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## Choreomusicology I Corporeality | Social Relations



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# the world of music (new series)

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**the world of music (new series)**

**vol. 9 (2020) 1**

**Choreomusicology I  
Corporeality | Social Relations**

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## Choreomusicology I Corporeality | Social Relations

### Articles

Kendra Stepputat and Elina Seye	Introduction: Choreomusical Perspectives . . . . .	7
Ako Mashino and Elina Seye	The Corporeality of Sound and Movement in Performance . . . . .	25
Ako Mashino	The Body Visualising the Music: Seeing and Showing Body Movement in Balinese <i>gender</i> <i>wayang</i> . . . . .	47
Elina Seye	The Corporeal Dynamics of Choreomusical Interactions in <i>sabar</i> Dance Events . . . . .	67
Colin Quigley and Siri Mæland	Choreomusical Interactions, Hierarchical Structures, and Social Relations: A Methodological Account . . .	83
Siri Mæland	Musical Dancers and Dancing Musicians, Who's in Charge? Choreomusical Analysis of <i>pols</i> Performances in Haltdalen, Norway . . . . .	95
Colin Quigley and Sándor Varga	Peasant Dancers and Gypsy Musicians: Social Hierarchy and Choreomusical Interaction . . . . .	117

---

### Book Reviews (Eva-Maria Alexandra van Straaten, ed.)

Matthew J. DelCiampo	Timothy J. Cooley (ed.), <i>Cultural Sustainabilities</i> . (2019) . . . . .	139
----------------------	---	-----

Da Lin	Levi S. Gibbs, <i>Song King: Connecting People, Places, and Past in Contemporary China</i> . (2018) . . .	142
Nancy Sue Love	Benjamin R. Teitelbaum, <i>Lions of the North: Sounds of the New Nordic Radical Nationalism</i> . (2017) . . .	146
Katrina Thompson Moore	Sandra Jean Graham, <i>Spirituals and Birth of a Black Entertainment Industry</i> . (2018) . . . . .	149
James R. Ball III	Paul Christiansen, <i>Orchestrating Public Opinion: How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952–2016</i> . (2018)	152
Alex Kreger	Ulaş Özdemir, Wendelmoet Hamelink and Martin Greve (eds.), <i>Diversity and Contact among Singer-Poet Traditions in Eastern Anatolia</i> . (2019)	156
Sherril Dodds	Christopher J. Smith, <i>Dancing Revolution: Bodies, Space and Sound in American Cultural History</i> . (2019) . . . . .	159
Court Carney	E. Douglas Bomberger, <i>Making Music American: 1917 and the Transformation of Culture</i> . (2018) . . .	162
Barbara Alge	Helen Hahmann, <i>Wir singen nicht, wir sind die Jodler. Ethnologische Perspektiven auf das Jodeln im Harz</i> . (2018) . . . . .	164

---

**Recording Reviews (Rehanna L. Kheshgi, ed.)**

Logan Clark	<i>The Flight of the Condor: A Letter, a Song and the Story of Intangible Cultural Heritage</i> . Directed by Vladimir Hafstein and Áslaug Einarsdóttir. (2018) . . . . .	167
Matthew Knight	<i>Sound Portraits from Bulgaria: A Journey to a Vanished World 1966–1979 (Звукови Картини от България: Пътешествие в Един Изчезнал Свят)</i> . Smithsonian Folkways Recordings. (2019) . . . . .	169

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<b>About the Contributors</b>	.....	171
<i>the world of music</i> <i>(new series)</i>	.....	173





## **Introduction: Choreomusical Perspectives**

**Kendra Stepputat and Elina Seye**

### *Abstract*

*This article introduces the theme and contents of this double issue on choreomusicology. It summarizes the historical development of research focusing on the relationship of music and dance, or sound and movement, especially within music and dance studies, but also in other disciplines. The authors advocate the term choreomusicology as an umbrella term for the various approaches used to investigate music-dance interrelations and related topics such as embodied music interaction. The focus is on combining views from ethnomusicology and ethnochoreology, which offer new potential to choreomusical research with their culturally sensitive insights based on ethnographic fieldwork, often including practical understanding of the traditions studied.*

It seems obvious to the authors of this themed double issue that dance and music should be studied together: The two are often performed at the same time and depend on one another. In many performing arts traditions they are in fact inseparable and not even considered separate art forms. Similarly, it is evident that movement produces sound, and that the way a movement is carried out is echoed in the sound. The question then is: Why has there been so little research focusing on this aspect? Why have choreomusical aspects of performance been ignored more often than not? Why are dance and music often considered to be separate categories, both in practice and in research?

Research on sound in combination with movement (or motion), and on dance in combination with music, has gained increasing attention since the 1990s in disciplines such as musicology, dance studies, performance studies, psychology, cognitive science and acoustics. Yet, the few scattered publications—in comparison to the body of research covered by each of these disciplines—have not been able to trigger a bigger movement towards the recognition of a *necessity* to study sound and movement structures together. In our fields, ethnomusicology and ethnochoreology,<sup>1</sup> studies that take both into consideration date back to the 1950s, but despite the early beginnings, writings have been spasmodic and the theoretical ideas that have been presented have rarely been applied or developed by other scholars.

This themed double issue of *the world of music (new series)* addresses choreomusical aspects of music-dance performance taking viewpoints from ethnomusicology and ethnochoreology. The recently published volume *Music-Dance. Sound and Motion in Contemporary Discourse* by Patrizia Veroli and Gianfranco Vinay (2018) similarly draws together writings in music-dance studies by both musicologists and dance researchers. This is an important work in choreomusicology that we applaud—yet it almost entirely excludes the social and cultural perspectives of music-dance. We therefore feel the need to produce a volume that puts into focus the cultural aspects of music-dance, and maybe even more so, the anthropological perspective and research traditions in this area. The articles in this issue offer overviews of previous research on the relations of sound and movement from different perspectives, along with new in-depth examples, approaches, and methods for ethno-choreomusicological research.

### **Choreomusicology: Developing definitions and broadening of the term**

We advocate the term “choreomusicology” as a label for our research in music-dance or sound-movement. It is a compound of the affix “choreo” (Greek: *khoreios*, from *khoros* [χορός] “dance”) and “musicology”, the scholarly research into music. Choreomusicology was coined almost thirty years ago by Paul Hodgins (1992) who used the term to refer to the relation between music and choreography. This narrow meaning has been broadened by authors such as Inger Damsholt who was the first to utilise the term prominently in her 1999 PhD dissertation. She uses the term as a synonym for “dance/music” and “movement-music” but defines it through her approach as the relationship between music and dance (Damsholt 1999:2). Stephanie Jordan is one of the most referenced researchers in the field of choreomusicology (e.g. Jordan 2000, 2015), although she does not use the term herself until her more recent works. She mentions the term “choreomusical” for the first time in an article dated 2007, in which she does not directly define it but puts emphasis on the fact that choreomusical methodology should include “connotation, semantic content quite as much as structure” (Jordan 2007:29).<sup>2</sup>

The studies mentioned above all focus on stage and theatre dance and their related musical styles in Europe and the USA. The first anthropological publication making use of the term and applying it to performance genres outside Euro-American stage traditions was by Paul Mason. In 2014, he published a paper on the choreomusical aspects of Afro-Brazilian stick-dancing and West Sumatran plate-dancing (see also Mason 2017). In an earlier paper, written before he incorporated material from outside Euro-American stage-traditions, he defines choreomusicology as “the study of the relationship between sound and movement within any performance genre” (Mason 2012:5), thus voicing a much broader understanding of choreomusicology than Hodgins or Damsholt.

In a recent ethnomusicological publication that focuses on choreomusical elements of performing arts in Maritime Southeast Asia, the editors Mohd Anis Md Nor and Kendra Stepputat define choreomusicology as “a holistic field of study that combines the study of music and dance, and puts the relationship itself into the focus of research” (Nor and Stepputat 2017:2). Although this definition states “music and dance,” several authors in this volume actually take on a broader definition concordant with “sound and movement:” for example, Patricia Matusky focuses on a shadow puppet player’s movements, Margaret Kartomi on body percussion, and Ako Mashino on a singer’s voice and movement. If many earlier definitions regard choreomusicology as the study of the relation between music and dance, or sound and movement, this last definition emphasises a combination of research perspectives from music and dance studies that are needed to gain choreomusical insights.<sup>3</sup>

Along the same lines, Damsholt in her recent overview of choreomusical studies argues for a definition of choreomusicology as

a field of study in which: (1) practice-based research experience in both music and dance is central, (2) frameworks for choreomusical analysis inherent in “the ethnographic tradition” are acknowledged and (3) research is carried out by scholars with backgrounds in and across both musicology and dance studies. In terms of the latter, I suggest that such a “bilingual competence” *does* make a difference in terms of the research product. A “bilingual competence” of dance and music might in fact be *the* academic factor that benefits “choreomusical research” the most. (Damsholt 2018:29–30)

She continues by emphasising the last point (the importance of having education in both dance and music studies in order to undertake choreomusical research) with a tongue-in-cheek comparison with language: “Suffice to make the comparison that when two people who are bilingual in English and French have a conversation, it might in fact be more productive than when one of them speaks [only] English and the other one speaks [only] French.” (Damsholt 2018:30).<sup>4</sup> Although cooperation between dance and music scholars can be fruitful (*e.g.* Grau 1983; Ross and Wild 1984), we agree that expertise in both fields gives a scholar a more solid foundation for conducting choreomusicological research.

Since the early 1990s, parallel to the study of choreomusical aspects in music and dance studies that included anthropological approaches, researchers in music psychology and cognitive sciences have started focusing on the body and its movements in relation to music, explicitly including aspects of interaction (see Jensenius *et al.* 2009).<sup>5</sup> To our knowledge, the term choreomusicology cannot be found in such publications, although the fundamental idea—to study sound and movement and their interrelations—is basically the same, but of course these studies have very different intentions and methods. Keywords that are used to denominate research in this area include “musical gesture” (Godøy and Leman 2009), “corporeality in music” (Zeiner-Henriksen 2010), “embodied music interaction” (Lesaffre *et al.* 2017), “music induced movement” (Burger *et al.* 2012), or simply “music and the body” (Kim and Gilman 2019).

An important publication on the topic of sound and the (moving) body is *The Routledge Companion to Embodied Music Interaction* edited by Micheline Lesaffre, Pieter-Jan Maes and Marc Leman (2017). This comprehensive book includes a broad selection of essays that approach the topic from different perspectives, including a section devoted to “sociological and anthropological approaches” with several contributions by ethnomusicologists, including notably an overview of previous research within ethnomusicology by Martin Clayton (2017b). This collection is mainly grounded in psychology and cognitive science, but it is an important step in the same direction that we are advocating here by bringing together authors from different research approaches into one volume.

Why did choreomusical research start so late, and remain so marginal during the last 30 years? The reasons for this are of course manifold, discipline-specific, and much more complex than can be covered in this introduction. Nevertheless, there are some practical reasons that seem to be of major significance to us.

The reasons for the separation of dance and music research in Euro-American academia, and the resulting lack of common terminology and methodology, is rooted in European philosophy and arts traditions in which music and dance are seen as two discrete, separate arts. This distinction has been built on the Cartesian mind-body dichotomy.<sup>6</sup> Furthermore, as everything bodily, including the act of dancing, was condemned for many centuries by the Christian church, music was considered of a much higher value than dancing, and consequently music for dancing was regarded as worth less than music for listening (Knowles 2009:3).<sup>7</sup> This degradation of the body has only very recently been dispelled (see Csordas 1990), and as a result of this, the interest in the physical aspects of music making has developed in research. However, the categoric separation and evaluation of music above dance has prevailed for such a long time that its traces in the perception of music and dance—and in research—can still be felt. For example, music is taught in most European countries as an independent school subject, whereas dance usually does not have a similar institutional position, although dance may be included in music or sports (physical education) classes to varying extents (see *e.g.* EACEA 2009). Similarly, a broad network of conservatories offer publicly funded professional training for musicians across Europe, whereas professional dance training is much more limited in scope and more often based on private initiatives.

The historic separation of music and dance is also reflected in the institutional structures of Euro-American academia and arts education, where dance and music have been taught and studied in different institutes and departments until now (Quigley 2016:516). Both dance and music were established as academic fields relatively late—by the mid-eighteenth century. However, although the first academic works on dance were written before that time, and dance was for instance accepted as a research topic in Germany (Woitas 1998), in many European countries dance did not enter university teaching until the late twentieth century. However it was not until the mid-twentieth century that anthropological approaches were introduced to both disciplines.<sup>8</sup>

Thus, universities and other educational institutions generally train experts in either movement or sound studies, dance studies or musicology, ethnochoreology or ethnomusicology. Consequently, research methodologies, especially the methods for the structural analysis of music and dance, have also developed more or less independently in each field and are designed solely for either dance or music. This often leads to a situation where a researcher—even if aiming to deal with dance and music equally—ends up applying methodologies intended for music to also include dance or vice versa. Hence, such a methodological approach leads to either music or dance dominating the analysis with the other in a subordinate role. Furthermore, many scholars hesitate to include both sound and movement elements into their research, because they feel inadequate in one or the other discipline. Occasionally, some individuals cross over from one discipline to the other, self-educating themselves into choreomusicologists. Doing that typically demands a lot of effort and additional study, especially if one aims to go beyond the point of studying music and dance in parallel to understanding their manifold relations.

Still, even when researchers are knowledgeable in both dance and music, the disciplinary boundaries that prevail may limit scholarship in many ways. Researchers that move between disciplines may, for example, be marginalized by their colleagues, because their research does not fit into the mainstream of any discipline. During the process of writing and editing the present collection of articles, we also became increasingly aware of the limits of the language(s) that we use to present our research. Although we have a good understanding of the fluidity of the boundaries between dance and music through our research materials and fieldwork experiences, we keep struggling to find appropriate expressions in English for the choreomusical unity that is central to our research. This is one of the reasons why in this introduction, as well as in other articles of this themed double issue, we prefer to talk about sound and movement rather than music and dance, although we realise that the reader is likely to equate sound with music and movement with dance—a simplistic notion that, for example, Mashino and Seye intend to deconstruct in their joint article in this issue. For alternative solutions we may have to turn to non-European cultures and languages that have concepts and categories better suited for the phenomena we are studying, as demonstrated in the articles by Hood and Hutchinson in the second part of this themed double issue.

The separation of academic institutions and education might be the most practical reason why so few authors have dared to venture into the field of choreomusicology. Additionally, the Euro-American academic system of separated disciplines has resulted in research into sound-movement relations from scientific, artistic, musicological, dance, and anthropological perspectives leading a parallel life. This, in turn, has caused an unfortunate ignorance towards the efforts of scholars in neighbouring disciplines, further slowing down choreomusicological research. Accordingly, Damsholt (2018:29) argues for more interdisciplinary cooperation: “what is really needed is a consolidation of knowledge that has already been accumulated.” We share this conviction, and during the preparation of this themed double issue we

have tried to bridge some of these gaps by not only compiling a wide collection of literature, but also by discussing insights from different fields in our working group, and relating them to our own experiences and approaches.

Building on earlier definitions of choreomusicology and the growing interest in the corporeal dimension of music, we see that a choreomusical approach is not limited to the study of dance-music interrelations. We rather use the term “choreomusical” both as a synonym for “sound-movement” and as a term to define the approach for studying sound-movement (inter-)relations, which actively incorporates the study of the relations themselves from both a movement and sound studies perspective. Most importantly, we include all sound and movement aspects within a performance—including the audience—into the realm of the choreomusical. With this comprehensive understanding of the choreomusical, we intend to break the boundaries that “dance” and “music” as binary terms may force on choreomusical studies.

### **Towards ethno-choreomusicology**

The need for research that incorporates dance and music, or sound and movement structures, was noted by pioneer ethnomusicologist and dance anthropologist Gertrude Kurath (1957:10) in the mid-twentieth century, who stated that “while there is music without associated movement and dance without melodic accompaniment, the two are for the most part so closely related as to demand joint analysis.” She concludes that “interdependencies [in music and dance] are important and merit further study by combined disciplines.” Similarly, other prominent ethnomusicologists such as Alan P. Merriam (1982 [1965]) and John Blacking (1974:110–111) have also included sections about music-movement relations in their writings. This tells us that the awareness that sound and movement influence each other was definitely present in early ethnomusicological thinking, but the questions raised about this relationship were not developed further.

Still, there have been some efforts to theorise sound-movement relations from an anthropological perspective both in ethnochoreology and ethnomusicology. These writings often demonstrate the difficulties the authors face when trying to cross conceptual and disciplinary boundaries. Joann Kealiinohomoku’s (1965) publication on music-movement relations in self-accompanied dance clearly shows how strictly music and dance studies were—and still are—conceptually separated. Her introductory sentences sound almost apologetic, attempting to cross the boundaries between ethnomusicology and ethnochoreology, and asking why this crossing is necessary, when the elements of music and dance come together in a performance

The interrelatedness of music and dance is acknowledged by ethnomusicologists and choreologists alike. It is also acknowledged that both music and dance can be analysed separately for purposes of study, since one is primarily an aural art and the other is primarily a visual art; and further, because in many instances the performances are discrete, even though they usually occur simultaneously. However, when dance is self-accompanied the interrelatedness of dance and music reaches an apex; and both

the dance and music must be studied in their relationships to one another. (Kealiinohomoku 1965:292)

Kealiinohomoku saw a border-crossing between music and dance in self-accompanied dance, and developed terminology for describing the nature of the intersection of sound and movement in this. Her work must therefore be considered one of the first choreomusical works that actually focuses on the relationship itself and thereby broadens the perspective beyond the separate categories of music and dance.

A different level of the relationship between movement and sound was addressed by Judy Van Zile (1988), who focused on musicians' movements in performance, with her text establishing a model with the aim of helping ethnomusicologists to observe and categorise movements. Along the same lines, Owe Ronström (1999) suggested a working model for examining music and dance in a performance context with a socio-cultural focus, by exploring dance and music as combined elements of an "event." Ronström's model follows in the footsteps of earlier research on musical performance in ethnomusicology (e.g. McLeod and Herndon 1980), which also considers aspects of performance other than sound, but unlike Ronström, most scholars within this tradition have not presented their approach as a model.<sup>9</sup>

Judith Lynne Hanna (1982) attempts to find general categories and terms that can be applied to the combined study of music and dance. Her approach is to work with "contrast and comparison" in order to "discuss resemblances, distinctions, and relationships in dance and music" (Hanna 1982:57). Her text offers profound insights into all kinds of possible relations between music/dance and sound/movement in performance on a general descriptive level. A similar general introduction to the phenomenon of dance-music relations was written by Anca Giurchescu and Lisbet Torp (1995) as an introduction to this topic for the proceedings of an ethnochoreology symposium.

Further studies have tackled issues of terminology and basic concepts in music-dance relations, mostly with the aim to provide possibilities to study music-dance genres that acknowledge both elements equally and in combination with one another. Selena Rakočević (2012), for instance, focuses on notation possibilities for music in Labanotation, which might further the analysis of interrelated music and dance. Jörgen Torp (2013), with reference to examples of *tango argentino*, explores the possibilities of alternative terms in, and for, music and dance, aiming thereby at a more productive study of their connection. Laszlo Felföldi's (2001) contribution to the field provides an overview of Hungarian research on dance-music relations, introducing several concepts and suggestions for terminology based on Hungarian examples.

Finally, an important publication on music-dance relations by Giurchescu and Eva Kröschlová dates from 2007 but is actually based on ideas developed in the 1960s and 1970s. The authors present methods and concepts for the analysis of dance form. Their work includes an extensive section with suggestions for categories and terms to analyse the "relationship between the choreographic form and the musical form" (Giurchescu and Kröschlová 2007:36–46). Unfortunately, as this ma-

terial was not published for almost 40 years, it did not have the impact it deserved at the time and also was not able to claim significant influence in the 2000s.

If theoretical writings have been relatively rare, there are many more studies focusing on specific music-dance traditions than can be mentioned here, and the number of publications has increased significantly in the last twenty years.<sup>10</sup> Early examples of regional or genre specific studies include J. H. Kwabena Nketia (1965) who wrote on the interrelations of African music and dance. Andrée Grau (1983) dealt with the relationship between movements and music among the Tiwi (Northern Australia). Annette Sanger (1989) focused on socio-musical interrelationships in Balinese performance. Julian Gerstin (1998) researched the interaction and improvisation between dancers and drummers in Martinican *bèlè*. Tomie Hahn (2001) writes about learning processes in *nihon buyo* in Japan that incorporate sound and movement. An important publication with theoretical implications is Greg Downey's (2002) text on embodiment, sound and movement relations and perceptions in *capoeira*.

Further writings worth mentioning are by Rakočević (2007), who worked on dance-music genres from the Banat area (Southeast Europe), considering them as “congruent modes of expressions” (2007:165), and Jan-Petter Blom (2008), who presents ways to unify terminology for the analysis of dance and music structures for Norwegian fiddling played as an accompaniment for dancing. Similarly David Kaminsky (2014), based on the example of the Swedish *polska*, extracts general phenomena on how musicians can influence dancers in a live event, whereas Sylvia Nannyonga-Tamusuza (2015:83) emphasises the “interdependent and dialogic nature of music and dance” in Baganda *Baakisimba* performance. Filippo Bonini-Baraldi (2017) adds the aspect of transformation of corporeal behaviors through music in relation to non-human, invisible entities, building on examples from Romanian Gypsy communities and Brazilian *candomblé* practitioners. Publications by Clayton (e.g. 2013, 2017a) have had a major impact on research in ethnomusicology by incorporating methods from music cognition research into an interdisciplinary research design. He combines empirical approaches in entrainment with ethnographic insights (movement in musical performance and coordination between players) based on examples from different cultures, with a central focus on North-Indian *khyal* music.

In this themed double issue, we build on many of these earlier publications. Although the amount of existing literature is not vast, we are reaching a point in which an author in choreomusicology cannot mention all publications that have dealt with similar topics. We consider this a good sign, which shows that the field of sound-movement studies—or choreomusicology—has finally broadened and spread out into different directions and is also included within ethnographic research traditions. This brings us back to the concern raised by Damsholt that ethnographic methods need to be part of choreomusicology: What can a choreomusical cum ethnographic approach offer that has not been tackled by other disciplines? Is there a need for *ethno*-choreomusicology?<sup>11</sup>



First of all, due to the way our field has developed, we classically deal with performance cultures other than Euro-American staged dance and music. By studying genres and traditions from around the world, we add to the diversity of choreomusical studies. Researching culture-specific sound-movement relations necessarily broadens general insights into possible phenomena in the realm of choreomusicology. However, the diverse material we look at is not the most important contribution of this volume. An anthropological perspective can demonstrate culturally specific ways in which choreomusical relations are conceptualised and how these conceptualisations become evident in local performance practices (including Euro-American staged performances). One of the aims of an anthropological approach into choreomusicology today is to respect and include the views of the people involved in the choreomusical practices studied. Our training in ethnographic methods and culturally sensitive research perspectives enables us to dive into—and hopefully also properly represent—local ontologies or conceptualisations of artistic practices to a broad readership. While doing so, we try to avoid the trap of using local terminology without challenging our own underlying conceptualisations.

This leads directly to the last, but not least, consideration of the impact that “ethno-” can have on choreomusicology, which is both the ethnographic research tradition and the perspective itself. Fieldwork and the intense exchanges with music and dance practitioners certainly add to the analytical perspectives of early choreomusicologists and the scientific measurements of embodied musical interactions by psychologists and cognitive scientists, by producing knowledge about how the practitioners themselves conceptualise and experience the phenomena we call music and dance.<sup>12</sup> As has been voiced in other debates about the value of *ethnomusicology* and *ethnochoreology*, a particular feature of our research practice is that none of our studies are repeatable: We acknowledge that every researcher, every interlocutor, every person involved in an ethnographic research process presents their own specific individuality, which inevitably influences the outcome of the research. Being involved in the field means that we as researchers play a part in every stage of the research process. In regard to a choreomusical study, this means that we as researchers also have to be aware of our own individual knowledge (intellectual and embodied) and education (in whatever music or dance practice): If we look at a choreomusical practice from a dancer’s perspective, we will see different aspects than if we are looking from a musician’s perspective. And if we are scholars educated in both dance and music studies, and also experienced in choreomusical approaches, we might look at the same phenomenon from three perspectives, simultaneously or alternately: the sound, the movement, and the sound-plus-movement. The self-reflective training we have as ethnomusicologists and ethnochoreologists might enable us to be more aware of these split perspectives and incorporate them usefully into the research outcomes.

We had to omit some important issues that definitely deserve more attention in relation to choreomusical analysis in order to make this themed double issue approachable. One of these topics that we do not discuss is the question of transcription

and notation. For music, standard music notation is widely understood, and there is a range of alternative methods one can use for notating musical sounds. For dance, by contrast, there are only a few systems of notating dance movements and even these are not very widely used among dance scholars. In addition to the problem that dance notations are not well known and/or are very complex, dance and music notations are also not very compatible. Revisiting notation systems that combine sound and movement, and maybe even developing new ones, would be laudable, but it is deliberately not the focus of this publication.

This themed double issue does not claim to cover all areas of choreomusical research. Rather, we hope that it will fill some of the gaps we have identified in previous research as well as inspire others to broaden the existing research approaches and apply them in new contexts. Hopefully, it also provides other scholars with some ideas that will be useful for the future development of choreomusical theories, methods and research techniques.

### **The themes of this issue**

This themed issue is the tangible result of a workshop held in spring 2018, at the Institute of Ethnomusicology, University of Music and Performing Arts in Graz, Austria that was organised by the guest editors. The workshop brought together experts in the fields of ethnomusicology and ethnochoreology who have crossed borders between the two fields in their research and publications, and who represent a broad range of locations and approaches both in terms of their research fields and their academic background. During the workshop, we discussed our individual approaches to choreomusicology and reviewed existing literature dealing with sound-movement relations. Furthermore, we developed a concept for this publication which will make it much more than a collection of individual articles thus providing readers with substantial insights into sound-movement relations in various cultures as well as an overview of concepts and research methods in the field of choreomusicology. With this publication, we want to both stress the importance of the choreomusical approach for future research, and fill what we recognised as gaps in previous writings. It is important to note that all authors see their work as fundamentally based on anthropological approaches to music and dance; we all consider ourselves ethnochoreomusicologists.

On the basis of our discussions, we defined four general themes that we feel need more scholarly attention, roughly defined by the keywords *corporeality*, *social relations*, *translocality*, and *local ontologies*. Each of the themes is covered by two (in one case, three) authors in a jointly written introduction, followed by two case studies that demonstrate the general ideas discussed. The order we chose for this volume is from micro to macro level—from a focus on the body, to local social interactions, and to translocal movements of music and dance. The last section brings into focus local conceptions and terminologies related to specific dance-music genres, a per-

spective that we consider essential for understanding sound-movement structures in their cultural context. In combination, we consider that the four themes cover the most important aspects that define, shape, transform and sustain performing arts genres and their sound-movement relations. The themes *corporeality* and *social relations* are covered in vol. 9(1) of the journal. The themes *translocality* and *local ontologies* are covered in vol. 9(2) of the journal.

Our aim for the four introductory overview articles is to compile the diverse literature on dance-music interrelations and related topics, and to discuss these writings in order to formulate a more solid basis for future research. The eight case studies complement these theoretical parts by exploring in detail the different aspects of sound-movement relations. Thus, each section offers not only a thorough overview of previously published literature on a specific theme but also advances existing research with insights from the cultures that the authors have worked with. Furthermore, the case studies serve as examples of how the theoretical ideas and concepts presented might be put to use in a choreomusical research project.

The first part, entitled “The Corporeality of Sound and Movement in Performance” questions the simplistic understanding of music as sound and dance as movement, as well as the resulting idea of music and dance as clearly separable phenomena. Instead, the authors insist that both music and dance are equally rooted in the human body and therefore both can be approached as body movements, some of which may produce sound. Building on previous research, the authors propose a new framework for the study of dance-music interrelations that does not take the categories of music and dance for granted but rather proceeds from the observation of the various connections of movements and sounds within a given performance. In the case studies that follow, Ako Mashino demonstrates the importance of body movements in the learning process and performances of the Balinese *gender wayang*, and Elina Seye reconsiders the interactions between dancers and musicians at Senegalese *sabar* dance events by prioritising movement qualities rather than rhythm.

Turning to a more emphatically cultural point of view, the part “Choreomusical Interaction, Hierarchical Structures, and Social Relations” investigates how the specific social circumstances in a community affect, or are defined through, the intersecting practices of dancing and musicking. After the discussion of recent literature on dance-music interrelations and complementary insights from the disciplinary traditions of ethnomusicology and ethnochoreology, the authors present their methodology for *ethno*-choreomusicology that combines the detailed analysis of sound and movement with ethnographic materials, generated through long-term participatory fieldwork, to interpret the interactions of dancers and musicians from a socio-cultural perspective. The case studies present not only different cultures but also different perspectives: Siri Mæland’s article analyses micro-level processes of interaction between dancers and musicians in specific performances of the *pols* tradition in Norway. Colin Quigley and Sándor Varga adopt a broader view examining how social relationships and hierarchies between performers guide dance-music interactions in the villages of the Transylvanian Plain in Romania.

The part “Separation of Music and Dance in Translocal Contexts” focuses on changes in choreomusical relations as music-dance genres become translocal practices. The authors outline how sound and movement are often separated from each other in the course of moving from one place to another and how practices are thereby significantly changed. Several aspects are addressed that cause such a separation, including adaptation and appropriation, new ways of transmission, use of media, and economic circumstances. The two case studies that follow present two quite widespread and well-known translocal music-dance genres, salsa and *tango argentino*. Elina Djebbari demonstrates the appropriation of salsa in Benin, with particular focus on layers of appropriation over time, causing transformations in both the dance and the music, and of course their relations. Kendra Stepputat shows how political and economic circumstances in the twentieth century have separated tango dance and music in the translocalisation process with a special focus on the mechanisms of re-connection in the current dance-music practice and its underlying forces.

In the part “Moving from Ethnotheory Towards Local Ontologies” the authors address how local ontologies help in reconsidering sound-movement relations apart from the standard binary separation taken for granted in most academic discourse. They evaluate the term and concept of ethnotheory and argue for a necessary shift in terminology towards new ways of theorising music-dance relationships. Sydney Hutchinson explores *merengue* in the Dominican Republic, focusing on semantic expressions used by *merengue* practitioners. She explores how divergent meanings of emic terms as opposed to academically established or etic expressions can cause misconceptions. Made Hood portrays sound and movement in Balinese arts as integrated systems, conceptually based on historically established Balinese philosophical terminology. He further explores an “ontological drift” that underlies contemporary trends towards the perception of music and dance as separate concepts on Bali.

Choreomusicology as presented here is definitely not a homogenous research field with one lineage of methodologies, approaches, and even terminology. Still, we see “choreomusicology” as a fitting umbrella term for the multifaceted theoretical and practical approaches in music-dance or sound-movement research. If we argue for the use of the term choreomusicology, we do this not to promote a new academic discipline, but for pragmatic reasons: to give the scattered research approaches a common term to use in order to connect with other researchers, and be aware of related research in music-dance. Altogether we hope that this themed issue will spark more interest in the growing field of choreomusicology.

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## Notes

- 1 Here we use the term ethnochoreology but we do not exclude or even separate our approach from dance anthropology, dance ethnology or similarly named fields of research (see *e.g.* Giurchescu and Torp 1991; Kaeppler 1991).
- 2 Also see Jordan (2011) for a thorough overview of choreomusical research approaches and topics.
- 3 Of course, many scholars in choreomusicology had already applied this approach long before this definition was phrased; we merely want to emphasise that previous definitions did not refer to research approaches, only to the subject of research.
- 4 Also see Jordan's reflection on her approach as a scholar educated in both dance and music. She states that "this experience has made me sensitive to the distinctions between the disciplines and the problems that can arise when two kinds of specialists approach the same issues on very different terms (in my case adopting a split mindset)" (Jordan 2011:44). Similar observations on the usefulness of such a "double" background, even if one's research focuses mainly on dance or music, are voiced by Hoppu (2014).
- 5 See for instance Large (2000) for a solid literature overview of the 1990s in the area of motor responses to music.
- 6 See Crane and Patterson (2000) for an introduction to the body-mind divide discourse.
- 7 We are aware that the historical reasons for the devaluation of dance and dancing are manifold and more complex than presented here, but the Christian church played a central role in the development of European universities and its influence on research therefore cannot be overlooked.
- 8 See David, Huxley and Whatley (2020) for an overview of dance studies as a university subject. In comparison to music research, dance research is still a small field altogether, with few universities offering academic courses in this area.
- 9 A notable exception is Qureshi (1987), whose "performance model for musical analysis" also incorporates observations of the physical gestures and interactions between musicians and audience members.
- 10 All authors of this volume have published on choreomusical topics before, as can be seen in the lists of references in this themed double issue.

- 11 We consider the prefix ethno- in ethnomusicology and ethnochoreology to be a conveniently short reference to a socio-cultural perspective and an ethnographic approach in research, and it could thus similarly be connected to choreomusicology. However, we are aware that “ethno-” is too often understood as something contrary to Euro-American art forms, although the perspectives we are developing in this volume are equally applicable to Euro-American contexts. Also, in any case, the term “ethnochoreomusicology” is way too long and bulky to be practical.
- 12 See Clayton (2013:37) for a useful juxtaposition of diverse disciplinary approaches and the different insights that might be gained, which are in themselves valid but might ignore elements the other is able to capture.

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