

Sonification of movement as a creative interface in Swedish folk music.

In the performance *Dancing Dots* (Misgeld et al., 2022), Swedish folk music and dance are explored by combining live traditional playing and dancing with auditory and visual displays of motion capture recorded movement (Mocap). The performance is part of doctoral research aimed at developing concepts and tools for artistic practice within folk music performance. With optical Mocap, infrared cameras record the positions of reflective markers attached to human bodies and physical artifacts (i.e., instruments), allowing movements to be captured in three-dimensional space with high temporal and spatial resolutions. *Dancing Dots* was collaboratively constructed by musicians and dancers exploring the sonification of our Mocap recorded performances to study the interactions between sound and movement in our practice. The development of a new web tool for accessible dance sonification, (Misgeld et al., 2023), allowed us to interact with the digital sounds of our recorded movement data. *Dancing Dots* exposes the interplay between dancers, musicians, and digital movement renderings in a hybrid performance of live and pre-recorded, acoustic and augmented Swedish *Polska*. The research explores the sonification of movement as an additional interface between music and dance, asking how it can be used to unveil and augment music and dance practice, bridge performance contexts, and create new artistic outcomes. The overarching aim is thus to explore methods for an open-ended development of artistic expression with traditional practice both as a departure point and a primary source of inspiration.

Misgeld, O. [concept, composition, musician], Dregelid, A. [dancer], Berchtold, A. [dancer], & Prett, H. [sound and light design]. (2022). *Dancing Dots—The exhibition*. FLOCK 2022, Falun.

Misgeld, O., Lindetorp, H., & Holzapfel, A. (2023). *Accessible sonification of movement: A case in Swedish folk dance*. Sound and Music Computing Conference 2023, Stockholm.



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Olof Misgeld, born 1973 in Uppsala, Sweden, is a folk violinist and senior lecturer at the Department of Folk Music at the Royal College of Music in Stockholm (KMH). In his artistic practice, he is strongly influenced by traditional fiddle styles from different parts of Sweden, where the relationship between music and dance is strong. His work as an artist, pedagogue, and researcher explores the expressional possibilities of such oral tradition with new technology, in new ensemble forms, and interactions with dance. He has been awarded *Riksspelman* for his traditional fiddle playing, and his portfolio includes performing in stage theatre and dance works and with ensembles such as *Oleman*, *BerndalenLindvallMisgeld*, *Bowing 9*, *Stockholm Vodou Ensemble*, and *Fri Form Folk*. Olof Misgeld is currently pursuing a Ph.D. at the KTH Royal Institute of Technology, and the research is centered around the performance practice of playing for dancing within Swedish Folk Music.



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