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Introduction

1. Researching music and dance making as holism

Discussions about the roles, interaction, intervention and coordinated behaviour of individuals involved in music making are becoming increasingly prominent in the explorations of the Research Centre for European Multipart Music (EMM) and its European Voices symposia. Music for dancing stood at the centre of the fifth symposium, whose presentations and discussions served as a basis for the contributions to this book. Its focus is not so much on music and dance as objects, but on the processes of interaction between their makers. Hence, the term "dancing" is more appropriate to its content than the term "dance". This viewpoint enables the inclusion into the discussions of practices that are usually considered separate research areas. One example is music for ballet (see Graber in this book).

The urge to concentrate on the topic of music for dancing emerged during discussions in a European Voices symposium dedicated to the playing of multipart music in local traditions in Europe, both by a single performer and by groups of performers in different kinds of ensembles (Morgenstern and Ahmedaja 2022). What was striking in those discussions were the frequent references to the musical texture and performance techniques in music played on instruments, and to identical or similar patterns in singing and/or dancing practices. These observations underlined the need to identify playing on instruments as an indispensable part of those traditions rather than simply "instrumental music", in order to enable broader and deeper perspectives regarding the ways in which music played on instruments comes into being. This is all the more necessary when music and/or singing and dancing are parts of the same performance body.

The view on practices of music and dance as holism have been the object of discussions and research in several recent publications. The starting point for this argument consists of a critique of research that places separate attention on music or on dance, even when these are parts of a single whole. In their article on choreomusical interactions, hierarchical structures and social relations, Colin Quigley and Siri Mæland state that the separation between music and dance in research "is not limited to Europe but can be found in many diverse cultural contexts around the world" (2020, 91, Note 1). On the other hand, they mention exceptions to this trend in the research of the second half of the 20th century, including Kurath 1957, Kealiinohomoku 1995, Sanger 1989, Dabrowska and Bielawski 1995. Made Mantle Hood and Sydney Hutchinson extend this history "back to the field's foundations, as both music and dance were interests of

scholars like Franz Boas and Curt Sachs" (2020, 69), while Kendra Stepputat and Elina Seye discuss publications on this issue with the goal of summarising "the historical development of research focusing on the relationship of music and dance" (2020, 7). Quigley and Mæland note further that only some of the essays included in those publications "focus on analysis of choreomusical interaction, and fewer extended such analysis into the social domain" (2020, 86). According to their opinion, "the challenge is to take a lesson from efforts to analyse forms in which the distinction is not natively significant and seek concepts other than those derived from a music-dance division to characterise their interactions" (2020, 91, Note 1).

Among the publications based on a holistic view of music and dance practices in Europe from the end of the 20th century is an article by Owe Ronström entitled "It Takes Two – or More – to Tango: Researching Traditional Music/Dance Interrelations" (1999). Ronström bases his analysis on expressive forms and aesthetically marked behaviour developed by American folklorists such as Dell Hymes (1975), Roger Abrahams (1977 and 1981), Dan Ben-Amos (1971) and Richard Bauman (1975 and 1986). Analysing performance as a mode of communication, he stresses the need to concentrate not only on *what* is communicated but also on *how*. This understanding is in line with the results of analysis of multipart singing traditions in Europe. Ignazio Macchiarella emphasis, for example, further features which interrogate the importance of the *what*-issue: "for (at least many) Sardinian and Corsican singers with whom I work, *who* is performing with *whom* is far more important than *what* is actually being sung…" (2016, 13). On the other hand, in the interaction between individuals in the music and dance making, the involvement of skillful – in addition to soundful – bodies in action is most significant. This condition also elicits a particular exchange of dynamics between the involved actors in different stages of the performance. In this framework, the concept of "embodied cognition" gains significance, despite very controversial discussions in the cognitive sciences. A recent example of such discussions is the response of Mirko Farina (2021) to Stephen D. Goldinger et al. (2016). While the latter state that "for the vast majority of classic findings in cognitive science, embodied cognition offers no scientifically valuable insight" (2016, 959), Farina argues "that embodied cognition is a very fruitful research programme for the empirical sciences and that it can adequately explain many aspects of human cognitive behaviour" (2021, 73).

The concept of embodied cognition has been brought more powerfully to the attention of musical and ethnomusicological studies through the contributions to a volume on embodied musical interaction (Lesaffre et al. 2017). Within the discipline of ethnomusicology to date, it has been primarily sociological and anthropological viewpoints that have been developed in this framework. This is the case in the above-mentioned volume, inter alia, in the contributions to the ethnography of embodied music interaction by Martin Clayton and on embodied interaction with "sonic agents" as an anthropological perspective by Filippo Bonini Baraldi. In a more recent contribution, Colin Quigley and Sándor Varga (2020) concentrate on social hierarchy and choreomusical interaction in dance and music practice on the Transylvanian Plain.

Remarkably, this embodiment is understood in psychological and cognition studies "both

as a *living* (observable, biological) and a *lived* (experienced) phenomenon that emerges from agent~world coupling" (Laroche et al. 2014, 1). The footnote to this statement reads: "The tilde sign used in this text is a reference to Kelso and Engstrom (2006). It denotes that paired concepts are dynamically related to each other: the separate understanding of each concept remains incomplete as long as its complementary aspect is not taken into account" (ibid. footnote 1). Such an understanding fits very well with what might be called 'music~dancing coupling' and the processes of interaction which hold them together.

At this point, it is necessary to underline the fundamental importance given to the issue of embodiment by Maxine Sheets-Johnstone in the study *The Primacy of Movement* (2011). Calling on an understanding of movement as the "foundation of our conceptual life" (2011, xxii) and essential for our sense of agency, she approaches the Cartesian mind-body dualism as an "animate form" rather than "embodiment" or "lived body". In an earlier study, she outlines animation as "the fundamental, essential, and properly descriptive concept to understandings of animate life" (2009, 375) and as "the bedrock of our being and feeling alive" (2009, 376). Based on Edmund Husserl's perception of the body as a "phenomenological-kinetic method" (Husserl 1980, 117), Sheets-Johnstone proposes further to "language" such experiences and "come to know them in ways that are phenomenologically consonant with the dynamically resonant kinesthetic and kinetic experiences" (Sheets-Johnstone 2011, xix).

The language process of "animate forms" in music~dancing practices includes the exploration of different understandings of key terms and concepts. These explorations lead to an awareness that "worlds, as well as worldviews, may vary" (in Heywood 2017), making evident the existence of more than one ontology. This aspect becomes particularly apparent in the issue of terms and concepts wandering from one language to another (see section 2 below). With regard to this matter, Section 2.1 of this introduction contains an extended discussion devoted to the German term *schmutziges Spiel*, or 'dirty playing', including other terms and understandings connected with it. The confrontation with this term shows that research on music for dancing can offer helpful understandings, particularly from the viewpoint of the interaction between musicians and dancers, which is reflected in diverging ontologies during the process of the emergence of the music~dancing coupling. Another view in this context is offered by dancing based on movements conducted in silence. The diverse graduations of the silence show that the presumed missing sonic features in these cases are part of the performance body and of the perceptions of all the individuals involved (see section 2.2).

2. Terms and concepts as diverging worldviews in change

Since the main focus in the present book is on music for dancing in Europe, it should be recalled that in descriptions from ancient Greece and ancient Rome music and dancing performances are considered inseparable and – what is more – parts of theatrical practice. Significantly, several

key terms and concepts from that period have entered modern European languages, including English, often with different connotations. Of interest for this book are discussions about the connections of the ancient Greek terms *pantomimos* (παντόμῖμος) for 'pantomime', *órchēsis* (ὄρχησις) for 'dance' and *orchēstēs* (ορχηστης) for 'dancer'. In her introduction to a volume of linguistic studies on ancient pantomime, Edith Hall states:

> Pantomime was central to Greek and Roman culture and represents a crucial phase in the history of theatre. A glamorous and alluring entertainment, its central attraction was a solo, masked male dancer—called a *pantomimos*, or often just a 'dancer' (*orchēstēs* in Greek, *saltator* in Latin)—who performed famous stories from mythology. The dancer took all the important roles in each story, changing his mask for each one; this was how he derived his name as the one who mimed all (panta) the roles, or 'everything in the story' [...] (Hall 2008, 3)

The dialogue on pantomime *Περι ορχησεως* (Peri orchēseōs) by the 2nd-century CE satirist Lucian of Samosata was translated into Latin as "De saltatione" (e.g. *The Works of Lucian of Samosata* 1905) and into English as "Of Pantomime" (e.g. *The Works of Lucian* 1780, 238–263) or "Of Dancing" (e.g. Lucian of Samosata 1820, 217–256). In a translation from the beginning of the 20th century, in which the respective title is translated as "Of Pantomime", it is noted:

> 'Pantomime' has been chosen as the most natural translation of ὄρχησις, which in this dialogue has reference for the most part to the ballet-dancer (*pantomimus*) of imperial times. On the other hand, Lycinus, in order to establish the antiquity and the universality of an art that for all practical purposes dates only from the Augustan era, and (despite the Greek artists) is Roman in origin, avails himself of the wider meaning of ὄρχησις to give us the historic and prehistoric associations of dance in Greece and elsewhere; and in such passages it seemed advisable to sacrifice consistency, and to translate ὄρχησις dance. (*The Works of Lucian of Samosata* 1905, 238, note 1)

The diachronic aspect in the interpretation and translation of terms and concepts from ancient languages into modern ones and their subsequent usage shifts towards a synchronic one when it comes to interpretations, translations and the emergence of terms and concepts from one language to another in the same period of time. In the second case, the ontological approach, which is at the centre of the present book, becomes more decisive. One example of the ontological approach to the use of the concept of "music", the other key term for the present book, can be found in the essay "Against Ethnomusicology: Language Performance and the Social Impact of Ritual Performance in Islam" (2013) by Michael Frischkopf. Arguing for the incompatibility of the concept of "music" with local ontologies in Islamic studies, Frischkopf suggests the use of the concept of "language performance" in comparative ritual studies on the basis of a semiotically informed standpoint. He suggests that it is important "to establish an isomorphism preserving ontological structure, following the sense of 'ontology' used in linguistics and computer science

to denote [...] semantic hierarchies and their representations in language, formulated most completely as taxonomies" (2013, 13). This view is also of help when considering connections between language and culture. In this context, Frischkopf emphasises that these hierarchies "are often quite culture specific (and not simply language specific) – indeed that they may lie at the very core of culture (as a system of representations) itself" (ibid.).

This is additionally the case when it comes to the migration of terms and concepts from one language to another in practices of music for dancing. An example of the emergence and use of a designation in these practices in Europe is the previously mentioned German term *schmutziges Spiel* for 'dirty playing', coined by Felix Hoerburger in his study *Musica vulgaris* (1966).

2.1 Schmutziges Spiel, *or 'dirty playing'*

The English translation 'dirty playing' for the German term *schmutziges Spiel* is provided by Hoerburger himself in *Musica vulgaris*, in the slightly different form of 'dirty play'. The reason for this is the fact that Hoerburger based the German term on the English notion of so-called "dirty notes" used in jazz music practices. According to Hoerburger, these notes are "sounded unclearly or impurely" (*unrein intoniert*) and have found their way from singing to instrumental playing (Hoerburger 1966, 46). In contrast, the phenomenon of "dirty playing" is to be encountered in folk music practices in Europe, specifically in music played on instruments. Hoerburger also emphasises that he uses this term "for want of another term" (*in Ermangelung eines anderen Terminus*) (ibid.).

It is striking that, with regard to the features of the phenomenon of dirty playing explored by Hoerbuger (1966, 46–52), the majority of examples come from music for dancing:

a. the "false" tuning of musical instruments such as bagpipes, flutes, stringed instruments, etc., as opposed to the tempered tuning of instruments used in art music practices, notably the piano;
b. the claim of the intoxication of playing (*die Forderung nach Rauschhaftigkeit des Spiels…* 1966, 48);
c. "the light distortion of the rhythm, irrational prolongation or abbreviation of single tones, which are difficult to capture, but which give the listener a faint sense of being tricked" (*die leichte Verzehrung des Rhythmus, irrationale Verlängerungen oder Verkürzungen einzelner Töne, die schwer zu erfassen sind, die aber den Hörer stets in ein leichtes Gefühl des Schwindelns versetzen…* 1966, 49);
d. the smearing (*verschmieren*) of single tones, "once again an expression which is used in jazz music" (*wiederum ein Ausdruck, der in der Jazz-Musik verwendet wird*) (ibid.). In this context, parallels between sound vs. movement and music vs. dance are analysed, rendering the divided viewpoints towards music and/or dance problematic, since "Both are then no

longer from the outset and exclusively a structure of strictly organised notes and steps, but a holistic flow" (*Beides ist dann nicht mehr von vornherein und ausschließlich ein Gefüge straff geordneter Töne und Schritte, sondern ein Gesamtfluß…* 1966, 51);

e. *Hinschmieren* or 'scrawl/scribble' (ibid.), a phenomenon that Hoerburger describes as extending from smearing and potentially encompassing larger complexes (*größere Komplexe*). This would be the case in performances in which the main tones of the melody, and therefore the melody as such, become almost unrecognisable owing to the abundance of *Spielfiguren* (playing/performing figures). These figures appear "as links, as replacement, and as alteration" (*als Bindeglieder, als Ablösung und Abwechslung*) (ibid.);
f. occasional divergences in the interplay during ensemble performances. This is the case, for instance, when the *primás* in an ensemble begins to play the violin and the others pause, first to understand what his plan is, and then to follow without being wide of the mark (ibid.). The situation is similar when the leader begins a new piece within a succession of pieces or when the drummer in a drum-shawm ensemble leads with a new rhythm and the shawm player searches to find something that can be played to this new rhythm (1966, 52).

The conclusion of this analysis contains a significant critique of musical transcriptions and listening habits:

> When we in the musical folklore community transcribe such music, we certainly do not consider notating all these deviations from the norm or standard, because we are sure we know the norm, taking it as self-evident, since we tend to assume or imagine that this norm is being aimed at by the performers, who fail to attain it. Furthermore, we believe ourselves authorised to normalise when notating what we hear, if we have indeed not already largely normalised it while hearing or listening, so that we basically hear "wrongly" by setting "right" what was performed "wrong".
>
> *Wenn wir in der musikalischen Volkskunde solche Musik transkribieren, so denken wir freilich nicht daran, alles diese Abweichungen von der Norm mitzunotieren, weil wir die Norm sicher zu kennen glauben, sie als selbstverständlich annehmen, weil wir in der Vorstellung leben, daß diese Norm von den Spielern anvisiert, aber nicht erreicht ist, und weil wir deshalb glauben, die Berechtigung zu haben, in der Notierung das Gehörte normalisieren zu dürfen, wenn wir nicht überhaupt schon im Hören normalisieren, also im Grunde „falsch" hören, indem wir das „falsch" gespielte „richtig" stellen.* (Hoerburger 1966, 52)

Hoerburger notes that this kind of "dirty playing" is not to be confused with cases when someone makes a mistake because of inability, and should therefore be better named "clean playing" (*das "saubere Spiel"*) (ibid.). Furthermore, "This dirty playing, I would like to think, is crucially relevant; it is the fundamental counterpart to the 'ensoulment' which is required in art music performances,

when notation should be rendered into music" (*Dieses schmutzige Spiel gehört, so möchte ich meinen, wesentlich zur Sache, es ist das grobsinnliche Gegenstück zu der „Beseelung", deren die Kunstmusik selbstverständlich bedarf, wenn ein Notenbild in Musik übertragen werden soll.*) (ibid.).

We know today that informed and experienced performance practice is decisive in the context of "ensouling" music. In Austria, for example, local musicians consider the music on the page as a point of departure, and they similarly recall memorised sonic patterns from which the music they play emerges in each performance. One performer who operated in this manner, both in his performances and when transmitting his experience to younger generations within and outside academia was Rudolf Pietsch (1951–2020, cf. Garaj 2022). Pietsch, who was active as a performer and researcher, began to perform early in his youth. He established and led several music ensembles, among which Die Tanzgeiger (The Dance Fiddlers) is still active (see *Tanzgeiger*) and has become particularly well known. The audience of the Vienna symposium on music for dancing was able to enjoy their performance in the closing event (Schmidt 2018).

Based on such rich experiences, Pietsch noted in an article published in 2017 that for him the "expression 'dirty playing' contains the idea of deviating, of differences, though here it is not the playing of a 'dirty line' but rather an unachieved 'clean line'" (2017, 205). In this contribution he analysed several performances of the "Murtaler Polka" (Murtal is a district in Styria, Austria) by different ensembles, paying attention to the performance features of each ensemble's individual members as well as of the whole ensemble. The first performance comes from a recording by the Edler Trio from Mürztal in Upper Styria, whose members play clarinet, accordion and bass tuba. Pietsch noted: "The musicians refer to the clarinet part when they say: *Tua dazua farbeln*! (in standard German '*Füge Farbe hinzu!*' for 'Add some color!')" (2017, 206). In informal conversations, Pietsch stressed more than once that, among the *Musikanten* (roughly speaking, 'performers of folk music') in Austria, the saying *Spiel' a bissl schmutzig!* (in standard German: *Spiele ein bischen schmutzig!*) for "Play a bit dirty!", is to be heard over and again as they play.

The German term *Musikant* (sing.) or *Musikanten* (pl.) differs in meaning from the term *Musiker*, which can be translated into English as 'musician'. According to Rudolf Flotzinger (2022 [2004]), the difference lies in the particular valuation given to each term, which is based on a long tradition, especially on "the mediaeval distinction between *musicus* and *cantor*, … with regard to a theoretical-reflexive basis of activity, which has been acquired in the first case, but is less present in the second" (*mittelalterliche Unterscheidung zwischen* musicus *und* cantor… *hinsichtlich einer im ersten Fall angeeigneten, im zweiten aber weniger vorhandenen theoretisch-reflexiven Basis der Tätigkeit*).

On the other hand, the term *Musikant* does not necessarily carry an exclusively negative connotation. In the local practices, "the familiar request 'Musikanten, play it up!' is addressed still to (particularly dance) musicians who 'understand their metier'" (*geläufige Aufforderung* „Musikanten spielts auf!" *richtet sich noch immer an (besonders Tanz-)Musiker, die „ihr Metier verstehen"*) (ibid.).

Flotzinger also comments on the use of the adjective *musikantisch* (roughly speaking, "in the folk music performance manner"), derived from *Musikant*, as follows:

further, for a composer [of art music] the epithet *musikantisch* hints at certain unspoilt and sensual pleasures. Interestingly enough, both [features] are firmly linked with dance (interesting, inter alia, because on the one hand, in ancient Greece the term *μουσική* [music] verse, music [in today's meaning] and dance were inseparably linked, and, on the other hand, higher sensual pleasures are often attributed to 'simple' people).

auch das Epitheton „musikantisch" für einen Komponisten spielt auf eine gewisse Urtümlichkeit und Sinnenfreude an. Beides wird interessanterweise besonders am Tanz festgemacht (interessant u. a. deshalb, weil einerseits noch im altgriechischen Begriff μουσική [Musik] Vers, Musik [im heutigen Sinn] und Tanz untrennbar verbunden waren und andererseits ‚einfachen' Menschen oft höhere Sinnenfreude attestiert wird). (Flotzinger 2022 [2004])

Such a romanticised view and derogatory clichés about the "unspoilt" and "higher sensual pleasures" of "simple" people are certainly far from the understanding and aims of the performers. An example of this can be found in the analysis by Pietsch of a "Murtaler Polka" performance by the Citoller Tanzgeiger (Citoller Dance Fiddlers). The ensemble's name derives from the municipality of Zitoll in Styria, slyly playing with the similar spelling of the consonants *z* and *c*. This is "one of the most experienced string ensembles of contemporary folk music" in Austria (Pietsch 2017, 216). Knowing the musicians in person, Pietsch stated at the end of the analysis: "There is an understanding among all five musicians that the craft of their musical practice serves the dancers" (Pietsch 2017, 218). This statement seems to complete an idea noted by Hoerburger decades ago (see also Morgenstern in this book) in his chapter "The Music and the Dance" (*Die Musik und der Tanz*): "The dancer does not like to be regulated, but stimulated and exited" (*Der Tänzer will nicht reglementiert, sondern angeregt und aufgeregt sein*. Hoerburger 1966, 85). Thus, results of analysis from the viewpoint of music for dancing show that the connectedness between musicians and dancers in the interaction processes of the animation (in Husserl's and Sheets-Johnstone's sense) in music~dancing practices is decisive.

2.2 From diverging ontologies of silence

Ontological experiences in music for dancing are likewise of interest in cases when sonic features in dancing performances are apparently absent. In her previously cited discussion of the term *pantomime*, Hall notes that "at the heart of all pantomime performance was the notion that a story could be told through a dancer's silent, rhythmical movements, poses and gestures" (Hall 2008, 4). Here she gives an English translation of a Late Latin poem from the *Codex Salmasianus* (Paris 10318), (ibid., footnote 5):

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> He fights, he plays, he loves, he revels, he turns round, he stands still, he illuminates the truth, and imbues everything with grace. He has as many tongues as limbs, so wonderful is the art by which he can make his joints speak although his mouth is silent. (see Hall 2008, 4)

Performances of dances consisting of silent movements still exist in Europe. At the Vienna symposium on music for dancing, the ethnographic film *The Phenomenon of the Silent Dance*, created by a team led by Ankica Petrović, was presented and discussed. Petrović writes in the abstract to the film that it was made in order to preserve the memory of the silent, mute or death dances that were performed as a living practice until the middle of the 20th century by male, female or mixed groups without any musical guidance or accompaniment in the region of the Dinaric Alps, embracing Bosnia and Hercegovina and the Dalmatian Hinterland in Croatia. The energy of the moving bodies and the emphatic rhythms of the dancers' steps, as well as the sounds of the silver ornaments they wear, create a wide variety of sonic sensations that fulfil musical expectations both among performers and the local audience (see Petrović 2018). Another example from Bosnia and Hercegovina is mentioned in the contribution by Jasmina Talam in this book: the *mala trusa* circle dance.

Other traditions of "silent dances" in southeastern Europe were documented in northern Albania and southern Montenegro in the second half of the 20th century, despite the fact that in the local practices of the communities in question musical instruments are as a rule an inseparable part of dancing practice. Particularly notable are the large barrel drums (sing. *lodër*, pl. *lodra*) and *lodër-surle* (drum-shawn) ensembles (see Sokoli and Miso 1991, 73–81 and 132–139; Ahmedaja 2014d and 2014e) used mostly for men's dancing, different kinds of local flutes and whistles (e.g. *bilbil*, see Sokoli and Miso 1991, 91–92; Ahmedaja 2014a), and the small frame drum *dajre* or *def* (see Sokoli and Miso 1991, 70–73; Ahmedaja 2014b) and *tepsi* (large, shallow metal tray, see Ahmedaja 2014f) for women's dancing and dance songs.

The best-known dancing based on silent movements is locally called *Kcimi i logut*. The terms *kcim* and *log* are rooted in the language variety used in the area, and in local understandings of what the performers do and the location in which the performance takes place. This is the area of *Malësia e Madhe* (the Great Highlands) or *Malësia e Mbishkodrës* (the Highlands of Upper Shkodër) in northern Albania. The noun *kcim* is a local variation of the standard Albanian *kërcim*, which is related to the verb *kcej/kërcej*. This verb has several connotations. The first one is '*jump*' or '*to jump*'. The substantive form is commonly used in designations of sports disciplines (see *Fjalor…* 2002, 573): *kërcim me shkop* for 'pole vault', *kërcim së gjati* for 'long jump' and *kërcim së larti* for 'high jump'. A further meaning is linked to 'dance' and 'dancing'. The term *log* in the name of the dance denotes firstly the space in which it takes place. A *log* is a "small meadow (usually on a mountain or in the middle of a forest); a small, flat, even place" (*Lëndinë e vogël (zakonisht në mal a në mes të pyllit); shesh i vogël, vend i rrafshët*), that used to be called "the village *log*" (*Logu i fshatit*) or "the [public] discussion *log*" (*Logu i kuvendit*) (see *Fjalor…* 2002, 695). This was the place where the inhabitants organised major celebrations and events, a place that might

roughly correspond to the village green in England. This use of the term is represented in designations such as *Dita e logut* (see Spathari 1983) for '*Log* Day'.

The *log* dance is generally performed by one male and one female, who move and dance individually with very lively and sprightly movements, all the while keeping visual contact with one another. The community members used to call the dancers *trimi e reja* (Bogdani 1995, 31), 'the (brave) fellow and the young girl'. This dance may be similarly performed by two women or two men, as well as by several male-and-female couples. It is important to stress that each performer continues to communicate with his or her partner no matter how many couples take part in the performance (see Bogdani 1995, 20–25).

A performance by two female-male couples was recorded as early as 1949 in an excerpt from a film about the first National Folklore Festival in Albania in 1949 (*Kinematografika Shqiptare*). The speaker presents it as follows: "This is a folk dance which is performed by the folklore group of the Great Highlands without any musical accompaniment" (*Kjo ësht' një valle popullore që kërcehet nga grupi folkloristik i Malsis' së Madhe pa ndonjë shoqërim muzikal*). Another performance, this time by one woman and one man, was filmed in 1959 by a team led by Imre Katona, whom Bertalan Andrásfalvy met in northern Albania during fieldwork (Andrásfalvy 2022; *Albania 1959*).

Further information on the existence of this dance comes from the area known as Malsia (Highlands) in southern Montenegro. Ramazan Bogdani mentions a film from the area in which a woman and a man perform the *Kërcimi i logut të Tuzit* (Bogdani 1997, 296) for "*Log* dancing of Tuz". In this case, the designation Tuz means both the town and its surrounding area in southern Montenegro.

Of interest is the information about verbal reactions from the audience to male dancers, with exclamations such as *Hopa! for* 'Come on!' or 'Jump!', *Ju lumshin kamët! for* 'May your legs be blessed!', or *Forca, filani, se s'je plak hala!* for 'Come on, NN, you're not old yet!' (Bogdani 1995, 28–29, footnote 2). Such exclamations are also heard in performances of other kinds of dances in this and other areas. Nevertheless, in performances of "silent dances" they make audible such "bubbling interaction" between performers and an audience paying close attention and whose judgments are essential for the performers and for the shape of the performances.

In the same area, a large mirror is placed in an easily visible location during performances of the *log* dance, for example, propped up against a tree. The performers watch themselves in it, especially when the couples performing cede place to each other (Bogdani 1995, 30–31). A mirror was likewise used in this area in a women's dance called *Kcim me krahën e pasqyrë* or 'Dancing with comb and mirror', of which the inhabitants had only memories left in 1972. The dance was usually performed by a single female, who crouched and pretended to hold a mirror in her left hand and a comb on the other hand. She then hopped on both legs (*kërcim pupthi*), mostly on the spot, but occasionally to the right or to the left or in a small circle around herself. When several female performers took part, apart from their individual movements, they would also coordinate their jumps and stand and crouch in a circle, at the centre of which only one of them

would dance (Bogdani 1995, 30–33). This dance was performed when girls and young women were alone and literally "not under the eyes of the world" (*jo në sytë e botës*, Bogdani 1995, 33).

Another "silent dance" is the one known among the inhabitants of the Great Highlands in northern Albania as *Premja me jatagana* (Bogdani 1997, 289, footnote 1), literally 'Cutting with swords', in the sense of "a sword fight". In this dance, two men "duel" with each other for a young woman and stop only when she goes between them and "asks" them to stop the "fight". Another performance of this dance was filmed in 1959 by Katona and his team. Information about it can be found in an article by Andrásfalvy on duelling dances, which was published in 1963 and includes photographs by Imre Katona (Andrásfalvy 1963).

Members of this community have reported about another silent dance which was usually performed at weddings and stems from the *log* dance. It is named *Kcimi i teshave*, which can be translated as 'Dance of the clothes', although only handkerchiefs are exchanged during the dancing, between the woman and man or girl and youth who perform it. Sometimes they even burn the handkerchiefs and at the end hug each other (Bogdani 1997, 292, footnote 2). In several local dances practised in Albania, the burning of handkerchiefs is understood as a symbol of the end of bachelorhood. The best-known of these is the *Shamia e beqarit* (The bachelor's handkerchief) from central Albania (Bogdani 1997, 168–180). Part of its performance body consists of diverse ensembles of instruments, from those based on violin(s), clarinet(s), the lute(s) called *llautë* (Ahmedaja 2014c) and the *dajre* or *def* to electronic instruments, as well as singers. According to the lyrics, the handkerchief is washed, squeezed, dried, wept into and burned.

Silence can thus speak loudly in many ways in the perception of these "silent dances", depending on individual experiences. The ontological approach therefore also helps in these cases to approach more closely both the different worlds of the protagonists and the ways in which such worlds change.

3. *Diverging ontologies in music for dancing*

Drawing on the aforementioned understanding of the existence of more than one ontology (Heywood 2017), known in anthropological discourse as the "ontological turn" (Holbraad and Pedersen 2017), Hood and Hutchinson (2020) argue in favour of ethnomusicology and ethnochoreology also moving towards local ontologies in order to "update and refine an ethnotheoretical approach, while maintaining its important goal of understanding culture from the inside" (2020, 83).

Understandings of culture from the inside are at the core of the contributions in the present book. The involvement of diverging ontologies in them is based on the complexity and dynamics of the interaction and the change and the exchange of the treasure trove of experiences of each involved individual (Kubik 2010, 60). In the field of music for dancing, this aspect becomes particularly important because of the specific role of embodiment, "embodied cognition" or animation as discussed in the first section of this introduction.

In relation to interaction, which is a fundamental issue in this context, the aspect of incompleteness should be emphasised: "Our experiences of each other and ourselves are … always broken, incomplete and escape us so that our interactions keep moving forward" (Laroche et al. 2014, 7). And it is this incompleteness that "makes the alterity persists (sic)" (ibid.).

These viewpoints can be discerned in every contribution to the book and constitute one of the insights it offers to music~dancing studies. This is the case in the contribution by Egil Bakka, in which he explores the term *svikt* and other terms and concepts connected with it in research and in diverse practices in Norway. Within this framework, the contribution by Enrique Camara de Landa on the highly contradictory perceptions of the Italian tango both by performers and in public debates are of great interest, as, for example, those between the "chronicle of a fashion furore" and the "adaption" which permitted the tango's acceptance by the civil and ecclesiastical authorities in Italy. In Mojca Kovačič's contribution, interaction, incompleteness and persistence of alterity may be discerned in the discussions based on questions about how worlds and worldviews vary in the context of transculturality, postmodern ethnicity and postmodern religiosity. The change from the polka dance to the Polka Mass is interpreted through paying attention to questions regarding polka as counter-hegemonic, to community response and also to the concept of what is fitting and proper. In Jasmina Talam's contribution, features of incompleteness and alterity are noticeable in, for example, her explanations of the rise in the number of females in the traditionally male domain of playing instruments as well as the role of KUDs (Kulturno-umjetničko društvo, or 'Cultural-Artistic Society') in the representation of local practices on stage, including revival as a trend. Ulrich Morgenstern, who pursues the issue of textural event density as a stimulus in choreomusical interaction by discussing questions regarding music for dancing and music for listening, argues that a musical event does not necessarily determine a hierarchy of functions valid for each participant in a similar way. Stefan Hackl, for his part, provides information about different terms and perceptions associated with tunings and playing techniques relating to an old Tyrolean style of playing guitar as music for listening, together with its links to music for dancing. Finally, Oliver Peter Graber's contribution discusses views from Western classical ballet, drawing attention to successful partnerships from the history of ballet, such as those between Marius Petipa and Pyotr Ilyich Tchaikovsky as well as George Balanchine and Igor Stravinsky. The role of the performers as important protagonists in such partnerships is examined when, for example, the issue of Sergei Prokofiev's music for the ballet *Romeo and Juliet* is addressed. The legendary ballerina Galina Ulanova initially deemed his music "unsuitable for dancing". However, after the 1938 premiere in Brno (in present-day Czech Republic), which was performed by less-known dancers, Ulanova became one of the work's main supporters and went on to contribute to its worldwide reputation through her own interpretation.

These contributions discuss the particularities of such diverging ontologies in interaction, intertwining diachronic and synchronic approaches with local and global appearances. Furthermore, they demonstrate that "interindividual relations and social context do not simply arise from the behaviour of individual agents, but themselves enable and shape the individual

agents on which they depend" (De Jaegher and Froese 2009, 444). Hackl, for example, describes changes in the practices of several performers following their contact with the guitar tunings of an old Tyrolean style of playing guitar, ones very different to the standard tuning. Furthermore, the previously mentioned understanding of the body as a "phenomenological-kinetic method" (Husserl) and of agents who make sense of the world in movement (Sheets-Johnstone 2011) can be recognised in his contribution just as in that of Bakka, for example, in his discussion about the relationship between footwork and music. In a more general sense, the "embodiment" of the ideas formulated by Husserl and Sheets-Johnstone can be recognised in Camara de Landa's discussions about "adapted" choreographies and the permanent reconstruction of the meanings and feelings associated with different practices of the Italian tango, in Kovačič's depiction of the process of adapting polka dance to a part of the religious Mass in churches of Slovenian communities in the USA, in Graber's "culture of artistic interaction" during the collaborative process between choreographers and composers, in Morgenstern's approach of comparing local styles of music for dancing with other socially meaningful non-dance genres with regard to their textural event density, and in Talam's understanding based on John Blacking's statement in 1979 about "the close link between movement patterns and music-making" as a process of "enculturation and learning, of execution, of perception and of aesthetic appreciation" (see Talam in this book).

In another statement, Blacking emphasised that cultures exist only in performance, being "products of human individuation … re-interpreted, translated, by every individual and every generation" (1986, 3). This standpoint helps us discern the diverging ontologies in music for dancing as an indispensable constituent component of music~dancing practices.

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On the first evening, the audience enjoyed and participated in a dancing event with artists from Norway. I thank Egil Bakka for his cooperation in the organisation of this evening and for taking over its introduction and moderation, Jan Beitohaugen Granli for his performance on the Hardanger fiddle throughout the entire evening (!), and Anna Gjendem, Sigurd Heide, Stian Ronald and Siri Mæland for their dancing and for introducing the audience to the dancing traditions of Norway so gently. I also thank the Embassy of the Kingdom of Norway in the Republic of Austria for its partial support of this evening event.

The second evening saw the presentation of the first publication of the new IVE series *European Voices: Audiovisuals* (EVA), which was made possible because of the cooperation between IVE, MDW and the Jāzeps Vītols Latvian Academy of Music (JVLMA) in Riga, Latvia. This was a double CD with an extended booklet entitled *Notes from Latvia: Multipart Music in the Field* (Beitāne 2018). I would like to thank Anda Beitāne for her cooperation in the organisation of the event as well as for the lively singing, playing and dancing together with Liene Brence and Oskars Patjanko. The participation of the musicians from Latvia in this event was made possible within the framework of the "Latvia 100" initiative through the Embassy of the Republic of Latvia in the Republic of Austria and the ambassador, Her Excellency Veronika Erte, whom I expressly wish to thank. Alongside the music and dancing, the audience enjoyed culinary specialities from Latvia, including homemade delicacies prepared by the singers recorded on the CDs as gifts for the symposium's participants. On behalf of all the participants, I thank them for such touching generosity.

The closing event of the symposium was a *Hausball* (Schmidt 2018) during which a publication by Nicola Benz on the sources and the reception history of a book on "old dances for young people" authored by Herbert Lager and Hilde Lager-Seidl (Benz 2018) was presented. The event was made possible through the cooperation of the Bundesarbeitsgemeinschaft Österreichischer Volkstanz (Federal Committee for Austrian Folk Dance), represented by its chair Herbert Zotti and vice-chair Else Schmidt. I thank both of them for the very fruitful cooperation and the author for the book presentation. The event took place in the Hall of Mirrors of the Bockkeller property, which is the seat of three institutions: the Österreichisches Volksliedwerk (Austrian Folk Song Society), the Federal Committee for Austrian Folk Dance and the Arbeitsgemeinschaft Volkstanz Wien (Vienna Committee for Folk Dance). Another very important partner of this event was the previously mentioned ensemble Die Tanzgeiger led by Rudolf Pietsch, whose death in 2020 was a great loss, and not only for this ensemble's musicians. My special thanks for the performance at this event are due to him posthumously, and also to the band members, who, as already discussed, understand their metier very well: Theresa Aigner, Claus Huber, Michael Gmasz, Sebastian Rastl, Dieter Schickbichler and Marie-Theres Stickler.

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