

# 1st International Conference of Doctoral Students in Dance Research

## ABSTRACT BOOKLET

22 November 2025  
Szeged, Hungary



Néprajzi és Kulturális  
Antropológiai Tanszék



# **I. International Conference for Doctoral Students in Dance Research**

**22 November 2025**

**Szeged**

## **Abstract Booklet**

### **Edited by:**

Anna Janku

### **Organisers of the Conference:**

Department of Ethnology and Cultural Anthropology at the Faculty of Humanities and Social Sciences, University of Szeged;  
Hungarian Association for Ethnochoreology

### **Co-organisers:**

Department of Ethnology at the Faculty of Humanities, University of Debrecen;  
Folk Music and Folk Dance Section of the Hungarian Ethnographical Society

### **Program Committee:**

Vivien Apjok (Hungarian Ethnographical Society)  
Anna Janku (Hungarian Association for Ethnochoreology)  
Máté Kavecsánszki (University of Debrecen)  
Sándor Varga (University of Szeged)

### **Cover photos:**

Left: Kata Tóth-Knapecz. Doctoral Conference, Budapest, 2022.

Right: Anna Janku. Fieldwork photo, Kétegyháza, 2017.

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**22 November 2025. Szeged, Hungary**

**P R O G R A M**

**8:15 – 8:45 | Registration**

**8:55 – 9:00 | Welcoming words:** Dr. habil. Sándor VARGA, Head of Department of Ethnology and Cultural Anthropology, University of Szeged

**9:00 – 10:30 | Section I.**

- Dániel HORVÁTH-MAY: *Formal-structural changes in the sűrű tempó of Szék*
- Paul-Alexandru REMEȘ: *The Introduction of Mo-Capture Technology in the Kinetographic Indexing of Folk Dance in Romania*
- Anja VERDERBER: *Dancing Bodies, Affective Spaces: Tracing the Sensory Experience of Polka*

**10:30 – 10:45 | Coffee break**

**10:45 – 12:15 | Section II.**

- Simona D'AGOSTINO: *The Tarantella: music and dance in ceremonial contexts of Southern Italy*
- Katarina NIKOLIĆ: *Interculturality and Dancing in the Contemporary Serbian Community in Hungary*
- Anastasija ŽIVKOVIĆ: *Choreomusical Asymmetry: Investigating the Relationship Between Dance Movement and Dance Music in Traditional Dances of Southern Serbia*

**12:15 – 13:45 | Lunch break**

**13:45 – 15:15 | Section III.**

- Meryem MADILI: *The Ahidous Dance as a Cultural Expression Among the Amazigh of Morocco*
- Mungunchimeg BATSAIKHAN: *Preliminary Results of the Impact of Tourism on Local Residents' Everyday Life and Culture: In The Case of Khuvsgul National Park Area, Northern Mongolia*
- Lakni Prasanjali KUMARASIRI: *Tourism's Touch on Tradition: The Kirikoroha Dance*

**15:15 – 15:30 | Coffee break**

**15:30 – 16:30 | Section IV.**

- Csenge KERESZTÉNY: *Sources of the history of Hungarian folk dance research*
- Ádám MIKULICS: *Different concepts of folkdance as sources of conflict in the history of artistic shift of the Hungarian State Folk Ensemble (1974/75-1980)*

**16:30 | Closing session**

## ABSTRACTS

**Mungunchimeg BATSAIKHAN**

Department of History and Ethnology, University of Debrecen, Hungary

Supervisor: Prof. Dr. Gábor Biczó

***Preliminary Results of the Impact of Tourism on Local Residents' Everyday Life and Culture: The Case of the Khuvsgul National Park Area, Northern Mongolia***

Tourism industry is becoming a factor in the transformation of cultural values, traditions, and local communities. This sector provides economic opportunities, and creates cultural exchange, as well. The research focuses on Khuvsgul Lake National Park area, located in northern Mongolia. This area was registered as a UNESCO Biosphere Reserve in 2022, highlighting its ecological and cultural significance. It ranks as the second-largest freshwater lake in Asia, holding nearly 70% of Mongolia's freshwater and approximately 0.4% of the World's total freshwater. In 2021, the Mongolian government announced its plan to develop Lake Khuvsgul National Park as a tourist destination.

The purpose of this study is to investigate how the daily life and cultural identity of local residents, such as nomadic herders, local small business runners, and tourist camp staffs living in the Khuvsgul Lake National Park area, are changing. The research employs mixed methods, including questionnaires, semi-structured interviews, and field observation, to capture both quantitative and qualitative perspectives. Preliminary findings indicate that while tourism provides employment opportunities and income, residents also express concerns about cultural commodification, environmental degradation, and the erosion of traditional customs.

The results of this research contribute as research material for tourism professionals, employees, researchers, students, and teachers by providing insights into the impact of tourism on cultural identity, the livelihood of local communities, economic growth, and environmental effects.

**Simona D'AGOSTINO**

“Cultural Heritage, Education and Territory”, curriculum Music and Entertainment – Ethnomusicology, University of Rome Tor Vergata, Italy

Supervisor: Prof. Giuseppe Giordano

***The Tarantella: music and dance in ceremonial contexts of Southern Italy***

In the ethnomusicological and ethnochoreological landscape of Southern Italy, there are traditional practices perpetuated over time by all members of the community. My fieldwork, conducted following scholars such as Lomax, Carpitella, De Martino, has allowed me to delineate the diverse meanings and

representations of these identities, which find their most effective representation in the tarantella.

I will examine two case studies: the tarantella that accompanies the pilgrimage for the feast of the Madonna of the Buda in San Mango d'Aquino (CZ) precedes the statue, to which the devotees pay homage with dance and music; the practices associated with the Carnival of Serino (AV), however, involve two different types of masks corresponding to two distinct choreographic practices united by the same music.

Music and dance still have the power to express, on a representative level, the identity traits that characterize both the individual and the community that identifies with these expressive forms, producing and enjoying them to their fullest.

### **Dániel HORVÁTH-MAY**

Doctoral School of History, University of Szeged, Hungary

Supervisor: Dr. habil. Sándor Varga

#### ***Formal-structural changes in the sűrű tempó of Szék***

My study investigates twentieth-century formal and structural changes in the Szék sűrű tempó, using film recordings of dancers born between 1920 and 1956 preserved in the Film Archive of the Institute for Musicology, with particular attention to the *csapás* sections and to the *csapás* cadences that conclude step-figure sections. My hypothesis is that analyzing the most expressive phases of *csapás*-containing bars and sections is, in itself, capable of capturing generational differences. This selective focus—foregrounding the dance's most expressive phases—is necessarily reductive, yet it enables transparent processing of a large corpus and the identification of tendencies. I also address the limitations and potential blind spots of the approach. In sum, the results indicate that in the Szék sűrű tempó both individual style markers and cohort-specific formal-structural patterns can be identified, and that the differences are not merely matters of personal preference but traces of temporal change that reflect the evolution of the tradition.

### **Csenge KERESZTÉNY**

Doctoral School of History, University of Szeged, Hungary

Supervisor: Dr. habil. Sándor Varga

#### ***Sources of the history of Hungarian folk dance research***

In my lecture I would like to briefly present the research possibilities, sources and shaping factors of the history of Hungarian folk dance research. It seems to be a timely research task to explore the history of Hungarian folk dance research in depth, to put it into context, to approach it critically and to draw lessons from it.

Institutional folk dance research, which began in the second half of the 20th century, has taken on a huge task, and in addition to collecting and interpreting material, it has also had to adapt to the ever-changing political and social changes. By focusing my research on the history of individual fieldwork projects, I seek to explore the other, but no less important, factors that shaped the scholarly work, in addition to the goals set by the researchers, and to highlight the interrelationships between these factors. I take my examples primarily from the collection tour of György Martin and his colleagues in Transylvania in 1969 and from the monographic folk dance research in Szabolcs-Szatmár-Bereg County between 1954 and 1958. The former is research related to my master's thesis, the latter to my doctoral dissertation. In addition to the relevant literature, I have used or am using archival materials (film footage, photographs, sound recordings), related documentation, minutes and reports, documents from the researchers' manuscript legacies, and archival sources, prepared by the collectors.

**Lakni Prasanjali KUMARASIRI**

Doctoral School of History and Ethnology, University of Debrecen, Hungary  
Supervisor: Dr. Annamaria Bolya

***Tourism's Touch on Tradition: The Kirikoroha Dance***

The Veddahs, who are considered to be the oldest inhabitants of Sri Lanka, are rich in cultural heritage with their own unique traditions, rituals, and dances. The Kiri Koraha is one such dance of particular significance, not only gaining popularity in the community but also among local and international tourists. This study focuses on how tourism has influenced the transformation and commercialization of the Kiri Koraha dance among the Veddah community. The research embraces qualitative methods like fieldwork and unstructured interviews in the Veddah communities of Dambana and Henanigala, Sri Lanka. The study's outcomes aim to provide insight into the cultural reactions, issues, and opportunities that arise when traditional customs meet tourism-generated pressures.

**Meryem MADILI**

Doctoral School of History and Ethnology, University of Debrecen, Hungary  
Supervisor: Prof. Dr. Gábor Biczó

***The Ahidous Dance as a Cultural Expression Among the Amazigh of Morocco***

This paper investigates the Ahidous dance as a vibrant articulation of culture, socio-cohesion and identity construction among the Amazigh (Berber) communities of Morocco's Middle Atlas. Through ethnographic fieldwork, oral poetry analysis, and performance theory, the investigation redefines Ahidous not

as folklore, but as a functional social institution which perpetuates and transmits fundamental Amazigh values from one generation to the next.

Focusing on a circular formation with a blend of call-and-response singing and drumming, Ahidous helps create structured contact, most importantly between sexes, within a controlled society setting. The dance has several anthropological functions: it mediates courtship, reinforces collective memory, and performs symbolic unity through shared movement and synchronized action and verse.

Ahidous illustrates the negotiation of traditional performance in the rest of North Africa, enduring and adapting to the tides of modernity, transnational influences, and identity politics.

### **Ádám MIKULICS**

Doctoral School of History and Ethnology, University of Debrecen, Hungary  
Supervisor: Dr. habil. Máté Kavecsánszki

#### ***Different concepts of folk dance as sources of conflict in the history of artistic shift of the Hungarian State Folk Ensemble (1974/75-1980)***

Traditional dance represented in the theatre in the 1970s and 1980s from the point-of-view of the relationship between the (re-) constructing concept and the previously documented traditional folk dance is in the centre of my analysis of how the artistic vision of the Hungarian Folk Dance Ensemble has changed.

The analysis which depicts a specific historical period of the emblematic ensemble of Hungarian stage folk dance mainly focuses on interview segments of major dancers of the period as well as the decision makers of cultural politics, the narratives of archived debates of the Union of Hungarian Dancers, as well as the Institute of People's Education, not to mention the Ministry of Culture's Theatre, Music and Dance Major Department's minutes and publications in contemporary press which illustrate the Hungarian State Folk Ensemble's (MÁNE) cultural policy and inner milieu full of tension.

As the main focus of my paper is the above-mentioned conflict, we can detect the clash of different folk dance concepts, also the role of the ensemble in conserving and depicting traditional dance culture. The major elements of the conflict are the relationship between the dance knowledge based on the documented results of folk dance research and the choreographer's vision.

This presentation focuses on the period after the death of Miklós Rábai in 1974. In the following five years the ensemble was led by Dezső Létai when there were personal and public conflicts, harsh professional criticism and debates on ideological and artistic visions colliding with the traditional dance material expressed on stage.

**Katarina NIKOLIĆ**

Faculty of Music, Department of Ethnomusicology and Ethnochoreology,  
University of Arts in Belgrade, Serbia  
Supervisor: Dr. Dunja Njaradi

***Interculturality and Dancing in the Contemporary Serbian Community in Hungary***

The Serbian community in Hungary has a long history of living in this region, where it has continuously performed and preserved its ethnic identity within diverse social and political contexts. Alongside language, religion, and customs, dance has had a significant role in shaping and expressing ethnic identity. Ethnographic research conducted since 2019 has revealed a variety of dancing platforms, including the strategies of folk-dance ensembles, táncház dance events, and Serbian Balls.

In my PhD dissertation, I focus specifically on Serbian Balls as large-scale, formal dance events, exploring them as dynamic and dialectical processes of producing and presenting diverse cultural texts in contemporary settings. I examine the notions of tradition, interculturality, and identity, considering how the Balls have served as a platform for the emergence of cultural forms and traditions from both popular and traditional spheres, while also giving rise to new, distinctive dances within multicultural circumstances.

**Paul-Alexandru REMEȘ**

Sigismund Toduță Doctoral School of the National Academy of Music “Gheorghe Dima” in Cluj-Napoca, Romania  
Supervisor: Dr. habil. Nicoleta-Cristina Demian

***The Introduction of Mo-Capture Technology in the Kinetographic Indexing of Folk Dance in Romania***

This paper proposes a new approach to traditional dance research, exploring the connection between Laban kinetography and the contemporary motion capture technology, using the ROKOKO Mo-caption system. A kinetographic indexing model applied to specific choreographic structures, with an emphasis on rhythmic relationships, is thus proposed, based on the principles of analysis underlined by János Fügedi in his course on traditional dance notation and the Labanotation system publications of researcher Zamfir Dejeu. The study is in a preliminary stage, with experiments with Mo-Cap technology to be developed within the Institute “Folklore Archive of the Romanian Academy” and the “Babeș-Bolyai University” in Cluj-Napoca. The first observations indicate a real potential for convergence between traditional video documentation and performative dance digitization, opening up new directions of applicability in choreographic research, dance pedagogy and the archiving of intangible heritage.



**Anja VERDERBER**

Department of Ethnology and Cultural Anthropology, Faculty of Arts, University of Ljubljana, Slovenia

Supervisor: Dr. Rebeka Kunej, Dr. Alenka Bartulović

***Dancing Bodies, Affective Spaces: Tracing the Sensory Experience of Polka***

This paper, part of my doctoral dissertation on polka dancing in Slovenia, examines the embodied and spatial dimensions of dance, emphasizing theories of embodiment and affect. Based on ethnographic research at a traditional Slovenian public dance event (veselica), I analyze how sensory and social elements shape dancers' experiences of polka dancing. My methodology included participant observation, audiovisual recordings of dancefloor interactions, interviews with musicians, and detailed discussions with a focus group of young dancers. These dancers documented their immediate sensations and reflections during the event and subsequently participated in semi-structured interviews. My analysis emphasizes three interconnected aspects: spatial organization (including dancefloor arrangement, lighting, and sensory experiences such as sound and scent), interactions between dancers and musicians, and social dynamics among dancers. Together, these factors create a unique atmosphere or affective environment that deeply influences participants' embodied experiences, highlighting the complex interplay between space, body, and affect.

**Anastasija ŽIVKOVIĆ**

Department for Ethnomusicology, University of Arts in Belgrade, Serbia

Supervisor: Dr. Zdravko Ranisavljević

***Choreomusical Asymmetry: Investigating the Relationship Between Dance Movement and Dance Music in Traditional Dances of Southern Serbia***

The relationship between dance movement and dance music is always an intriguing subject for ethnochoreologists and other scholars. When discussing distinctive features of Balkan dances, one must mention the asymmetrical relationship between the duration of dance pattern and music pattern. In Serbia, such dances are still part of participatory dance practice in its southern part. Despite the difference in pattern duration, asymmetry does not disrupt the perfectly synchronized performance.

Since dance and music do not match in terms of their formal organization, the primary objective of this research is to analyse the choreomusical relationship and to identify which parameters contribute to establishing the dance-music unity. The secondary aim, which I hope will become a general contribution of the research, is to understand how perception and memory (of both dancers and musicians) function in these situations. Therefore, I intend to offer a framework for analyzing

these processes by using principles of gestalt psychology and embodied cognition theory.