

## **In Motion – Mediations of Interplay**

This presentation explores how motion-capture-based visualizations and sonifications of dance can offer new insights into the embodied interplay between musicians and dancers in Swedish folk traditions. We ask: How can technologically mediated representations of dance illuminate the shared, bodily knowledge that underlies the co-creative act of “dancing to playing and playing to dancing”?

As practitioners—musicians, dancers, and pedagogues—we approach this research from an insider perspective, focusing on the artistic processes that shape dance–music interaction. While previous studies often rely on ethnography, music theory, or choreomusicology, the embodied knowledge generated within practice itself is less articulated. By grounding the research in our own artistic doing, we aim to illuminate modes of perception, interaction and use of terminology, that arise from within the practice.

Our method combines motion-capture recordings of dance–music sessions with iterative, practice-based analysis. We work with the resulting visual and sonic representations—viewing, listening, dancing, and playing to the mediated movement data. This process, informed by concepts such as embodied learning, reorientation, and autoethnographic reflection, allows us to examine how mediated fragments of movement can challenge or reframe habitual understandings of pulse, phrasing, articulation, and interaction.

Comparing simplified visualizations, sonifications, and full-body renderings, we engage with how different mediations highlight distinct musical–kinetic qualities: the articulation of meter and beat in the svikt, the interwoven phrasing of dance phrases and melodic lines, the asymmetric meter of the polska, and the shifting spatial relationships of omdansning. These perspectives reveal aspects of balance, impulse, and mutual orientation as they are experienced from within the bodies of the performers.

Our findings suggest that technological mediation can serve as a generative tool for artistic research—supporting reflection, new conceptual language, and expanded possibilities for pedagogy and performance. Rather than seeking objective measurement, we emphasize mediation as a catalyst for rethinking the embodied, dialogic, and multidimensional nature of the dance–music relationship.



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Olof Misgeld, PhD, is a folk musician, fiddle player, and Senior Lecturer at the Royal College of Music in Stockholm (KMH). His playing, rooted in Swedish traditional styles, emphasizes the close interplay between music and dance. As a performer, he works across ensembles, theatre, and stage dance, collaborating with

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dancers, choreographers, and pedagogues to explore improvisation, ensemble interaction, and the expressive potential of folk music.

He has recorded with Fri Form Folk, Oleman, BLM, and Stockholm Vodou Ensemble, collaborated with choreographers Anna Öberg and Martin Forsberg, and performed with Teater i Haga, Cirkus Cirkör, and Riksteatern.

At KMH, Olof is Program Director for the bachelor's and master's programs in folk music. In 2025, he earned a Ph.D. from KTH Royal Institute of Technology with the dissertation *Music-Dance Mediations – Performance Explorations into an Asymmetrical Type of the Swedish Polska*.



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Since 1996, Ami Dregelid has worked full-time as a dancer and folk dance pedagogue, teaching adults, youth, and children in various institutional settings and throughout the folk music communities of Sweden and Norway. She has developed courses and programs in *folk dance* and *playing for dance*, within higher music and dance education at the Royal College of Music and the University of Dance (now Stockholm University of the Arts). In 1999, Ami Dregelid founded the semester-long Folk Dance course at Malung Folk High School (folkhögskola), serving as program director and lead teacher until 2008. Since 2009, she has been program director and lead instructor for the one-year folk dance program at the Eric Sahlström Institute in Tobo, under the Swedish National Agency for Higher Vocational Education (Yrkeshögskolan).



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Andreas Berchtold works as dancer and teacher in dance. Moving in contexts of folk dance with a close relation to and experience of dancing in different communities of social dance, the interest in and critical view on folkdance has always been a motivational ground for artistic and teaching practices, and during the last years, led to practice-based research within the field of artistic research.

Andreas has a degree from the master's program Contemporary Dance didactics 2019, and currently a position as PhD candidate in Performative and Media based practices, at Stockholm University of the Arts.

2005-2023 Andreas worked as program director and teacher for the folk-dance program at the Eric Sahlström Institute, under the Swedish National Agency for Higher Vocational Education.

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2013-2023, Assistant professor in Folk dance at Stockholm University of the Arts and since 2024 and ongoing Assistant professor in Dance Pedagogy at the same University.