

Kurs: **AA1022 Examensarbete master, folkmusik 30 hp**
2021
Konstnärlig masterexamen i musik
Institutionen för folkmusik

Handlare: Olof Misgeld

Coline Genet

Dialogues between a violin and a body

How to be a dancing musician on stage ?

Skriftlig reflektion inom självständigt arbete

Inspelning av det självständiga, konstnärliga arbetet finns dokumenterat i det tryckta exemplaret av denna text på KMH:s bibliotek .

Contents

Abstract	3
PREFACE	4
1 Introduction	5
2 Background and concepts	6
2.1 Performances	6
2.2 Master and doctoral thesis in artistic research	7
2.3 Other inspiring artists	7
2.4 Scientific works	8
2.5 Concepts	9
3 Chapter 1: Discovery, dialogue	14
3.1 Material - The French <i>bourrée</i>	14
3.2 Construction of the performance	15
3.3 Space and creativity	16
4 Chapter 2: Freedom, improvisation	17
4.1 Upstream work for dance improvisation	17
4.2 Construction of the performance	19
4.3 Borders of folk dance and music	20
5 Chapter 3: Technique, precision, understanding	21
5.1 Dance meter vs. musical meter	21
5.1.1 Method	21
5.1.2 Waltz styles	22
5.1.3 Polyrythmic layers: The case of the <i>bourrée</i>	24
5.2 Dancing and playing at the same time	26
5.2.1 Common posture	27
5.2.2 Tune the different meters up	28
5.2.3 Exercises	29
5.3 Results	30
Conclusion	31
Bibliography	32
References	33
Appendices	34

The Dancing Musicians - John. B. Vallely



Acknowledgement

I would like to thank Olof Misgeld and Ellika Frisell for supervising this project, inspiring and supporting me, my two dance teachers Ami Petersson-Dregelig and Reetta-Kaisa Iles who both gave me so much confidence in my dance and my playing, opening me up to a new world of performing, all the wonderful coordinators of the Nordic Master programme: Leif Ottosson, Kristine Heebøll, Pauliina Syrjälä and Håkon Fredrik Asheim, who, despite this complex situation, gave everything to make it possible, and all the teachers I've met during this intense journey, Mikael Marin, Sofia Sandén, Anna Wikenius, Emma Reid, Tove de Fries, Lene Høst, Andreas Tophøj, Cecilia Sulaima Krill, Anja Præst, Maren Hallberg Larsen, Hal Parfitt-Murray, Emilia Lajunen, Anna-Kaisa Iles, Outi Pulkinen, Topi Korhonen and Vegar Vårdal.

Discovering 4 different countries and travelling around would have been very boring and grey without my five other Grovy friends, Jannike Svensvik, Martin Strange Lorenzen, Senni Heiskanen, Jeroen Laureyssens and Maimu Jõgeda, from who I feel too far away nowadays. I couldn't be more grateful to have crossed their musical roads. Let's GROV again!

Finally I would like to thank my family who gave me the love to play and dance and always supported me in the choices of my life, and last but not least, thank you Clémence for your patience and the love you have given me even in the most difficult moments of this long trip.

Abstract

The folk tradition has often been divided between two sections: on one side is music, on the other is dance. The aim of this research is to study the relationships between dance and music inside one individual to create a new profile: the dancing musician. The process of this research went through different stages. First of all, I relied on my background as a folk musician and dancer to enable dialogue between these two profiles. Then I went beyond the boundaries of the folk tradition by mixing improvisation and folk music. Finally, I analysed movements, meters and expression of each part to be able to combine them and to resolve technical issues of the multitasking process. The present study shows different ways of using this dance-music combination as a creative tool and explains what effects those arts have on each other.

Preface

I love both dancing and playing folk repertoire. I grew up in the middle of French folk music, festivals and associations. Since I was a kid I have been going to dance events on Saturdays. In the north of France, where I'm from, these dance events are called *bals folk*. They came during the revival of French folk music, around the 1970s. There you can dance all night accompanied by one or more groups. Many folk dances from different regions or even countries coexist for one night. Couple dances, chain dances, figure dances, play dances... dances for all tastes. People learn to dance by watching and imitating others.

During my violin studies, I participated in many workshops in different repertoires - music from Center-France ¹, Ireland, Sweden, Norway - mainly with my violin but little of them were also dance workshops. All these events allowed me to meet people and to start playing to dance with certain groups. My relationship between dance and music has grown steadily since. Getting people moving, expressing themselves and taking advantage of this feeling of community for a dance has become a need.

One thing however surprised me in this French folklore environment: I had always heard of professional folk musicians, but never of professional folk dancers. Also, I have seen very few examples of modern folk dance performances on stage, except folklore shows. Lacking information on potential folk dance education in France, I turned to folk violin studies in Brittany (France).

When I started to be interested in Swedish folk music, through the association CMTN ², I was surprised by the presence of education in folk dances in Sweden. There you can be a folk dancer as a pedagogue and an artist, graduate and become a professional, like a musician. It gave me a lot of inspiration.

The Nordic Master in Folk music program was a way to immerse myself in each culture of the Nordic countries by travelling, meeting other musicians, learning and sharing. For two years, I travelled through Sweden, Denmark, Finland and Norway (both in real life and digitally) with my five fellow students. Each semester was a new stage in my artistic development and provided my master's project with a new and fresh perspective.

¹region of France

²*Connaissance Des Musiques Traditionnelles Nordiques*, Knowledge about Nordic folk musics

1 Introduction

Starting points

Because I believe that folk dance and folk music should be seen as a united art, the desire to perform on stage and use this combination has become more and more present in my artistic development. The first idea came spontaneously during the Nordic Master audition in March 2019, when one of the juries asked me which personal project I wanted to work on. Not really prepared for this question, only one word came to me: *DANCE*. This is how my project was born. A few weeks later, in order to finish my degree in folk music in Brittany, I carried out a personal project where musicians were also dancers. I loved working on it even though I had not yet analysed this desire for creation at that time. With the Nordic Master, I had the chance to develop it as part of my artistic identity. When for the first time I was asked to explain my artistic project in front of my classmates, my body was boiling. I urgently needed to work on this project and create something new. Rarely have I felt so excited about something I would achieve on my own.

One thing was pulling me down, though: I didn't feel legitimate as a dancer. Although I have danced all my life in hundreds of dance events and festivals, I had never danced for an audience in a creative context. This part was very new to me. Do I need a solid education and a diploma to feel comfortable and legitimate in this creative process?

Therefore I would like to focus my artistic research on the artist I want to be: a dancing musician. It will help me understand and enlighten the relationship between music and dance in different styles of folk music through the interpretation of both arts as one unique third art. The research will lead to a solo performance where I will use dance and music as my creative vocabulary. On the one hand, this work will help me to develop my playing for dance; on the other hand, I will develop skills to use another way to create folk art by playing and dancing at the same time.

Questions

During these two years of research, many questions followed me. They can be divided into three parts.

Firstly, how can I use my background in folk music and dance to express myself through this new profile? As I will develop both Scandinavian and French repertoire, how can I combine them and play with their differences and similarities?

Secondly, how can I go beyond the limits of folk style to create something new? What tools can I use to create a solo performance?

Lastly, I want to be able to dance and play at the same time. However, this generates technical issues: How does dancing affect my music? How do I coordinate my movements? What exercises can I do to improve this skill? How can I adapt my posture to find a good balance between my violin and my movements? How to connect the bow and the body?

2 Background and concepts

2.1 Performances

Anna Öberg - *Solitude*

During my first semester in Sweden, I attended my first folk dance performance experience on stage, apart from folkloristic performances. This show was called *Solitude*, directed by Anna Öberg. It combined folk music and different types of dance around the concept of pulse. Four dancers were accompanied by two musicians³. I was especially surprised by the start which was a kind conference and workshop about the pulse. The whole audience was walking around on stage, experiencing the line between walking and dancing while being part of a larger ensemble. To find a common pulse, to become ‘one’. After I got involved on stage, I was more insightful about the show and felt like I was a part of it for a while. It also showed me how elements of folk dance can be mixed with other styles in a cohesive ensemble.

Emilia Lajunen - *Legacy of the Decease*

At the end of the Finnish semester, I got to see the doctoral concert of my violin teacher Emilia Lajunen. She used a mixture of folk dance, folk music and theatre to tell the story of her great-great-grandfather. She was accompanied by Eero Grundström, a harmonica and electronic music player. They both danced and played, sometimes simultaneously. The performance was truly inspiring, especially the guideline she created for the concert. The way she used props and space gave me ideas for my own performance. It was interesting to see the transitions between the different scenes. If their movements were mainly based on folk dance steps, their way of using space was out of tradition. It got me thinking about folk boundaries and to what extent I wanted to use improvisation in my own performance.

Tsuumi Dance Theatre - *Pahan Laulu*

Another experience took place during Womex 2019⁴. I watched a virtual reality short film called *Pahan Laulu* performed by *Tsuumi Dance Theatre*, a Helsinki-based organisation that creates dance shows blending contemporary and folk cultures. The 3D camera was placed in the middle of the stage. I could look around as if I was part of the show. It showed me another example of how you can incorporate folk dance, folk music and theatre in a modern performance. Here, the musicians are not dancers, but they are part of the show, they are important characters. The madness of the show inspired me. The costumes had a very important role, as well as the lack of lights creating a strong dark atmosphere. Even though I didn’t understand the story behind this show, it made me realise that theatre was a really important element that I wanted to have in my performance. I finally found my own way of to integrate it through my background in circus.

³dancers: Lotta Johansson, Anita Langødegård, Bert Persson, Viktor Fröjd. Musicians: Olof Misgeld, Petter Berndalen

⁴World Music Exposition in Tampere, Finland

2.2 Master and doctoral thesis in artistic research

Sunniva Abelli - Master Thesis The master project of Sunniva Abelli, a former Nordic Master student, was about how to become a musical super-tool[1]. Her idea was to develop her artistic toolbox using dance, voice and nyckelharpa. With her background in flamenco dance and Swedish folk music, she combined her artistic knowledge in order to “become more versatile, knowing many skills and being able to perform them in different combinations – at the same time.” She analysed connections between dance and music with a type of Swedish polka to “become more comfortable using dance, movements and body percussion in different ways whilst playing the nyckelharpa”. Her idea is that “[r]hythms from a tune played on the nyckelharpa can in an instant become a stomp sequence and a stomp sequence can in an instant become a vocal phrase”. Based on this idea of a musical super-tool, I want to develop the way to use it in a performance through the French and Swedish styles.

Emilia Lajunen - Doctoral Thesis Emilia Lajunen is currently preparing her doctoral thesis⁵ about the combination of music, dance and theatre to broaden her musical expression[2]. She writes on her website that “in folk dance, movement forms the rhythm for music. Dance is a reason for a fiddler to play, and the connection to dance affects the playing.[...] Expressing dance, movement and stage performance, the musician recreates the traditional connection”⁶. These words reflect my project as I search for the connection of arts within myself.

2.3 Other inspiring artists

Vegar Vårdal This Norwegian folk fiddler, dancer and teacher from Gudbrandsdalen has long worked on the combination of dance and music. He uses this skill in different projects, such as a performance with Russian jazz players or a performance in New York (spinning around while playing for ten minutes). He also uses it as a pedagogical tool to teach the Norwegian repertoire in order to understand this connection through the body. In the spring 2021, my online lessons with him focused on learning the Norwegian repertoire by dancing and playing. I will develop this way of learning later.

Ami Petersson-Dregelig and Ellika Frisell These two KMH⁷ teachers have worked together for a long time, Ami as a dance teacher and Ellika as a fiddle teacher. They focused their work on communication between dancers and musicians by teaching on both sides. Two courses are offered at KMH for musicians: dancing for playing and playing for dance. Based on the concept of *gehör* translated as learning by ear - widely used in the folk environment - they came up with a new Swedish word *gerör* translated as learning by moving. The idea is to learn, both in terms of music and dance by imitating the reference. The embodied memory is therefore aroused, more than an analytical method. During the lessons we talk about what makes the music danceable, what in the music makes us move, or what to look after when playing for dance. We work with the body balance, alone or with partners. The dance movements are observed and analysed, to understand how the

⁵ *A Village of Demonized Fiddlers - Dance and Theatre as Expanders of Musical Expression, Kylällinen riivattuja pelimanneja – Tanssi ja teatteri musiikillisen ilmaisun laajentajina*

⁶ *Kansantanssissa liike muodostaa musiikille rytmin. Tanssi on pelimannille syy soittaa, ja yhteys tanssiin vaikuttaa soittoon.[...] Tanssilla, liikkeellä ja näyttämöllisyydellä ilmaiseva muusikko luo perinteisen yhteyden uudeksi.*

⁷ Kungliga MusikHögskolan, Royal College of Music of Stockholm

body interacts with music, and vice versa. It's not about doing the right choreography or the right step, but how to be within the music.

2.4 Scientific works

To develop my thoughts, I read several scientific works about ethnomusicology, dance and choreomusicology in order to dive into the connection between dance and music.

I will start with a poetic definition of dance which I really liked. In her paper on the relationship between dance and music, pianist Evelyn Simonian talks about dance as “an art form which expresses ideas, emotions, spiritualism and stories through graceful, rhythmic and coordinated body motions consisting of steps, turns, shakes and other movements.” She argues that what dance and music have in common is “rhythm, one of the core components of music, along with pitch.”[3]. As I said before, dancing was for me a social activity more than a means of expressing my artistic impulses. These words made me want to broaden the purpose of my dance.

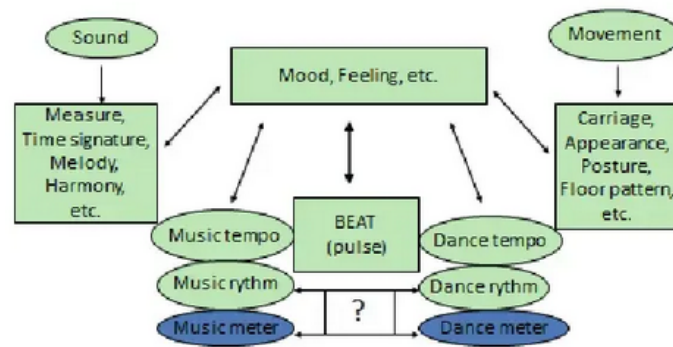
Choreomusicology

During my search in scientific work, I discovered the study that combines studies of dance and music: choreomusicology. Elina Seye and Kendra Stepputat have put together several definitions of this new field, one of the editors Mohd Anis Md Nor and Kendra Stepputat who define this field 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). Paul Mason gives a second definition of choreomusicology as “the study of the relationship between sound and movement within any performance genre” (Mason: 2012).[4]

Reading these works led me to ask myself a lot of question about my point of view of the relationship between music and dance. What do these arts have in common? According to Ako Mashino and Elina Seye, “[d]ance and music share a basic process of creation and perception: both are generated by, and experienced as, movement” [5]. Likewise, Jörgen Torp searches common terms for music and dance by asking: “Is ‘sound’ the best and only term to deduce music, or could it also be (and perhaps even better) ‘movement’?”[6]. A musician needs to move in order to play. Hence Mashino and Seye say that “the musician’s body is more or less a dancing body”. On the dancer’s side, a body who’s answering to music can be called an “acoustic body, or a musicking body [...] which actively contributes to producing sound either incidentally or as intentional self-accompaniment”. The idea here is to see dance as a way to perform music not just as movements but as ‘sounded’ movements. Finally, Anca Giurchescu says that “[w]hat unifies dance (bodily movement organised in space), text (emission of organised syllables) and music (sounds organised in time) is rhythm, defined by Platon as ‘the order of movement’.” [7]. Following these definitions, rhythm and movement will be keywords throughout this paper.

The study of choreomusicology strengthens my belief that folk dance and folk danced music should always be taught and examined as one connected tradition. In addition, Mats Nilsson confronts in a figure ‘sound’, ‘movement’ and the personal parameter ‘mood, feeling, etc’. The beat connects in the middle these 3 elements and from that, the relation between the musical meter and the dance meter can be analysed.[8].

Dance music – Music dance



The parallel flows of dance and music. Some sounds are music and some movements are dance. They meet in the beat, the most important part of dance music and where music dance is created. (© Mats Nilsson)

2.5 Concepts

This work is based on different performances I created during the research. Each one leads to questions and reflections, through the analysis of the creative process and of the performance itself. To create these performances, I used a panel of ingredients from my background but also learned during my trip through the Nordic countries. I will develop them below.

Folk danced music

Much of the folk music repertoire is dance music. It can be easily played without dance but the opposite is rarely true except for a contemporary performance. Each dance tune is called by the name of the dance. Even though a few dances are only tied to a specific melody, most the tunes can be played for one dance. What then connects the dance to the tune? The scholar Felföldi says that “[t]empo, metre, and rhythm, together with the coincidence of the structural elements of dance and melody, seem to be fundamental.” [9]. What makes a particular tune a waltz, a *bourrée* or a *polska*? All these three tunes have a triple meter. But they differ in their tempo, accent patterns, subdivision structure, and recurring rhythms.

Sven Ahlbäck defined useful definitions in his work about the characteristic properties for tune types in Swedish folk music tradition[10]. To analyse the musical meter, I relied on these:

- The term ‘meter’ defines a group of repeated periodically beats, i.e. the basic rhythmic structure. The characteristics of the meter are tempo, accentuation patterns, the subdivision structure and the duration relationship between the beats.
- ‘Rhythm’ is sounds that we experience as belonging together, in a single group.
- A ‘pulse’ is the smallest periodic time mark in the music that we experience as a unit.
- The ‘tempo’ is the frequency of the pulse, in other words the pulse rate, expressed in Beat Per Measure (BPM)

- ‘Pulse superposition’ is the experience of the interaction between two or more layers of pulse. In the repertoire I will be using, two different types of pulse superposition can be experienced: even and uneven.
- A ‘measure’ or ‘bar’ is a periodic group of beats (pulse strokes).

Ahlbäck uses a certain typography to notate a metric meter (see the figure below). On the basic round pulse symbol, an accent or an emphasis can be added. He defines an accent as a short, light, pointed marking of a tone while an emphasis is a long, heavy, round marking of a tone. The emphasis and the accent result from vertical pressure of the bow on the strings. They are characterised by the length of the attack of the note and the strength put in the bow. Then comes the release (4) of the pressure, characterised by the speed of the bow, the length of the note and the pressure. The greater the emphasis pressure, the larger the point (5). The figure below is an example of a waltz meter extract from Ahlbäck’s work. We can see two different layers, one with a triple meter and one with a single meter. Beat 1 is emphasised while beat 2 and 3 are accentuated.



Figure 1: *Metric meter of a waltz - Sven Ahlbäck*

My project contains folk music from two regions, Centre-France and Sweden. I only use traditional tunes. Most of them are related to a dance, but I also play non-dance tunes like a wedding march.

This research will lead to reflections on the action of playing for dance. What are the characteristics of a good dance tune? Can we define the ‘dancability’ of a tune? In the lessons I had with Ami Petersson-Dregelig, we often talked about the direction of the melody, or the logic. In other words, when musicians give the impression of telling a story with their music, with coherent phrases, the dancers are fascinated by that story and they want to listen to it, participate and even give personal ideas to the musicians. The dialogue is then created. regarding the more technical parameters, the music must have a stability in the pulse. In a folkloric approach - fixed representation of a tradition - there is often a specific tempo for each dance. I think that whatever tempo the musicians suggests, if the speed is consistent with the dance and does not bring technical issues, they should be able to make people dance with the story they are telling. In my opinion, musicians should know the dances they are playing for. While dancing themselves, they experience what sensation each step reflects on the body. They can then translate it into music and start to play with the dancers.

Siri Mæland wrote a inspiring work about musical dancers and dancing musicians in Norway. In particular, she interviewed the fiddler from *P. A. Røstad orkester*[11]:

He told me that he always adapts to what the dancers do, whenever he is playing and whatever the dance, and that he always searches for information to find the right tempo. [...] To dance is in a way to make music, he claims. When he plays with another musician, or when he plays with a dance couple, it is the same. He needs to communicate with them and search for a way to “make it flow.” In the two-way communication he values, he plays on the dancers, their tempo and rhythm, at the same time as they follow his way of playing: the musical details, the rhythmic and melodic elements

Folk dance

What does folk dance mean to me? By making a mind map¹⁵ around folk dance, I enlightened few main words such as rhythm, movements, music, social context, regional specificities, partner... Folk dance is an entertainment shared by people from a large community according to regional specificities. Since the folk revival in the 1970', folk dances has been present in several social contexts. Mats Nilsson explains that there are “four main formats for presentational performances: competitions, award dancing, folk dance displays, and folk dance as Theatre art dancing”. [12] This last format constitutes my fieldwork for this project. According to French researcher Christophe Apprill, the first field researchers did not decide that bal dances were artistic dances. To complete this reflection, Marc Clériveret, French researcher, dancer and musician specified that in collective dances, the dancer alone does not exist without the system (e.g a circle, a chain)⁸. However, Nilsson does define three dimensions of folk dance: “the dances (choregraphie), the dancing (the social use of the movements (mostly together with the music), and the dancers – the human beings who create and do the dances while dancing” [12]. I want to use folk dance not as a folkloric representation but as a basis for creation, out of the social context. Finally, my research focuses specific dances from Sweden and France - *polska* and *bourrée* as well as common dances - waltz.

In Western folk dance, the relation between dance and pulse is really important. Indeed, in most cases, the dances are steps and movements repeated periodically after a certain pulse. We can call it the dance meter. For a long time, folk dances were describe either with the figures (e.g generally defined by movements in space) and/or steps. In Scandinavian countries, scholars like Jan-Petter Blom or Mats Nilsson invented ways to describe other characteristics of folk dances in relation to music. They both talk about *svikt* which Blom translates to ‘libration’. Nilsson says *svikt* is the act of “using flex in the knees to create a smooth up and down motion”. [12] In this way, they describe the vertical parameter of the dance. In this research, I will use Blom’s way of transcribing the libration curve of the dance. [13] The figure below is an example extract from his work. We will see later that this dance meter can be related to the emphasises and accents of the musical meter. The vertical scale is the physical range of the libration, the horizontal scale is time, connected to the musical meter.

⁸Comments from the conference *Treuzkas* in Rennes (France), november 2019, entitled *The dancer and the musician in traditional music: common sources, separate postures?*

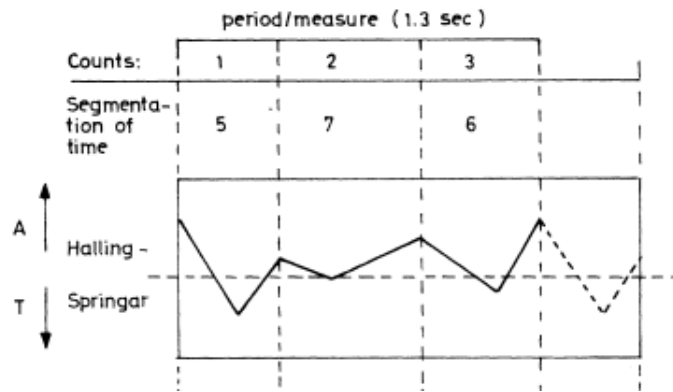


Figure 2: *Libration curves/dance meter and steps in valdres-springar - J.-P. Blom*

Here is the characteristics that I will use to analyse dance. Some are already explained above in the folk music paragraph:

- The dance meter is considered as a group of repeated periodically libration, often correlated to the musical meter.
- Tempo
- Rhythm of steps is steps that we experience belonging together.
- Movement patterns are the different movements experienced by the dancer that defines the dance
- Steps.

The violin

The Violin has been used all over the world to make people dance. Colin Quigley explains that “its volume and range of bowing techniques that offer a wide range of variation in attack and dynamics would seem well suited to articulating dance rhythms.” [14]. Indeed, in France as in Sweden, the violin has been a major instrument to make people dance since the 17th century. Quigley cites techniques such as “bow attack, speed, weight” and “elaborate melodic ornamentation techniques” that a fiddler can use to invite someone to dance. I will develop later how the movements of the fiddler, especially the bow movement, can be directly connected to the movement of the dancer.

This versatile instrument allowed me to vary from one style to another. Even if it has been the only instrument in my life for more than 20 years, this research led me to new challenges and issues. Indeed, in my process of playing and dancing at the same time, I encounter balance problems. Since the violin is played on the left shoulder it brings an imbalance. Then I had to adapt my posture in order to keep control of my movements as much as possible. I will dive into the modifications of posture in part 3.

Free dance improvisation

One of my great epiphanies of the Nordic master degree happened during the Finnish semester. I took dance lessons with Reetta-Kaisa Iles, folk and contemporary dancer, choreographer, and teacher who performs in dance theatre shows based on folk material⁹. I came to her with my artistic project and this idea of a solo performance around playing and dancing at the same time. She got really interested and took me straight into the unknown world of free improvisation. Even though I had never improvised with my body, the way she showed it to me didn't frighten me at all. When it comes to improvise freely with my violin for instance, I often encountered difficulties in finding a feeling of freedom. However, with this new way of expressing myself, I felt surprisingly relaxed in my creativity and improvisation. I explored each part of my body to develop an awareness of what I can control. I focused on body parts that are not involved in folk dances. I started to move my body in a way I had never done before, always connected to a pulse, to a music, but not to a tradition, or to an embodied memory. She gave me confidence in the way I dance, and I found that I had a lot more to say with my dancing. I kept something inside that I shyly expressed during social dance events before. But now I can use it and see my dance as an art form. A great desire of creating my own performance grew after each lesson.

Free dance improvisation can be seen as a holistic approach to dance, using the whole body without any set rules. I use it to express myself through movements that are not related to any genre. It helps me be in a total creative process without thinking of 'making the right movement'. I can push some boundaries, especially the folk ones. My movements and my music disconnect from my folk roots. I cross the lines to reach the essence of the language of my body. Furthermore, when I dance freely, I feel that everything is music, everything is dance and movement is the root of everything. When I got over my fear of dance improvisation, 'move with the music' became 'dance for the music', and finally 'dance in the music'. It has become a unique art.

Circus

Since my project is to create a performance with a combination of dance, music, and theatre, I had to focus in the latter, which I'm not familiar with. Aside from this performance with dance and music I did during my bachelor's degree in Brittany, I only performed on stage as a static musician, mainly by playing for dance and for concerts. Nevertheless, when I started to work on my first performance, another art came to me naturally: the circus. During my youth, I studied this art for 10 years. At that time, I performed many times on stage without my violin, using circus equipment as an instrument. The contact with the clowning allowed me to acquire an embodied awareness of stage presence. When I play for a concert, as a musician, I usually don't care about me and put the music first. On the contrary, when I perform as a clown, I wear a character, with a story, a certain way of acting, of moving or of feeling. I like to think about clowning as a way of dancing. Indeed, when the clowns perform, they control all the movements, like a dance. Furthermore, musical clowns are very common characters. It was therefore natural for me to add the circus, and especially clowning as a theatrical element of my performance.

⁹Reetta-Kaisa is part of Tsuumi Dance Theatre and she performs and sings in Puhti duo, which combines folk music, dance and theatre

3 Chapter 1: Discovery, dialogue

At the end of the first year of the Nordic Master, I had my first concrete experience of this research in the form of a five-minute solo performance. I decided to build it on my background and see what I could do without practising a lot multitasking of techniques. I chose to work with the French folk repertoire because it was a natural thing I didn't have to think about.

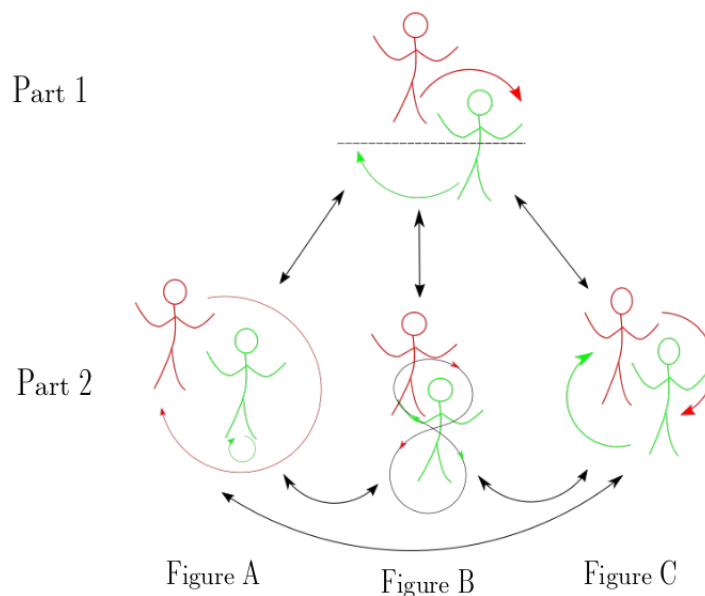
3.1 Material - The French *bourrée*

I chose to work with a French dance called the *bourrée* from the Center of France. It is traditionally played on the fiddle, bagpipe, hurdy-gurdy, voice or accordion. There are many versions of this dance around this area. Historically it was a kind of competitive game danced by two male dancers. Today danced by everyone, the dance is organised in two parts.

Dance characteristics

In the first part, the dancers move sideways on a hemisphere with mainly lateral movements. They can vary the speed and the length of their steps. In part 2, the dancers move around a centred circle. More movements are used, such as fast or low spinning in place or around a circle (figure A), walking in an 8 shape (Figure B), facing each other while turning (Figure C), changing direction etc. The figure below explains the different movements in space. There is no predefined leader. The dancers do not touch each other but use eye contact to communicate. They need to be responsive to each other and stay open. Depending on the version, the dance structure can either follow the musical structure, or the dancers can decide when they want to move from one part to another. Their hands are raised to shoulder level and are part of the dancer's expression as they move up and down.

Figure 3: *Bourrée* - dance structure



Musical characteristics

The music has a triple meter, with a tempo between approximately 220 and 250 bpm. Usually seated, musicians use podorythmy to accompany themselves. Dancers can also use this percussion technique as ornaments when they finish phrases. There are several types of tunes. When the tune comes from a song, the range is small and the mode can be not tempered. If the tune has been made by a fiddler for example, the range will fit on the violin range. I like to play with a lot of double stops, mainly by playing with the downwards open string, but I can use fifth as well. Some of the *bourrées* are played with one bow stroke per bar, but most of the time, the bow strokes include one or two notes. This creates an independent layer of rhythm, constituting, among the accentuation and the phrasing, the groove of the tune. I decided to write it in 3/8 time signature because of the pulse superposition in the musical meter. Indeed, 3 layers can be experienced: a 3 pulse layer and finally a 1 pulse layer. Due to the fast tempo, the last one is the clearest. Hence, the 3/8 time signature combines the one beat bar with this decomposition in 3 elements while giving an information on the fast tempo. Furthermore, a 6 pulse layer can also be experienced in the musical interpretation. This idea will be developed in chapter 3.

3.2 Construction of the performance

I first thought about doing my performance with two other musicians and dancers. The first lockdown of the COVID pandemic in the spring of 2020 forced me to create it on my own, although I was not completely comfortable about it. This performance was to last 5 minutes. First of all, I wrote a script with each step of the movements, like a score (script in appendix 5.3). I wanted to have a progression, not to play and dance from the beginning. The main idea was then to separate the different layers of the music, and add them little by little:

- pulse (3 beats per bar in this case)
- rhythm of the melody
- melody without rhythm
- stamping
- full rhythmic melody

First I wanted to find a way to turn my movements into sound. With a clownish behaviour, I controlled my legs like puppets, with imaginary strings. From these movements, sounds came from my feet hitting the ground. Then I built up the basic movement of the dance which is a fast walk, with arm movements. While dancing, three foot sounds could be heard: ‘pok’ when I put the foot on the ground, ‘ssh’ when I slipped the shoe and ‘tak’ when I stamped. During the fast walk, I could either take three similar steps or accentuate one of them. Then I could change the sound, as well as the way to put my foot on the ground. Also, when I spun, the accents were different according to the speed of the turn. All these sounds created a rhythmic line which accompanied the dance with a succession of accentuated beats. My dance has become a musical dance.

The second step was to add claps. I had a specific tune in my head, and the goal was to clap the basic rhythm. I continuously clapped on the three beats of the bar, but with a different dynamic for each clap. I wanted to emphasise the important notes of the melody. On this score of the *bourrée* played in the performance, you can see an example of emphasised claps. The emphasis is on the full black note.

Then, the melody finally arrived. I used my voice as an element of transition between the dance and my playing. With this idea of layers, I sang the melody *ad libitum*, without any regular pulse. When I grabbed my bow and did the emphasised rhythmic line with it in the air, the pulse came as the last layer.



Figure 4: *Score of a bourrée with emphasised clapping*

3.3 Space and creativity

This first experience was easier to perform than I expected. When I watched it later I saw what kind of combination I was really doing. There were dance and claps, voice and dance, playing and stamping. Then there was this dialogue between dance and music at the end. I must say that my first wish was to dance and play at the same time. But I fooled myself during the construction of the performance. I hadn't realised that there was no true multitasking here, although I really thought I did. The unconscious illusion worked. What I really did was create a dialogue between my two characters, the dancer and the musician.

What part of using my background was creative then? First of all, dancing alone allowed me to be freer in space. If I was on a dance floor, dancing with a partner, my dance space would be around 2m². Here, I used a lot more than that, going in all directions I could go, freed from the traditional frame. Being outside of it helps creativity emerge. How did I compensate for the absence of partner? Indeed, this dance is normally a play between two individuals, improvising and following the movements of the other. Because I was the only one in charge of the dance, I replaced this exchange with the dialogue between dance and music in order to keep the playfulness of the dance.

In this performance, I wanted to confront my musician and my dancer characters. On the one hand, when I play, my stamping is really heavy and active. It looks like I want to dance too, but since I'm stuck on my chair, my only possibility is to use my legs with a lot of bounces. One leg taps each beat, and the other taps the first and the third, with an emphasis on the first, as if the third is a way to energise the next following. On the



Figure 5: *Photos of a rehearsal in June 2020*

other hand, when I dance, the rhythmic patterns of the different steps are varied. As if I wanted to make my own rhythmic melody, I choose the length of the phrases and add ornaments. To sum up, I dance when I play and I create music when I dance. Therefore, I can say that everything is rhythm created by movements.

4 Chapter 2: Freedom, improvisation

Before starting my semester at the Sibelius Akademie in Helsinki, I wanted to continue exploring different ways of combining movement and music. Regarding my project, it was natural to ask for dance lessons. I wanted to develop my creativity using this dance-music combination as a third art and go beyond my background. This second performance comes at the end of the Finnish semester. Strongly inspired by my dance lessons with Reetta-Kaisa Iles, I wanted to show how I worked with free-dance improvisation combined with folk music.

4.1 Upstream work for dance improvisation

This second performance was to last 10 minutes, the same timing as the improvisation sessions I did throughout the semester. During these, I let my creativity completely free itself from what I consider ‘good’ or ‘bad’. I learned to play around an involuntary sound - seen at first as a mistake - and to develop it as a main idea. To create without planning, to react on something you have done, without any analysis. Keywords such as focus, leadership, dialogue, partnership, body balance accompanied me along the process. I will develop them during this chapter.

Focus and stage presence

This concept has become very important in my way of perceiving performance. I realised that my natural posture while playing the violin was very closed, locking myself up, looking down or towards my instrument. After pointing out this phenomenon, Reetta-Kaisa told me about five different focuses that I could play with when performing, from the inside to the outside:

- look at yourself, inner focus,
- look at what is surrounding you, next to you,
- look at the walls, the visible limit,
- look at what you can't see behind the walls,
- look at the universe.

Instantly, when I looked up and opened my chest, I was no longer playing to myself. I took into consideration the possible audience in front of me, and my improvisation became much more intense. I gave my improvisation by putting aside the shyness of my body aside. This body that I was trying to hide behind my music had more to say than I thought. I also tried to play with these statements in front of the mirror. Sometimes there is no physical change, but my mind focuses elsewhere and subconsciously I give other information to the audience. It's a fundamental tool for stage presence.

Leadership

Connected to the focus, the leadership is something to be aware of while improvising with music and dance at the same time. Indeed, it is much easier to consider that one aspect prevails over the other. So, music or dance? Both! But one at a time. One exercise that I like to do is pick a part of my body, for example my feet, and start with the dance leading the music. Then, consciously, I change. What I create are dialogues, sometimes imitations, sometimes contradictions or answers. In any case, the aim of the exercise is to always know who is in charge of the discussion.

Partnership

When I perform in my practice, there are two things on stage: my instrument and my body. Different partnerships can exist between them. They can be partners, like in a couple dance, but they can also be opponents or friends. Furthermore, my violin can be a part of me. All these possibilities expand the way of behaving on stage and also nourish inspiration during improvisation. It's like playing around with two theatrical characters.

Within the big question of the connections between music and dance, I thought about possible artistic translations between characteristics of the dancer and the musician. I used this little lexicon as a source of inspiration during improvisation when I want to deeply intertwine the two profiles to finally make one. This table, which can be continued, introduces some keywords.

Dance	Music
Immobility	Silence
Speed of movement	tempo
Width of movement	dynamics
Waving movement	legato
Space	range
Verticality/Bouncing	Swell/attacks
Rotation	melodic waves

4.2 Construction of the performance

The method I applied to create the performance was to film a 10-minute improvisation. Upstream, the only thing I fixed was a Swedish wedding march, *Pekkos Pers brudmarsch*. Afterwards, I wrote down the main ideas I had come up with and performed them again, using improvisation within the guidelines. I chose a wedding march because of its non-dancing character. Indeed, no dance movement accompanies this type of tune. Therefore it gave my body space to improvise and get out of the folk language.



Improvisation between dance, music and clown

The guideline of this performance is the dance as leader of the music. At the beginning, I start directly within a clownish character, with wide movements, trying to not make any sound. Then I play with the sound of my bare foot squeezing on the ground. I transform the sound into a second character that I cannot control yet. My violin and my bow follow the movements of my legs, and when the music starts and tries to play the wedding march, the dance stops it with free improvised movements, as if it wanted to come out of this codified music. Sometimes the music is too strong that the dance adapts movements from folk dance, but it tries to take its freedom back instantaneously. The dance controls the tempo, dynamics and phrasing of the music - which usually don't change in normal context. This game between the dancer and the musician continues until the dance finally lets the music play. When the fiddle is on the floor, the voice takes its place. Indeed, in the second part of the performance, the dialogue is between the voice and the dance shoes as the new leader of the music. The act of personifying objects continues the clownish character.

4.3 Borders of folk dance and music

Dance can be explained as a communicative art form since the moving material, or the signs, it shows is derived from a cultural context that, in most cases, is recognizable to the audience. It is a peculiar art form because of its incarnate nature, what you see is what is.

Cecilia Roos[15]

Before these improvisations, I only danced folk dances without thinking about the body language I was using. Indeed, in this context, the main reflection relates more about the social quality of the dance rather than about the dancer itself. After showing my performance, a question from the audience took me aback. In this performance, can I define my dance as folk dance? Concretely, I used folk music as a vocabulary to accompany a free dance improvisation. I went beyond what I usually do by letting my background aside and gradually sought new movements. But did I really go against my embodied memory? According to scholar Anna Petronella Foulter, “ [...] the movement style “disappears” from our experiential field when it is incorporated as a habit. The flamenco dancer and the ballet dancer, for example, have different basic upright postures – the ballet dancer slightly more tilted forwards – but this is learned at a very early stage and becomes, as it were, a “natural” part of the dancer’s body that is taken for granted.” [16].

The real question then is: in my opinion, did I keep a natural folk posture while improvising freely? We have seen that one of the main characteristics of dance music is the regular pulse and periodically repeated movements. For much of my performance, there was no existing pulse or visible periodic movements. In addition, my movements evolved in all directions, with unnatural postures and strange body balance whereas folk dance is known for its simple movements close to walking. I can say that most of the time I was really far from this folk language. However, I sometimes reconnected to the music and start walking to the beat, with a more upright and natural posture, with two librations over one beat. This walk can be linked to a *slängpolska* step for example. Then I broke this natural posture and went back to strange postures and timing with movements completely outside folk vocabulary. On the music side, I first learned the tune after an archive recording from the fiddler Røjås Jonas, trying to copy his style. It includes bow patterns, ornaments, tempo, groove and musical expression. Then I freed myself from the traditional melodic structure and I changed the musicality, broke the tempo, put a break in the middle of a phrase, distorted tones. These transformations came from the combination of the traditional tune with the free dance improvisation. In my opinion, the root of the main artistic idea prevails over the style. The most important thing is, as a performer, to be aware of the moment when you move from one world to another.

Through this performance I even questioned the boundaries of dance and music. When can a simple walk become a dance? I think the answer lies in what I want to express by this movement. I feel the same way when I practice the violin with long bow strokes on one note, or when I play scales. If I’m doing it on stage with a purpose or an idea, then I can decide whether it is music or not. The artist’s purpose is essential. If the purpose of my walk is to go somewhere, or if my purpose is to walk on a pulse, that changes the whole meaning. The audience might not understand the same thing, but that doesn’t matter. I can compare that to this ongoing question of ‘what is folk music?’, or ‘is this music still

folk music?’ when we talk about crossed genres for example. For some people, the only fact of taking the folk dance or music out of their social context means that they can no longer be defined as folk. For other people, the use of other music styles like electronic music or free improvisation mixed with folk tradition will still belongs to the folk genre. I think that how the artists defines their own music is the most important, so each listener can have their own perspective based on their own folk music background and their degree of adaptation to the evolution of the tradition. To continue the thinking of Cecilia Roos (quote above), the audience can relate a certain dance movement to something known and classify it in a specific genre. To conclude, the context of the performance and the state of mind of both the audience and the performer define these borders.

5 Chapter 3: Technique, precision, understanding

This third part concerns the work I did during the last semester of my master’s degree. After exploring my background and dance improvisation as a new way of expressing myself, I finally dived into the technical details of French and Swedish styles. How to explain the correlation between dance and music through my own body? I will separate this section in two parts. First, using transcriptions and meter analysis, I will dissect my way of playing and dancing through video recordings of myself. Finally, I will explain how I perform dance and music at the same time and how it affects my dance and my playing.

5.1 Dance meter vs. musical meter

When I’m dancing to melodic music [e.g., polska], where there’s a lot of melody and very little drumming accompaniment, then when everything’s flowing and the music is really good and everything is great, it’s like I’m making the music. I mean I can place the melody in a completely different way which is that I’m creating it. When I walk, I put my foot down at exactly the right place, and it feels like, damn, I’m the one playing - It’s so much easier to relate to a melody somehow.

Comments from Kersti Ståbi interviewed by David Kaminsky, in *Total Rhythm in Three Dimensions Towards a Motional Theory of Melodic Dance Rhythm in Swedish Polska Music*[17]

To understand each layer making up the mix of dance and music, I made video recordings of myself while playing and dancing separately to several repertoires. I was looking for a common tempo, gesture or meter. I will base my results on the analysis of the video recordings. I am aware that my dancing style may not be as academic as a professional folk dancer, but I insist on my desire to understand my inner work.

5.1.1 Method

I filmed 3 different dances from Sweden and France. On the one hand, I performed a *bourrée* and a *polska* as specific dances from France and Sweden respectively. On the other hand, I confronted the different styles of a dance that the two countries have in common, namely the waltz. Since Sweden has a huge amount of *polska* styles, I decided

to perform two *polskor*¹⁰ with different tempo. The *polska* 1 is in an average tempo while the *polska* 2 is faster. I first recorded all the dances and played. That way I didn't let myself be swayed by a certain melody that I would have played beforehand. For the video classification, I will use 'M' for music and 'D' for 'dance', 'F' for 'France' and 'S' for 'Sweden', 'V' for '*vals* / *valse*', 'P' for '*polska*' and 'b' for '*bourrée*'. For instance, 'SpD2' is 'Swedish *polska* Dance 2' and 'FvM' is 'French *valse* Music'.

France	<i>Bourrée</i> FbM FbD	<i>valse</i> FvM FvD
Sweden	<i>Polskor</i> (1 and 2) SpM1/SpM2 SpD1/SpD2	<i>vals</i> SvM SvD

Dancing without music is not a usual thing. Therefore, in that order, my thoughts were more towards a clave that I sang in my head with onomatopoeias¹¹ than a specific tune while dancing. What do I need to dance then? I need a steady pulse and my embodied memory of the dance, which translates into this clave. This pattern is the common thread among all the different melodies of a specific dance. At least the way I'm feeling feel this one at the moment, and how the dance is more fun to perform. However, when I danced the two polskas in different tempo, I had to think about a specific tune to feel the right clave depending on the style. After a while, I was able to drop the tune and only dance to the clave. On the other hand, when I was playing, I didn't really think about dancing. I was focused on dynamics and variations, to make the melody interesting. I didn't have a dance example in front of me to play with.

5.1.2 Waltz styles

Waltzes have been all over Europe since the late 19th century, evolving over time. Nowadays, one can come across different ways of dancing the waltz depending on the area where it has spread. Comparing two of these styles might help shed light on a correlation between dance and music through their differences. The figures below show the musical meter of the two different styles that I have analysed in FvM and SvM. Stamping is also added in the figure.

Even though they have a common musical meter, they differ from two characteristic. After a strong emphasis on the first beat, the Swedish waltz presents smaller emphasis on the 2 and 3. In addition, each beat is followed by a tail which Ahlbäck uses for the swing marking. This tails is the combination of an accent and an emphasis, bringing a light release of the note. Ahlbäck illustrates it with the onomatopoeia *da-i*. On the other hand, the French waltz presents a strong first beat, but not as strong as the Swedish one. Moreover, the beats are more linked to each other, i.e. the tones are more sustained than the Swedish one.

¹⁰Plural of *polska*

¹¹A clave can be defined by a repeating rhythmic pattern, often of one bar length, which defines a type of dance or tune

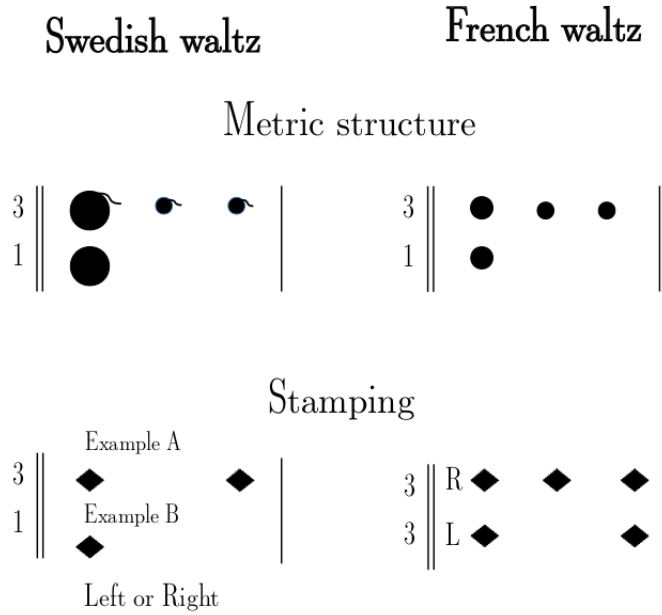


Figure 6: *Comparison of musical meters of French and Swedish Waltzes according to Ahlbäck's work*

Let's look at the dance meter. Inspired by Jan-Petter Blom's transcriptions of the pols libration curve (Blom:1991)[13], I approximately applied his method for the analysis of waltzes.

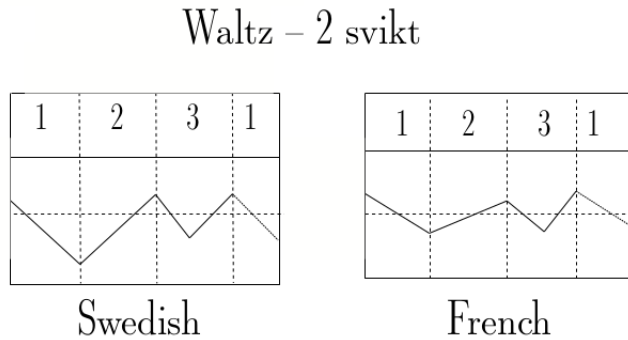


Figure 7: *Comparison of dance meters of French and Swedish Waltzes according to Blom's work*

The difference between the *svikt* is obvious. French dance is flatter and the range of the *svikt* is smaller than in the Swedish one. When I dance, the *svikt* feeling is mostly centred on my knees. The French waltz leans forward while the Swedish one is more in place. I can relate this with the French way of moving around the dance floor while dancing waltz. Couples mainly dance forward in the outer circle of the dance floor, always rotating. In this case, the direction is the most important. I also observe that the body balance is almost equal with each step, with a little emphasis on the first. On the contrary, when I look at Swedish dancers, they tend to change the direction of rotation, to go back and forth or even to dance in place. So if the dance has smaller moves, the dancers uses the libration

in order to feel the music within themselves rather than in the movement. During dance lessons with Ami Petersson-Dregelig, an exercise helped me to feel the Swedish waltz. I could only dance with one step per bar while focusing on the two librations. On the first beat, I go down, go up on the second beat and on the third I mark a quick low / high libration. The latter helps the transfer of the body balance from one foot to the other, like a spring or a call for energy.

In the fiddle music, the patterns of the bow affect this accentuation. Here is an example of the type of bow patterns used in Swedish waltzes. I based my results on two waltzes from Bingsjö that I learned in Emma Reid’s violin lessons. You can find the full table in the appendix 16. Tune 1: *Hjortingens vals*. Tune 2: *Lådikens valsen*. The full scores are in appendix 18 and 19.





Recurrence rate tune A	53 %	12 %	15 %	-
Recurrence rate tune B	12 %	45 %	15 %	14 %
				

Figure 8: Table of the recurrence of the bow patterns in two Swedish waltzes

In most cases, beat 1 is a ‘down bow’, beat 2 is an ‘up bow’ and beat 3 is either down or up. To compare the bow movement with the libration of the body, the ‘down bow’ is a step with a downward movement, the ‘up bow’ is an upward movement. Moreover, the second rhythm is one of the most popular bow pattern for Swedish waltzes. It can definitely be associated with the libration curve of the step (down, up, quick down/up).

Furthermore, we could wonder about the role of the melody in the correlation between music and dance. Norwegian scholar Siri Mæland, who has written on musical dancers and dancing musicians, states that “[i]n polska, the more relevant metaphor is a function of timbre rather than pitch. Overtone-rich sounds are ‘light’ and draw dancers upwards, while notes with strong fundamentals are heavy and favour downward motion.”[11]. In this perspective, certain notes and movements of the melody could be translated into dance movements.

5.1.3 Polyrhythmic layers: The case of the bourrée

In this dance, the pulse is like a train that we cannot stop. The fast tempo (between 240 and 260 bpm) and the steps drive the music and the dance always forward. To make the play even more interesting, the music is full of rhythmic games. Different layers of rhythms found in both music and dance can be analysed. It can be named polyrhythm.

For instance, a musical aspect consists in overlaying a double meter on the fixed triple meter, like a hemiola (figure below). This can be done by emphasising certain notes usually made with bow patterns (slurs every two beats over 2 bars). This parameter gives other information to the dancers. They can take it and play with it, by stamping emphasised notes for example. However, this hemiola is already found in the dance itself. When I watched FbD, I listened to the sounds of my feet. I discovered that when I spun on spot at a speed of two steps per turn, I could clearly hear this hemiola, with the repetition of ‘pok’ and ‘ssh’. If we see these sounds like notes, their combination makes an unpredictable suite of rhythms, like a melody in the inherent clave made by the musician’s stamping.

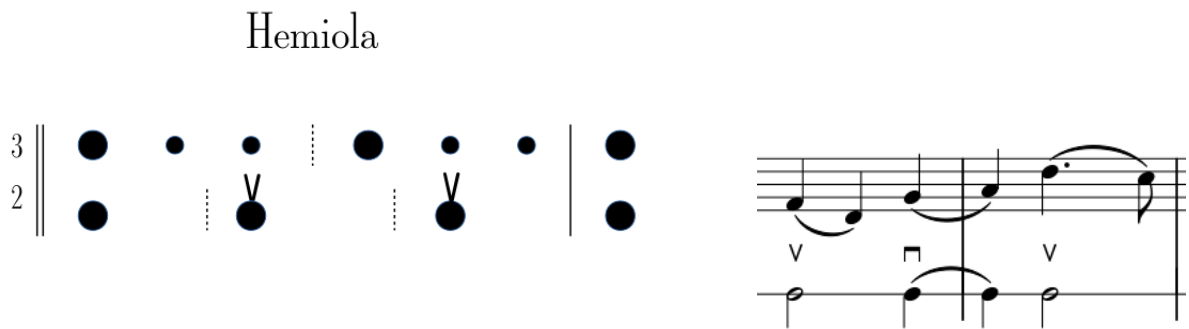


Figure 9: *Musical meter of a hemiola and an example of a hemiola extract from a bourrée*

Here are the different rhythmic layers present in FbM, all represented in the extract of the score below (the whole score is in appendix 17)

- rhythm in the melody (1)
- rhythm made by bow patterns (2)
- rhythm made by accents (3)
- rhythm of the feet (4)

Figure 10: *First system of a score representing multiple rhythmic layers extract from a bourrée*

The visual layers of the musician and the dancers can be separated like this:

Musician	Dancer	Meter
bust	body in the space	phrasing
bow arm (right)	both arms	single/double/triple meter
legs - knees and feet	legs - knees and feet	triple meter

The movements of my bust, unpredictable, could be related to the phrasing of the music, but it's difficult to find a real connection there. However, when I'm dancing, the movements of my whole body take different shapes in space. This long movements are from the figures of the dance saw earlier - from A to B with a lateral movement, or a rotation in place, or a 8 figure etc. They phrase the dance in a coherent manner covering several bars.

As we saw above, the bow arm is connected to the rhythms created by bow patterns. The accentuation made by the bow can be seen in the different steps that I use. Moreover, we have seen before that it can create hemiolas which can be used as an invitation to vary the steps. Regarding the movement of the dancer's arm, it constitutes another layer of common rhythm with the music. In FbD, the downward and upward movements of my arms are clear. With opposite directions for each arm, I change direction with each bar on the first beat. This can be related to the second experience of the musical meter in the figure below, with only one emphasis on the first beat.

Finally, the legs are the most regular. They are the core of the music, the pulse, the link with the the dancer's step. Scholar Anca Giurchescu who wrote about the necessary connivance between dancer and musician, says of stamping that "[i]nterestingly, most of the musicians who accompany the dance stamp the rhythmic pattern of the dance and not the rhythm of the accompanying music." [7]. Here we can replace 'rhythmic pattern of the dance' with 'dance meter' and 'rhythm of the accompanying music' with 'pulse'. In the case of the *bourrée*, one stamping layer is on each beat and the second is on 1 and 3. The dancer's step is quite similar to a French waltz, with one step on each beat and a change in body balance on each bar, following the movement of the arm. This certainly helps the body to move from one side to another. However, what differs from the waltz is the decomposition of the metric meter in the *bourrée*. Indeed, each beat can be divided in two elements, with an accented first and third beat. This decomposition is felt in the rhythms used in the melodies and also in the lack of slurs. Even though this feeling is not obvious in the dance part, it gives this hectic pulse that drives the dancer forward with each beat.

5.2 Dancing and playing at the same time

This last section comes ironically in the end, even though it was the main idea of this artistic research. When I started to work on this multitasking process with Reetta-Kaisa, the two layers were totally intertwined. I wasn't thinking about the technique at all, I was only creating with a certain flow. When I came back in Sweden for the second time, in January 2020, I was finally ready to play and dance within a certain folk style. The dance lessons with Ami Petersson-Dregelig had been really helpful to try things and connect my music and my dance. However, I knew I was going to face technical issues, especially when it comes to a tradition which is not my primary one. I will develop some of these issues I've encountered during this work. In this part, I use the verb 'to perform' when I dance and play simultaneously.

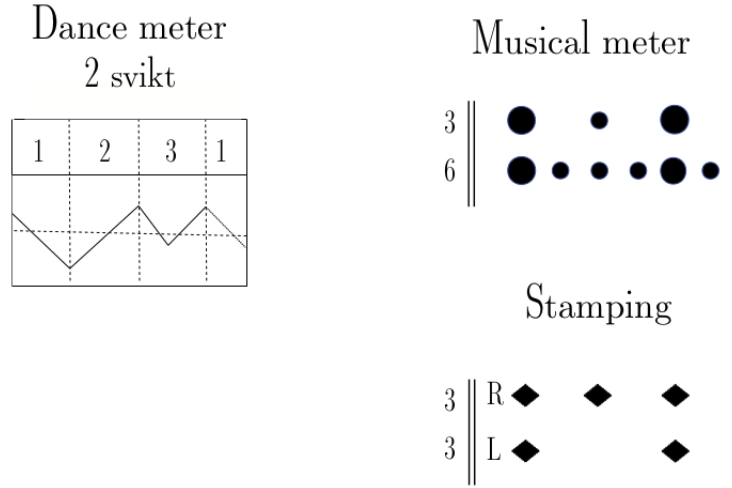


Figure 11: *Representation of dance meter and musical meter of the bourrée*

5.2.1 Common posture

Before getting into the matter, I first worked with the posture. Indeed, in order to be able to do as many movements as I wanted, I had to feel both comfortable as a dancer and a musician. However, the two postures were quite opposite. On the dance side, my body was relaxed and symmetrical, my bust was open and the balance was natural. Unfortunately, on the other side, it turned out that my violin posture wasn't so good. With the help of Emma Reid (my violin teacher) and Ami, we pointed out that my shoulder were too closed, my left shoulder was too high, my right wrist was working too much, my back was twisted and my pelvis pointed backwards. That was a lot of modifications to make in order to reach a well-balanced dancer position. Indeed, the violin needs to be put on the left shoulder, adding more weight on one side. However, there are still possibilities to find a more natural and relaxed symmetry.

The first step was to open my shoulders and my bust. Even though I had also worked on this position during my Finnish term in the context of performance, I didn't keep it for my practice time. When I get into the open posture, I feel a big change. My sound goes further, I master my playing better and I open up to the room. In this new position, I welcome the violin over my shoulder rather than grabbing it as if I want it to be part of me. Then, since I play without a shoulder rest, I wedge my violin between my shoulder and my chin, causing my shoulder to contract and a high position. By leaving a space under the violin, it allows me to lower my shoulder and relax it. Then I observed that my elbow was too low compared to my wrist, creating an unnecessary angle. Raising my elbow allows me to find a good balance between my bow and the strings, and also to work less. Indeed, the weight is distributed more between the different parts of the arm. Finally, the pelvis is one of the most important parts of the posture. Indeed, by its central position, it is responsible for the posture of the back and the leg. When you catch something in front of you, the pelvis compensates for the weight by moving backwards. Likewise, when I place my violin, it adds new weight. Therefore, if my pelvis is too far forward, I will have to compensate with the shoulder blades, creating additional tension.

Changing my posture was not as easy as expected. When I started making the changes, I encountered unusual muscle fatigue. So I was careful not to play too long and to listen

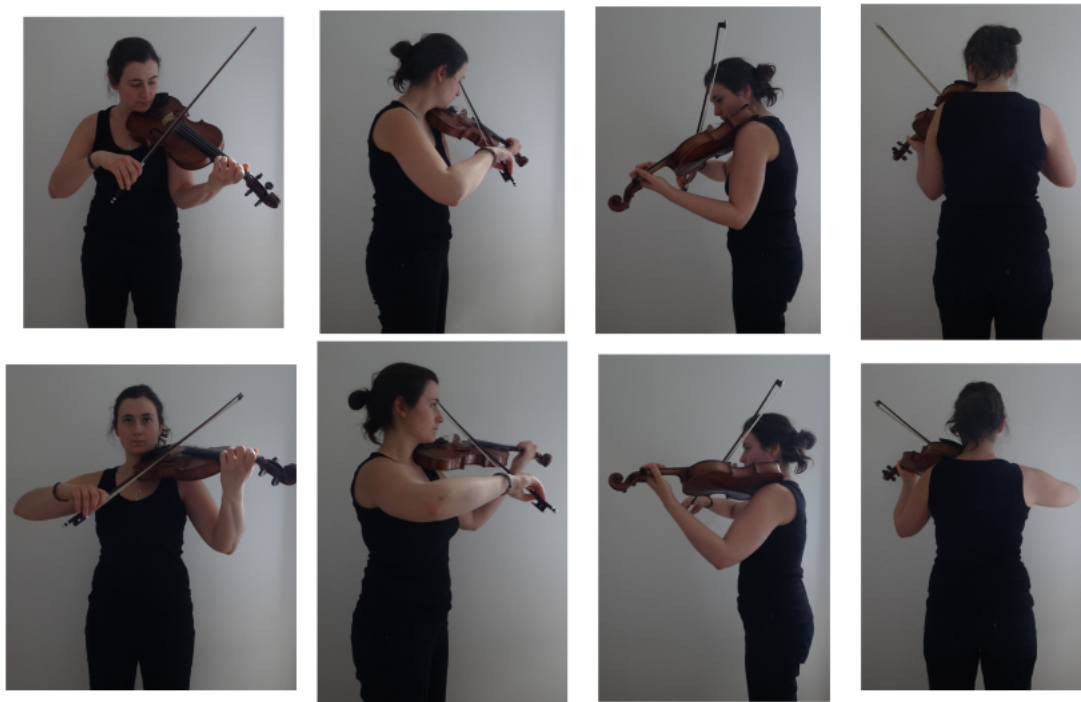


Figure 12: *Photographs of the two different postures*

carefully to my body. Even today, my body is not fully adapted to the new posture, but it will come little by little. Finally, being relaxed and balanced with my violin has helped me focus my work on the correlation between bow movements and dance movements.

Lastly, one of the quality of movements found in the Swedish folk dance, as well as in France, is to have the most natural movement as possible. In the contrary to classical dance for example, where every movement should be controlled, forcing the body to fight against the gravity, Swedish folk dance uses Newton, as Ami and Ellika like to talk about it, to find the most relaxed and natural movements. Accepting the gravity works also with the music. What we need the most is the impulse which results to the next movement. This impulse is what makes us dance. The quality of the release ornaments it.

5.2.2 Tune the different meters up

I focused my work on Swedish waltz and *polska*. I chose tunes with a high dancing capacity (*dancability*). I found really hard to play and dance when I was unsure about the bowing patterns of the tune. Therefore I played only tunes I was really familiar with.

Waltz As we saw earlier, the bow movement and the dance libration are really connected. When I started to work on the waltz, I felt comfortable. I was finding ways to take up the room and improvise in my moves. When I was performing the waltz for the first time to Ami, we discovered one common problem I had both while dancing and playing. When doing the things separately, the third beat was too short. In my dance, this phenomenon was mainly when I took one step each bar. Maybe because of a wrong balance on the support leg, I was always in a hurry to change step. Concerning my playing, I was rushing the third beat as well. While looking at it in more detail, I supposed that I wasn't taking enough time on the second beat, in the tune as well as in my librations. The third beat felt then smaller. Another assumption that Ami came up with was that

in Swedish style, the libration of the third beat is quick and tight contrary to the French waltz. When I started to think about these new parameters of the third beat, I could feel a better regularity while performing. Finally, when I put everything together, the pulse was regular and the style was accurate for the tune.

Polska I decided to work *Brödkaka*, a *polska* from Bingsjö, in Dalarna. Its meter is even, like the example of the figure below. The beats have the same length and the dance meter is composed of three librations, one per beat.

I encountered problems with the second beat. Since the first and the third are stamped, the second beat should be felt inside the body, helped by the libration. During the first experiments, I couldn't match the playing and the dance on this beat. If we identify each movement, we have the libration - a down movement - and the bow movement. In this tune, the second beat is played either with an up or down bow. I realised that it was more difficult to connect the up bow to the down movement of the body. Indeed, the two movements are inverse. Therefore, I first focused on the movement of the bowing and tried to put the same down energy in my up bow. Then I put my focus on the area where I feel the 2nd beat the most. The libration is in the knee of the leg on the floor, but it actually results from the impulse of the free leg moving forwards. Finally, to be conscious of these two elements helped me to have conclusive results.

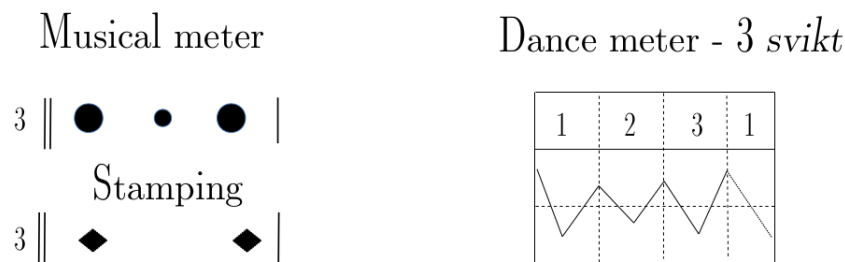


Figure 13: *Comparison of the dance meter and the musical meter of the polska*

5.2.3 Exercises

One exercise is to watch a video with one or more dancers with muted sound and try to perform for them. To be able to add my music to their dance, I need to understand their movements and the dance metrics. But where to look? My first instinct was to look at their feet where I thought I would find the pulse. Instead of following a metronome, I noticed I was always late, trying to match my notes with the contact of the shoe on the floor. Then my second try was to focus on their upper body. It finally worked. I really felt connected to the dancing couple. I was definitely translating their movements into music. Think of steps as the last action before the next. Its preparation comes from the whole body, by a change of balance, and a different weight, a *svikt*. If we want to take a step in front of us, we can of course use our leg as the leader of the action, without moving the upper body, but this is not a natural way of walking. However, if we let our upper body lean forward, the body has to compensate for the imbalance and take a step. The movement came from the upper body in the first place. The same reflection can be adapted to the violin. Indeed, one of the concerns may be to hear a pleasant tone. If we follow the same pattern, the note results from the movement of the wrist, and before the arm and first of the shoulder. Maybe even the inspiration the musician takes before

playing. In short, if we focus on the beginning of the action rather than the results, we will be able to control and understand any stage of the movement.

During the first few times I tried multitasking, I wanted my playing to stay as interesting and good as when I just play it. I realised quite early that the lack of training restricted myself to dance if the music was full of information. Based on an idea from Ellika Frisell, I decided to apply another order of execution. I set up the dance first. Then I just play the dance clave, trying to connect each impulse to a liberation. I then add the skeleton of the melody, e.g like a light version of the melody without any ornamentation. Little by little, I add more information to my playing while checking if my dance is still in tune with the music. If that doesn't work, I go back to a lower step or stop playing and rebuild the melody.

5.3 Results

The main goal of all this research was to improve my dance and my music by combining them. The last question then is: what effects have they had on each other? This last multitasking process tries to put them together as much as possible. Each element of the music or dance must have an effect on the other. Before doing this research, I didn't consider my dance as an artistic material like I do with my music. My playing is the result of my interpretation of the repertoire. This is guided by musical expression, or musicality. It can be achieved by phrasing, dynamics, use of ornaments, slowing down the tempo, accentuations, etc. It's like a narration, a dialogue between several characters, each one would be a part of the melody, or a motif. Forcing my dance to follow this musical expression awakened my awareness of dance expression - or *dancability* - in the folk genre. These elements could be foot tapping, changing direction, dancing on the spot, use of space, arms movements and the energy put in the dance of course. Using all of these characteristic is essential to bring dance and music to the same artistic level.



Figure 14: *Poster picture of my examination concert, credits - Justyna Krzyżanowska*

Conclusion

This artistic project was divided into 3 parts. First of all, I had to transform my dancing side into a legitimate artistic art. Using my tradition at first has allowed me to focus my research on how I moved from the social context of the *bal folk* to solo stage performance. Secondly, I discovered another way of expressing myself and using my body through free dance improvisation. This new world took away my fear of improvising and helped me to deconstruct and reflect on my concepts of folk traditions. Finally, after this total state of creation, I came to the technical side and dissected the dance and the music to find all the possible connections. It taught me to approach dance as artistic as music. Indeed, thanks to this combination, my musical expression allowed me to explore the dance expression in the folk style. By adding the work I've been doing on my posture, wisely monitored by my teachers, it finally made me master a new skill and feel like a complete dancing musician.

From the start, my concept of dancing musician only included playing and dancing at the same time. It became wider when the situation due to the COVID-19 pandemic forced me to rely only on myself and develop the solo performance format. Over the months, I realised that this concept was not only about developing this multitasking skill, but it was also going to help me feel different when I perform for dance or when I'm dancing to someone's music. I could also use dance without music and vice versa in my performances. The concepts of musical dance and dancing music have become real.

I have been playing Swedish folk music for 15 years. Before this project, I always had trouble hearing that my style was a little French. Through the analysis of my folk language, this project has helped me not to be ashamed of my own heritage when I carry out another tradition than mine. I finally admitted that my body language and my music will always be marked by the French style, and it is a strength to be able to perform and connect the two traditions.

To go further in this artistic research, I would like to develop this profile in performance with other people, perhaps with other arts such as theatre. Also, I wonder how I can integrate these skills in a music group for example. In addition, I would like to use it as a tool for teaching folk repertoire. The concept would be to teach both dance and music, and try basic steps while playing if it possible. I really think learning both approaches can help understand the core of the repertoire.

Bibliography

- [1] Sunniva Abelli. How to become a musical super-tool? Master's thesis, KMH, 2016.
- [2] Emilia Lajunen. Kylällinen riivattuja pelimanneja – tanssi ja teatteri musiikillisen ilmaisuuden laajentajina. <https://emilialajunen.fi/bio/doctoral-thesis/>.
- [3] Evelyn Simonian. The relationship between dance and music. <http://EzineArticles.com/5883522>, 2011.
- [4] Kendra Stepputat and Elina Seye. Introduction: Choreomusical perspectives. *The World of Music*, Vol. 9(No. 1):pp. 7–24, 2020.
- [5] Ako Mashino and Elina Seye. The corporeality of sound and movement in performance. *The World of Music*, Vol. 9(No. 1):pp. 25–46, 2020.
- [6] Jörgen Torp. Musical movement: Towards a common term for music and dance. *Yearbook for Traditional Music*, Vol. 45:231–249, 2013.
- [7] Anca Giurchescu. Le danseur et le musicien : une connivence nécessaire. *Cahiers de musiques traditionnelles*, Le geste musical(14):79–94, 2001.
- [8] Mats Nilsson. Participatory dancing– the polska case. In Karen Vedel, editor, *Dance and the Formation of Norden, Emergences and Struggles*. Tapir Academic Press, 2011.
- [9] László Felföldi. Connections between dance and dance music: Summary of hungarian research. *Yearbook for Traditional Music*, 33:159–165, 2011.
- [10] Sven Ahlbäck. *Karaktäristiska egenskaper för låttyper i svensk folkmusiktradition – ett försök till beskrivning*. PhD thesis, Kungliga Musikhögskolan. Stockholm, 1995.
- [11] Siri Mæland. Musical dancers and dancing musicians, who's in charge? choreomusical analysis of pols performances in haltdalen, norway. *The World of Music*, Vol. 9(No. 1):pp. 95–116, 2020.
- [12] Mats Nilsson. Folk dance competitions in the twenty-first century. In Karen Vedel Petri Hoppu, editor, *Nordic Dance Spaces, practicing and imagining a Region*. Routledge, 2014.
- [13] Jan-Petter Blom. Structure and meaning in a norwegian couple dance. *Studia Musicologica Academiae Scientiarum Hungaricae*, T. 33:pp. 417–427, 1991.
- [14] Colin Quigley. The case of european and american dance fiddling. *Český lid*, 103(4):515–536, 2016.

- [15] Cecilia Roos. *Material of Movement and Thought: Reflections on the Dancer's Practice and Corporeality*, chapter From Movement Out of Reflection in Becoming: The Dancer and the Creative Process. Fireworks Edition, 2013.
- [16] Anna Petronella Foulter. Towards a phenomenological account of the dancing body: Merleau-ponty and the corporeal schema. In Cecilia Roos Anna Petronella Foulter, editor, *Material of Movement and Thought: Reflections on the Dancer's Practice and Corporeality*. Firework Edition, 2013.
- [17] David Kaminsky. Total rhythm in three dimensions towards a motional theory of melodic dance rhythm in swedish polska music. *The Journal of the Society for Dance Research*, Vol. 32(No. 1):pp. 43–64, SUMMER 2014.

Appendices

[Link to video recordings](#)

- Content of the ‘layers method’ folder:
(contents :
 - SvD (Swedish vals Dance)
 - SvM (Swedish vals Music)
 - FvD (French vals Dance)
 - FvM (French vals Music)
 - SpD1/2 (Swedish polska Dance 1/2)
 - SpM1/2 (Swedish polska Music 1/2)
 - FbD (French bourrée Dance)
 - FbM (French bourrée Music)
- Video recording of a rehearsal of the first performance in June 2020
- Video recording of a rehearsal of the second performance in December 2020

Script 1st performance

Material: a table and a chair

- Walking, faster and faster, in a circle around the table + chair (increase the tempo).
From the walking to the dance
 - Start to move arms, tame the space
 - add stamping
 - end of phrase: put a form
- Clap the rhythm of the tune
 - on spot
 - move around with dance structure
 - arrive in front of the violin and STOP
 - play one note in pizzicato
- Sing the melody without rhythm, ad lib.
 - Take the bow and the violin
 - Add rhythm in the singing and add movements of the bowing patterns
- Sit on the chair
 - start stamping and play the melody
 - stand up, stop the melody
- Play another tune
 - Dialogue between melody and dancing (first phrase violin then repetition only dance)
 - END

Figure 15: *Mind map about folk dance*

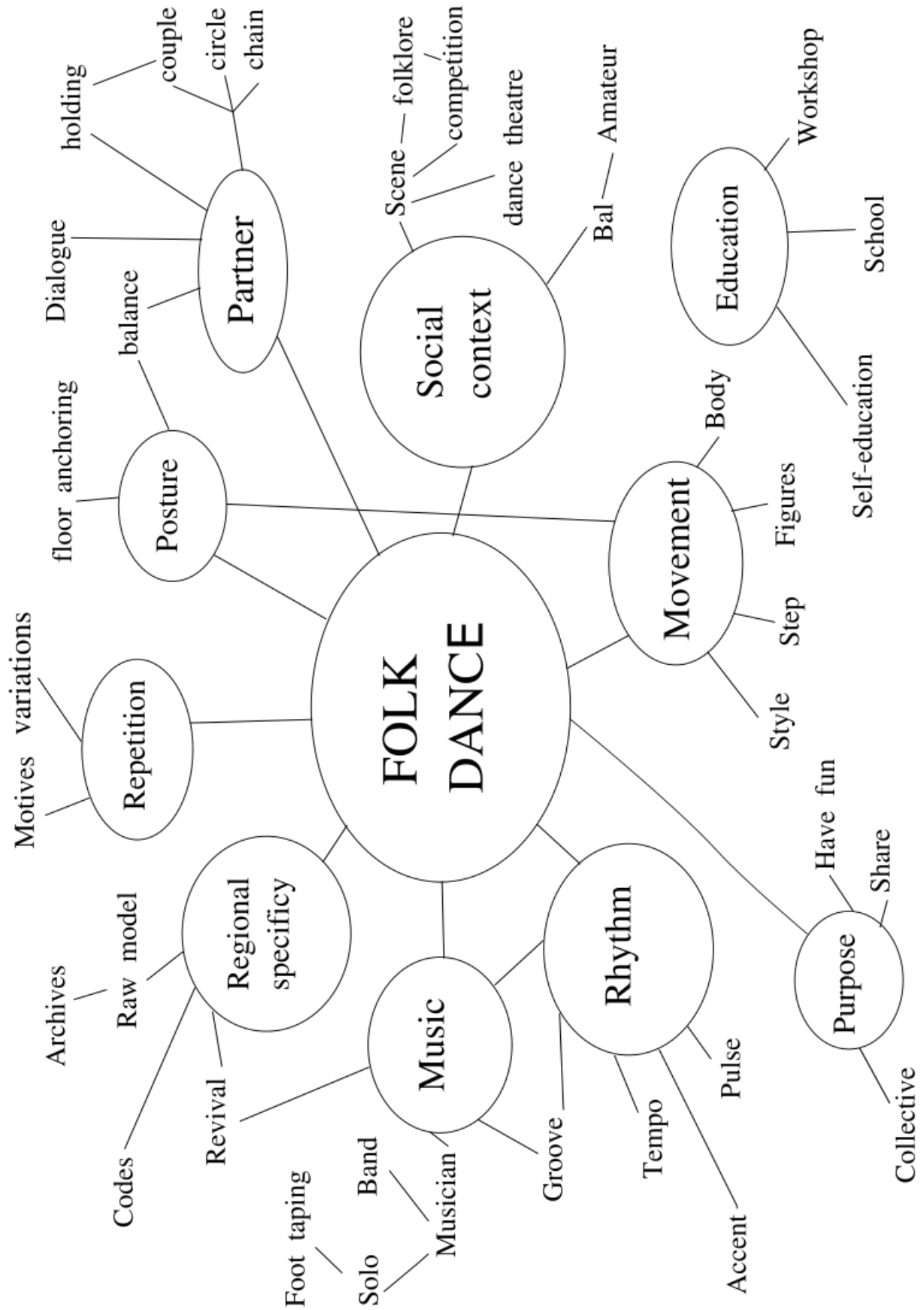




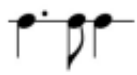
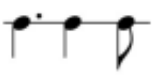
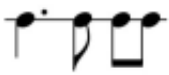




Figure 16: *Recurrence rate of bow patterns in Bingsjö waltzes*

Rhythm of bow patterns	Recurrence rate tune A	Recurrence rate tune B
	53 %	12 %
	12 %	4 %
	12 %	45 %
	15 %	15 %
	8 %	4 %
	-	12 %
	-	14 %
	-	6 %
	-	4 %

La drollas dau Lonzac

$\text{♩} = 244$

7

1. 2.

13

1. 2.

Figure 17: *Score of rhythmic layers in bourrée*

Hjortingens Vals

Trad. Bingsjö

♩ = 188

The musical score for "Hjortingens Vals" is presented in four systems, each consisting of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked as ♩ = 188. The score includes bow patterns indicated by 'v' (downbow) and 'V' (upbow) symbols. The first system (measures 1-7) and the second system (measures 8-14) are continuous. The third system (measures 15-20) and the fourth system (measures 21-26) each contain a first ending (1.) and a second ending (2.), marked with repeat signs and first/second endings indicators. The bass staff in each system shows a simple harmonic accompaniment with eighth and sixteenth notes.

Figure 18: *Score of Hjortingens Vals with bow patterns system*

Lådik's Valsen

The musical score for "Lådik's Valsen" is presented in 3/4 time with a key signature of two sharps (F# and C#). The score is divided into systems, each consisting of a treble staff, a bass staff, and a bow patterns system below the bass staff. The bow patterns system uses a sequence of symbols: a square (□) for a downbow stroke and a 'V' for an upbow stroke. The score includes first and second endings for measures 16-17 and 30-31, and first and second endings for the final measure (measure 45).

Figure 19: Score of Lådik's Valsen with bow patterns system