

FOREWORD

INTRODUCTION

The present issue of this periodical is dedicated to the memory of György Martin, dance and music folklorist of international importance, born in 1932, died in 1983. It was the third occasion that we celebrated his jubilee with an international conference in Budapest (in 1992, 2002 and 2012–2013), and with the publication of the papers written in honour of him. It is worth mentioning that this is the second time that *Acta Ethnographica Hungarica* hosts the material of the 'Martin memorial conferences'. The previous volume was published in 1994, Essays on Folk Music and Folk Dance of Central and Eastern Europe. The present papers were presented partly in 2012 and partly in 2013 on conferences in the framework of the annual program in November (Days of Hungarian Scholarship) organised by the Hungarian Academy of Sciences. The conferences were organised and supported by the Department of Folk Music and Folk Dance of the Research Center of the Humanities of HAS Institute for Musicology, The National Dance Theatre and the Department of Ethnology and Cultural Anthropology of the Szeged University, the Hungarian Ethnochoreological Society, the Study Group on Choreology of the Ethnology Committee of HAS and the National Committee of the International Council for Traditional Music. Students of the Szeged University, mostly those who were connected to the Choreomundus international joint MA program on dance anthropology and ethnochoreology, played an essential role in the program by giving a magnificent survey of their diverse and manifold dance research from all over the world. The scale of the themes ranges from dancing to the "talking drums" in Nigeria, through contemporary dance in Iceland as national identity marker, to hip-hop dance in the Philippines and popularization of traditional dances in Lebanon. (See the whole program below and the papers of the first section of the volume.)

Program of the memorial session held by the students of the Choreomundus International joint MA course (2012–2014) in honour of György Martin
Budapest, 9th of November 2013

Antoni Durski (Poland): Intangible cultural heritage and intellectual property rights – Can international legal systems effectively protect indigenous dance forms?

Chen Chiao-Hsin (Taiwan): The present function and bodily transmission of ritual dances in Ilisin between male age groups of Makotaay

Eric Awuah Baffour (Ghana): A study of amateur dance groups' re-interpretation of traditional dances in Ghana: Role on continuity and safeguarding

Iva Loncarevic (Serbia): Transmission of knowledge about dance in extracurricular dance education

Jana Al Obeidyne (Lebanon): Folk dancing in the city – The Lebanese folkdance & the complexity of transmission

Jared Jonathan Luna (Philippines): Allstyles allstars: Competition and the street-dance freestyle practice in Manila, Philippines

McDonald Maluwaya (Malawi): Dance, the force behind the preservation of Ngoni heritage: The case of Ingoma dance of the Ngoni of Malawi

Natasa Chanta-Martin (Greece): A language that makes you dance: The relationship of dance and tonal language among the Yoruba of southwest Nigeria

Parichat Jirasakwittaya (Thailand): 'Ruem Kantruem' in Surin province, Thailand

Ronald Kibirige (Uganda): Challenges of continuity in traditional dancing as mirrored in local communities of a multi-ethnic nation – Case study of Meyl Bwola in the Acholi Subregion of Northern Uganda

Sandra Aguado Mucientes (Spain): Identity of the national dance company of Iceland

Sara Azarelli (Italy): Dancing across gender boundaries – An exploration on the construction of gender identity through the Indian classic dance Bharatanatyam

Sebnem Sözer Özdemir (Turkey): Kinesthetic communication in Horon between the bodies of practitioners

Senyo Okyere (Ghana): The Role of dance and its efficacy in religious possession ritual, the personal experience on the practitioners or stakeholders

Shingyi Lin (Taiwan): Art concepts and folk culture transmission: A case study of children creative lion dance in Changhua County, Taiwan

Tamás Korzenszky (Hungary): Influence of Romanian electronic pop folk music on traditional Hungarian Romani/Gypsy dance practices in Transylvania

Tone Honningsvag Erlien (Norway): Methods of disseminating dance in European museums

The possibility to have the presented papers published was offered to each of the students, but not everybody wished or could make use of the opportunity, this is why we had to miss some of the papers. In several cases it happened as well that authors changed the title and the focus of their publication compared to their conference presentation, but it remained in the original thematic framework.

As Choreomundus – the international joint MA course in Dance as Knowledge, Practice and Heritage is a recently (in 2011) launched educational program sponsored by the Erasmus Mundus (nowadays Erasmus Plus) program of The European Commission implemented by four European universities (Szeged, Clermont-Ferrand, Trondheim, Roehampton), we consider it necessary to introduce the program in detail.

FIELD OF INVESTIGATION

Choreomundus investigates dance and other movement systems (ritual practices, martial arts, games and physical theatre) as Intangible Cultural Heritage within the broader contexts of Ethnochoreology, the Anthropology of Dance, Dance Studies, and Heritage Studies.

The programme is offered by a consortium of four universities from Norway, France, United Kingdom and Hungary recognised for their leadership in the development of innovative curricula for the analysis of dance.

Choreomundus focuses on fieldwork and formal analysis of movement, and engages in a variety of theoretical and methodological frameworks. The programme develops an appreciation of dance that is comparative, cross-cultural, applied, and embodied, and gives students the tools for making sense of intangible heritage within a culturally diverse world.

The programme aims to provide practical skills to observe, analyse, document, and evaluate dances. It will equip students to analyse dance as knowledge, practice and heritage and to promote different modes of knowledge transmission adapted to local contexts. A broader aim is to equip students for global challenges and cultural encounters. Employment opportunities exist worldwide within higher education and research, heritage and tourist industries, local and national agencies and public bodies which deal with safeguarding of Intangible Cultural Heritage.

Applicants should hold an undergraduate first degree in Dance, Anthropology or related subjects, or equivalent professional experience. The primary language of instruction is English, and an introduction to French, Norwegian, and Hungarian is provided.

In the first semester all students start in Norway for induction and an intensive course. For the rest of the first academic year, they are divided between NTNU Trondheim and UBP Clermont-Ferrand, and then spend their third semester in Hungary, and the fourth and final semester in the UK. Students who successfully complete the programme will be awarded a joint Masters degree from all four universities.

THE CHOREOMUNDUS CONSORTIUM

The Choreomundus Consortium consists of the following four European universities: Norgesteknisk-naturvitenskapeligeuniversitet (NTNU), Trondheim, Norway (Norwegian University of Science and Technology), coordinator; Université Blaise Pascal Clermont 2 (UBP), Clermont-Ferrand, France (Blaise Pascal University); University of Roehampton

London (URL), United Kingdom; Szegedi Tudományegyetem (SZTE), Szeged, Hungary (Szeged University of Sciences).

All four partner institutions lead established Masters programmes in Dance Studies, the Anthropology of Dance and/or Ethnochoreology, and when appropriate, Choreomundus students are integrated with local students, helping them to mix with local communities. In each institution a course in the local language is offered to help students with local integration.

Students study at all four partner institutions, spending a full year in one, one complete semester in two others, and an intensive period of study in the fourth. This allows for the acquisition of a wide range of theoretical approaches and methodologies, as well as knowledge of a variety of cultural and geographical areas. As an integrated joint European programme, Choreomundus students will be awarded a degree from all four institutions, each taking full responsibility for the whole programme and not just the section it delivers.

NTNU was chosen as the coordinating institution for Choreomundus because of its experience in international staff and student mobility. NTNU also has managed the Erasmus Intensive Programme (IP) IPEDAM (previously known as IPEDAK), in partnership with the other three Consortium partners and along with a further 10 European universities.

This conglomerate of European universities has brought together a unique combination of expertise in theoretical and methodological approaches, geographical areas and dance genres. The complementarity in knowledge on dance and Dance Heritage in Europe (NTNU & SZTE), Africa (UBP), Asia and Oceania (URL) is worth noting, as is the focus on a variety of human movement systems (art, social, folk, ritual, etc.).

The programme is committed to both movement and contextual analyses and Choreomundus students will acquire expertise in both. They will be taught by a faculty of world experts in their disciplines, demonstrating the European as well as the broader international dimensions of the field.

ASSOCIATED PARTNERS

1. The Institute for Musicology of the Hungarian Academy of Sciences is an associate member of the project providing assistance to students and teachers of the proposed Choreomundus project during the entire course of study, but especially in the third semester in Szeged. Students will have the possibility to visit and get insight into the archival system, the way of long-term preservation, conservation, and special storing of endangered dance documents in the collection located and preserved by the Institute.

Library and catalogues of the Institute are manually and electronically accessible to visitors. The Institute constantly develops their online databases, which provide selections from its collections for online visitors. Archival material and facilities at the Institute are at the students' disposal while writing their Master's dissertation, and for the Choreomundus module 'From field to archive'.

2. Rådet for folkemusikkogfolkedans (acronym Rff), (The Norwegian Council for Traditional Music and Dance) is an independent institution organised as a foundation and

includes as its main part the Norwegian Centre for Traditional Music and Dance (acronym Rff-sentret).

The Norwegian Council for Traditional Music and Dance (Rff) is hosted by NTNU and Rff in turn hosts the NTNU Dance Studies programme. The institution offers students access to a large, specialised library with some 7,000 books, 100 series of periodicals, some 1,000 published videos, CDs and DVDs. The library has its own catalogues and contains mainly material of relevance for dance and for traditional music, and is kept well up to date.

Rff also offers access to large, well organised, partly digitised archives from the institution's own fieldwork, some 1,550 hours of audiovisual documentation and some 2,023 hours of sound recordings. It can offer students internships/placements with tasks such as fieldwork, technical and archival work, dance teaching and various kinds of project activities.

Rff can also help students find internships at other archives, dance organisations or festivals through its broad national and international networks. The students can additionally get direct experience with and training in a broad range of practical tasks necessary for their future professions.

PROGRAMME CONTENT

During the course of study, students are introduced to theoretical, epistemological and methodological issues concerning the concept of Dance Heritage, with a focus on ethnographic material drawn from the field experiences of the four team leaders. These include examples from the Nordic countries, from Eastern and Western Europe, from South Asia, Africa and Aboriginal Australia. Further examples will be provided by visiting scholars. The programme is committed to both movement and contextual analyses and has been designed to provide all students with a common scientific training to equip them with the intellectual tools necessary to analyse dance cross-culturally and to deal with dance as Intangible Cultural Heritage in diverse professional contexts. Fieldwork is an important feature, and brief field trips are undertaken in all four countries to allow students to engage fully with a number of European cultures. Moreover, an intensive period of fieldwork during the summer between year 1 and 2, in a country of the student's choice, is a prelude to the dissertation/thesis and a prerequisite to the successful completion of the Masters degree.

INTANGIBLE CULTURAL HERITAGE

Non-governmental organisations in Europe and 3rd-countries which advise UNESCO in working with the Convention call for appropriately qualified staff, as do government departments and state institutions dealing with culture, tourism and heritage. Choreomundus is the first Erasmus Mundus and Master's programme focusing especially on dance as intangible cultural heritage.

The programme will contribute not only to the field of Dance Studies but also to the now well-established discipline of Heritage Studies. Current programmes in the latter are concerned mostly with the tangible heritage of monuments and landscapes, with little attention paid to the specific methodologies needed to analyse intangible cultural practices. Choreomundus innovates by focusing on these methodologies, which include not only fieldwork skills but also a sound grounding in formal analyses of movement and dance.

Choreomundus thus responds to needs for professionalisation, arising from the UNESCO convention in a large number of countries around the world, in the state cultural sectors and cultural industries, as well as to the commitment to lifelong learning, central to the policies of European academic institutions. Choreomundus graduates will also gain transferrable skills arising from their employability and receive the necessary preparation for doctoral research. The professional contexts include the above-mentioned state cultural sector and cultural industries, but also the tourist industries, and the tertiary educational sector, which requires highly trained graduates to fulfil academic positions especially outside of Europe.

SHORT-TERM SCHOLARSHIPS TO THIRD-COUNTRY SCHOLARS

Choreomundus offers short-term scholarships to third-country scholars to undertake teaching and research activities in the context of the joint programme. Scholars interested in an Erasmus Mundus scholarship should apply directly to Choreomundus and their application will go through a competitive selection process organised by the partners involved.

The first cohort of Choreomundus students started their studies in August 2012. The deadline for application for students as well as for scholars is 1st December each year, and the new cohorts start their studies in early August annually.

It is worth noting that in the preparation of the memorial session dedicated to György Martin two other professional organisations did participate. One of them was the Study Group on Choreology of the Ethnology and Folklore Committee of HAS, the other the Hungarian Ethnochoreological Society. Both have been established lately.

The Study Group on Choreology of the Ethnology and Folklore Committee of HAS (az MTA Néprajztudományi Bizottságának Táncstudományi Munkabizottsága) came into being in 2011 by the initiation of the Hungarian ethnochoreologists, dance historians, dance theoreticians, and by the decision of the Section of Linguistics and Literary Scholarship of HAS. It aims at playing the role of catalyst in Hungarian dance studies uniting the researchers on traditional dance, contemporary dance, ballet and other branches of the dance forms in Hungary. It organises annual thematic and memorial conferences in honour of the dance theoreticians of international fame, publishes books connected to the conferences and makes a systematic survey of the dance research places (research institutes, university departments, libraries, archives, dance companies and ensembles in Hungary and in the neighbouring countries). It supports all kinds of programs and innovations on the field of dance studies. The present chair of the organisation is Bertalan

Andrásfalvy, DSc; vice-chair is László Felföldi, PhD; secretary is Gábor Bolváry-Takács, PhD. Members are: Iván Angelus, PhD; Gábor Barna, DSc; László Beke, CSc; László Bernáth, PhD; Krisztina Dóka, PhD; Antal Fodor, DLA; Márta Fodorné Molnár, PhD; D. Péter Forgács, PhD; János Fügedi, PhD; Alirán Gelenczey-Mihált, PhD; Máté Kavecsánszki, PhD; Gábor Kovács, PhD; Sarolta Kővágó, CSc; Katalin Lázár, PhD; Katalin Lőrinc, DLA; Katalin Mizerák, PhD; Péter Miklós Nagy, PhD; András Németh, DSc; Lujza Ratkó, CSc; Ildikó Sándor, PhD; Ildikó Sirató, PhD; Sándor Varga, PhD.

The Hungarian Ethnochoreological Society (Magyar Etnokoreológiai Társaság) unites researchers and students on traditional dance. It was established in 2012 as a professional NGO with the aim of promoting ethnochoreology research. It supports all kinds of activities raising awareness of the professional knowledge in the field of folkdance research and the achievements of Hungarian ethnochoreologists. It organises intensive courses, symposiums, round table discussions on topical questions of research. Its president is Sándor Varga, PhD; vice-president is János Fügedi, PhD; secretary is Manó Barnabás Kukár.

Finally, the guest editors of this volume would like to express their gratitude to *Acta Ethnographica Hungarica* and its editor-in-chief – Gábor Barna – for the attention to the results of folk dance research and specially to György Martin. Thanks to Anca Giurchescu, Romanian ethnochoreologist of international significance for her kind recollections, Vilmos Voigt, professor emeritus of Budapest University (Hungary) for his contribution, to Colin Quigley, associate professor of the Music and Dance Academy of the Limerick University (Ireland) for evaluating Martin's achievements in the field of so-called "applied ethnochoreology", and to all the other colleagues (Szandra Csuri, János Fügedi, Gábor Misi, etc.) participating in the accomplishment of this volume.

Description of the Choreomundus program was compiled by the conveners of the course: Egil Bakka (Norway), Georgiana Wierre-Gore (France), Andrée Grau (UK) and László Felföldi (Hungary). We thank them for the splendid work.

László Felföldi and Sándor Varga
Guest editors