in accordance with the complex relationship network of the performers. The possibilities of the digital age provide wider opportunities for dancer and musician interaction in traditional dance practice areas. As creative freedom expands, dancers and musicians have the opportunity to communicate their expressions to larger audiences. In this study, the choreo-musical intersection of dancer and musician will be examined by considering the social media factor in traditional dance performances under the possibilities of contemporary technologies.

21st century people have the opportunity to showcase their performances, establish collaborations and interact on digital platforms. There are many analyzes in the literature on social media and digital interaction. However, there are limited studies on the choreomusical micro processes of social media social interaction between musicians and dancers. This study will discuss the impact of dancers' and musicians' posts on social media on traditional dance. It has been determined that social media posts increase their motivation to produce by creating a rapid interaction between dancers and musicians, and especially positive comments on dancers' performance videos make both dancers and musicians feel more motivated. While Mæland determines that the basis of successful music and dance interaction is a shared community understanding of bodily rhythmic dynamics; Quigley and Varga envisioned that the interplay of techniques and aesthetic preferences creates the opportunity to change social differences.

The study evaluates choreomusicology's interaction between dancers and musicians through social media and examines how this interaction takes place within the broader cultural dynamics of society. Social media will contribute to the creation of new collaboration models for traditional dance and will help create better communication between dance and music students.

Kahraman, Şafak Hasan (Theme 2)

“Rhythmic Initiative in Halay Dances in the Context of Dancer-Musician Relationship”

Interaction between the dancer and musician directly influences the performance of the halay chain dance, which is one of the main types of traditional dances, mainly observed in the eastern and southeastern regions of Anatolia. The harmony between the dancer and musician leads to variations in several components of the halay dance, such as its duration, structure, tempo, and more. It's observed that any lack of harmony between the dancer and musician can negatively affect the entire performance. In the traditional setting of Eastern Anatolia, although not strictly hierarchical, social norms define the hierarchy between the dancer and musician. Based on this order, individuals can take significant initiatives such as direction, arrangement, and command during dance and music performances. This study will focus on the initiatives taken by drummers during halay dance performances in the Eastern Anatolia Region and the emotional and physical changes observed in the dance accordingly. It will examine the causes and consequences of emotional and physical state changes experienced by both dancers and musicians due to rhythm changes during performances. Insights and opinions of relevant individuals will be gathered to draw conclusions regarding the emotional and physical effects of



this action on the dance and the dancer. Dance samples from the provinces of Van and Hakkari will form the basis of the study.

Karfi, Myrto (Theme 2)

Greek traditional dance and music: The transition from dance teaching to dance performance

Considering the trinity of dance (music – song – dance), as well as the passage of dance from rural to urban society, music could not remain unaffected as an integral part of dance in Greece. Nowadays, there is a huge variety of recorded Greek traditional music songs, which are being used by the dance clubs for Greek traditional dance teaching. Based on this, the aim of this paper is to highlight the interactions and interrelations between music and dance, through the transition from using recorded music during dance teaching to using live music at a dance performance through the example of Folk Dance Club “Choropedeia” in Athens. “Choropedeia” starts its dance season on 1 September and ends it by the end of June when the annual dance performance takes place. According to this timetable, starting from the dance lessons during the dance season and ending up to the dance performance, all the procedures related to the connection between music and dance will be examined. Moreover, the differences between dancing to recorded versus live music will be analyzed by taking into consideration the relations between music and dance, the role of the musicians in the dance community and the importance of music knowledge in dance education. To conclude, this paper may be able to constitute a guide for dance teachers on how to organize not only the music repertoire but the whole preparation of a dance performance.

Nikolić, Katarina (Theme 2)

The musicians as tailors of dance events:

The case study of the accordion player at the Serbian Balls in Hungary

Serbian Balls in Hungary are massive, multi-hour dance events with heterogeneous dance repertoire. Despite the numerous variety levels, those events share the common source of the dance patterns performed during them. Namely, empirical knowledge showed that the Serbian Balls in Hungary include several repeating clusters of dances that regularly appear despite the events' location, participants and musicians. However, their differentiation lies in the sequences of those clusters, all the more in the moments of their performance during the Balls. Sequencing the dances mostly depends on the musicians, who are, according to the author's interpretation, considered the tailors of the flow and dynamics in the Serbian Balls in Hungary.

The paper aims to disclose specific strategies for creating and processing Serbian Balls in Hungary in the case of the accordion player Radovan Marić, famous guest player in those events. The interpretation is based on the analysis of the musician's narrative, gathered from several semi-structured interviews and the participant observation. Additionally, the paper is grounded in the knowledge acquired by observing the authors' video recordings of the different Serbian Balls in Hungary where Radovan Marić was performing. Therefore, the paper will comparatively illustrate both, on the one hand, the musician's approach beyond the actual moment of Balls' happening and, on the other hand, the results of what he pragmatically did during the analyzed dance events. Lastly, the paper will briefly discuss the role of the musician in understanding and analyzing the dance events.

Pagkozidis, Ioannis (Theme 2)

Dance and music relations in the Greek village of Vasilitsi at the Messinia Prefecture

In the Greek village of Vasilitsi at Messinia Prefecture several traditional music and dance events used to take place either within the village or in its surroundings. In all cases, dance was accompanied by mouth singing. In 1950-1960, musical instruments were introduced in the village. Moreover, some dance events stopped while others, such as the traditional Easter dancing custom called “Apokerasia” (first existence) went on. In addition, new traditional music-dance



events entered the scene such as the newer summer event (festival) called "Where music meets tradition" (second existence). The aim of the study is to examine the relations between dance and music in the music-dance tradition of the Greek village of Vasilitsi at the Messinia Prefecture in its various existences through the dance events "Apokerasia" and "Where music meets tradition". For the data collection, the ethnographic method of dance was carried out. Labanotation used for the recording of the dances, morphological method for their analysis and the comparative method for their comparison. For the interpretation the theoretical scheme of the 'existences' was adopted. It is showed that 1950-1960 constitutes an important and pivotal point in time for the music-dance tradition of the village, because of the introduction of musical instruments. Furthermore, the integration of musical instruments in the music-dance tradition of the village led to the appearance of new songs and dances in both its first and second existence's dance events. In conclusion, it is showed that the relations between dance and music in the context of Greek traditional dance are very strong and that changes of music and dance affect each other in many ways and throughout time.

Wolf, Maria-Magdalena (Theme 1)

Paper vs. Video: Teaching and learning methods in Styrian folk dance.

Grown up in the field, I experienced Styrian folk culture in my direct environment from an early age. Nevertheless, it took me a couple more years before I turned my focus to folk dance thanks to my study. Based on my recent fieldwork with several Styrian folk dance clubs, I was able to gain a new perspective on and an understanding of their working methods, aims and social networks. In this presentation, I examine how Styrian folk dance clubs go about finding and learning new dances and what media they use to do so. Dance transcriptions are sometimes made to "prescribe" steps, figures, settings, and more to dancers. Often these are based on material that dance researchers saw and recorded many decades ago, and which are still used as valid templates for folk dance clubs. At the same time, the medium of video is increasingly taking into the list of teaching methods. Overall, learning seems to shift from paper to digital media. Recently, a now very popular dance learning app has been created by a Styrian folk dance association.

The aim of my paper is to show how the use of dance transcriptions versus videos impact Styrian folk dance practice.

Ziva, Mantha (Theme 2)

Interactions and interrelations between dance and music, dancers and musicians at the Ionian Zakynthian traditional fair

The music and dance tradition of the Greek Ionian island of Zakynthos presents its own specific characteristics, due to the island's historical and social conditions over the years. In particular, the island is colored both by the long Venetian occupation of almost three centuries (1479-1797), as well as by internal domestic movements. Moreover, since the 21st century an exchange of elements between the urban and the rural, the foreign and the local took place on the island. This affected the island's music and dance tradition in general, as well as the interactions and interrelations between dance and music, dancers and musicians during the traditional fairs. Based on this, the aim of this study is to look at the relationship between traditional dancers and musicians at the Greek Ionian Island of Zakynthos, and to examine the way this affects dance and dancing during the island's traditional fair. Data comes from primary and secondary sources, while ethnographic research was carried out. It is shown that dance and dancing during the Zakynthian traditional fair has been transformed in content and form as a result of the dancers and musicians' mutual exchange. Moreover, it is revealed that, because of this, the Zakynthian traditional fair has experienced not a revival but a recreation in terms of dance and dancing.





33rd Symposium of the ICTMD Study Group on Ethnochoreology

PROGRAMME

Time	21 Sunday	22 Monday	23 Tuesday	24 Wednesday	25 Thursday	26 Friday	27 Saturday	28 Sunday	
CHAIRS	Check in	Mehmet Ücal Özbilgin	Marie-Pierre Gibert	Andriy Nahachewsky	Konstantinos Dimopoulos	Colin Quigley	Lazlo Felfoldi	Liz Mellish	
9:00-9:20		Opening Ceremony	Ella Clarke	(P) M. P. Gibert- K.	Apostolaki; Papakostas; Vasil	(P) Tvrtko Zebec -	C. Petrina Leite da Silva	(R. T.) Egil Bakka- E. Ndefo-	
9:20-9:40		Haluk Öyküm Lumalı	A. Vasilaki, C. Papakostas	Dimopoulos- G. Fountzoulas-	William Kearney	Ivana Katarinčić- Iva	Priyakshi Agarwal	Nerda Kahn- G. Oyinkansola-N.	
9:40-10:00		Urmimala Sarkar	Luísa Roubaud	Chariton Charitonidis	K. Stepputat/ E. Seye	Niemčić	Anastasia Fylaktakidou	Chanta-Martin- R. Kibirige	
10:00-10:20		Catherine Anne Dulin	Daniela Stavělová	Mats Nilsson	Belma Öğul / Zozan Yıldız	Georgia Stathopoulou	BREAK	
10:30-11:00		BREAK	BREAK	BREAK	BREAK	BREAK	BREAK	BREAK	
CHAIRS		Egil Bakka	Kendra Stepputat	Ann R. David	Maria I. Koutsouba		Chi-Fang Chao	Rebeka Kunej	
11:00-11:20		(P) Jeanette Mollenhauer-	Füsün Aşkar	Mehmet Ücal Özbilgin	(P) Siri Mæland- Zoi N.	Bussines Meeting	Aristoula Toli	(Student Presentation)	
11:20-11:40		Rhys Ryan - Catherine E. Foley	(P) Chi-Fang Chao-	Şebnem Sözer Özdemir	Margari- A. Pukl- D. Plouy		Juliette O'Brien	K. Nikolić + M. Karfi	
11:40-12:00			S. Cao- C. Huang- J. Sheng-	Solomon Gwervevende			Laura Kolačková	E. Başdemir+S. H. Kahraman	
12:00-12:20		Welcoming New Members (12.30)	Lili Wen				Nick Green	I. Pagkozidis+ M. Ziva	
12:30-14:30		LUNCH	(12:40) LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	LUNCH	
13:30-14:30			Visit Ethnography Museum	Visit Carpet Museum		Visit Paper Museum			
CHAIRS		Fieldwork	Tvrtko Zebec	Siri Mæland	Catherine E. Foley	Excursion Historical izmir City Tour	Csilla Kőnczei	Fahriye Dincer	
14:30-14:50				Allison Singer	Irene Loutzaki		Sherry Johnson	Summary T2	
14:50-15:10	(P) László Felföldi- Z. Karácsony-		(R. T.) M.I. Koutsouba- A. R.	Nikola Petrovic	Daniela Ivanova-Nyberg		Dalia Urbanavičienė		
15:10-15:30	K. Dóka- H. Kovács- D. Horváth		David- C. Iosif- C. Kőnczei- A.	Plácida Staro	Stephanie Smith		Tanya Merchant		
15:30-15:50	May-B. Szabó		Nahachewsky- C. Quigley	Rebeka Kunej	Patricia Ballantyne		Vesna Bajic Stojiljkovic	BREAK	
16:00-16:30	BREAK		BREAK	BREAK	BREAK		BREAK	BREAK	
CHAIRS	Irene Loutzaki		Daniela Ivanova-Nyberg	Mats Nilsson			Jeanette Mollenhauer	Daniela Stavělová	Ex. Comm. Meeting
16:30-16:50	Berna Kurt		Liz Mellish				Fahriye Dincer	Judith E. Olson	
16:50-17:10	Natacha M. López Gallucci		Dilyana Kurdova	Poster Presentations			Nerda Khara	Elina Djebbari	
17:10-17:30	Deborah Williams		Maria Magdalena Wolf	Guilhon Antunes Camargo- Acselrad/ Filippidou/ Marbach/ Markopoulou Palandrani/Radhakrishnan/ Sagrados (17:00-18:00)			Alexandra Glazovskaya	Kristina Luna Dolinina	
17:30-17:50	Debanjali Biswas		Summary T1						
18:00-20:00	DINNER		DINNER	DINNER	DINNER	DINNER	DINNER	DINNER	
20:00-22:00					Sub study Groups OR				
22:00-24:00	OPENING COCTAIL		DANCE PERFORMANCE	TURKISH DANCE WORKSHOP	Free evening	TRADITIONAL DANCE WORKSHOP	Free evening	FAREWELL DINNER DANCE	

Individual paper presentations

Student paper presentations

Panels

Round Tables

Poster presentations