

KAROLINA GOLEMO,¹ JADWIGA ROMANOWSKA²

THE INTERCULTURAL DIMENSION OF RESEARCH ON MUSIC AND DANCE

This issue seeks to examine how music and dance function as mediums for intercultural dialogue and exchange. Recognising the universal nature of these art forms, we aim to explore their roles in fostering connections, bridging cultural divides, and promoting mutual recognition and respect among diverse communities, while also addressing the challenges they may pose in intercultural settings. Music and dance have long played a significant role in the cultural practices of societies worldwide. They are not only expressions of artistic creativity but also powerful tools for social interaction and cultural representation. In the context of intercultural relations, music and dance offer unique avenues for communication beyond language barriers, providing insights into the values, beliefs, and traditions of different cultures. However, these art forms can also become sources of cultural appropriation, exclusion, and conflict.

Research on music and dance in intercultural relations spans a wide range of dimensions. These include examining how cultural interactions shape the evolution of music and dance into hybrid forms that reflect diverse influences, as well as exploring their roles in constructing and expressing cultural, ethnic, and national identities. An important area of focus is the function of performances, festivals, and artistic events as platforms for intercultural dialogue, enhancing communication and understanding between different communities.

¹ Institute of Intercultural Studies, Jagiellonian University, Krakow, Poland; ORCID: 0000-0001-5728-9587; karolina.golemo@uj.edu.pl.

² Institute of Intercultural Studies, Jagiellonian University, Krakow, Poland; ORCID: 0000-0002-7588-2373; jadwiga.romanowska@uj.edu.pl.

Equally significant are the ways in which migrant and diasporic communities use music and dance to maintain cultural ties and renegotiate their identities in new settings. This extends to initiatives that employ these art forms as tools for conflict resolution and peacebuilding. Educational approaches that leverage music and dance to promote intercultural awareness and competence also play a critical role in this field. Additionally, there is growing interest in understanding how globalisation influences the production, consumption, and perception of cultural performances, and how digital technologies facilitate intercultural collaborations in music and dance. At the same time, it is essential to recognise the potential for music and dance to generate tension, whether by reinforcing cultural barriers, enabling appropriation, or sparking conflict between cultural groups.

Some of these themes are addressed by the contributors to this volume, offering valuable perspectives on different roles of music and dance in intercultural contexts.

In this issue, we have included diverse texts by authors from different disciplines and perspectives (cultural studies, sociology, anthropology, ethnomusicology, and philology) from various academic institutions, both Polish and foreign. Additionally, we present articles by practitioners – artists who pursue an academic path alongside their artistic development. In light of these considerations, the researchers whose texts we feature come from diverse cultural backgrounds, with some employing an autoethnographic approach.

Matthew Noone is an Australian-Irish ethnomusicologist, improviser, composer, artist-scholar who works at the Irish World Academy of Music and Dance at the University of Limerick. In his article *Whose World Music? World Music Pedagogy at the Irish World Academy*, he addresses the following questions: What is world music? Whose music is it? Why should we 'world' music, and how can it be done? In his article, he also traces the shifting meanings of world music – from its origins as pedagogical framework to its use as a popular music marketing term, and finally, its significance as part of a postmodern critique of globalisation.

Ewa Stala is a philologist at the Institute of Romance Philology, Jagiellonian University in Krakow. Her text, *Tango: An Introduction to Tango-Related Topics*, presents tango not merely as a choreographic arrangement but as a social phenomenon with a fascinating history. The article explores its creation within specific historical and cultural contexts, its prominence

as a popular cinematic and literary motif, and, importantly, its significance as an area of linguistic research.

In *The Journey of Italian Belly Dancers*, Perla Téllez Elias Nemer – an educator, dancer, and researcher born in Mexico to a Lebanese family and residing in Rome since 1999 – investigates the perceived experiences of personal transformation in the journeys of Italian belly dancers. She explores how gendered social structures within the Italian context are embodied by practitioners, shaping their learning and performing as a journey of self-discovery.

Manoel Magalhães, a musician, music producer, and ethnomusicologist from the University of São Paulo, Brazil, presents field research in his article *Electronic Music: An Ethnographic Study of Rock Doido Parties in Northern Brazil*. The article examines parties associated with the emerging trend known as *rock doido*, a significant phenomenon in electronic music in Pará. Notable for the scale of its events and its impact on digital media, *rock doido* has become a defining feature of the region's music scene.

The article by PhD candidate Kamila Grabowska-Derlatka, *Glocalising a Subculture: Japanese DJs in Local Goth Community*, describes the culture of Japanese Gothic DJs and analyses their role using Clifford Geertz's method of thick description.

Lidia Majda, an MA student of International Relations, examines the popularity of the fado phenomenon in Poland in her article *Fado – The Space of Intercultural Dialogue Between Poland and Portugal*. She provides a general overview of fado-related events in Poland and, through an ethnographic pilot field study, explores two case studies: the Siesta Festival in Gdańsk and the Fado Café in Grudziądz.

Jadwiga Romanowska, a researcher, cultural studies scholar, certified dance instructor, and former dancer, examines the transcultural space of flamenco dance schools in her text *Flamenco Dance Academies in Seville – A Transcultural Exchange Field*. She explores how these schools function as conduits for multidirectional cultural exchange.

Milena Gammaitoni, a sociologist of arts from the University Roma Tre, explores in her essay "*Le Musiciste*" *Study Days for Education in and the Spread of a Stolen Story* the historical absence of female composers from European musical historiography. The text reflects on an ongoing project involving academic scholars from Roma Tre and selected high schools in Rome, which has contributed to rediscovering female composers through conferences, exhibitions, and student performances.

Karolina Golemo, a cultural studies scholar and former musician, writes in her essay about the multifaceted musical worlds of Sara Tavares – a singer, composer, and songwriter of Cape Verdean origin, who was raised and created her music in Lisbon. The text is both an attempt to summarise Sara Tavares' artistic journey and a personal reflection on the artist, who passed away prematurely in the autumn of 2023.

The issue concludes with a review of Sławomir Kuźnicki's book *Na stykach iskrzy: literackie konteksty rocka* [ENG: Sparks at the Points of Contact: Literary Contexts of Rock Music] written by Faustyna Zdziarska, an MA student of International Relations. In her review, the author raises the significant question of whether an academic work can exist independently of its surrounding contexts.

In preparing this special issue, we placed particular emphasis on ensuring that the contributors represented diverse range academic and non-academic backgrounds. As a result, the issue includes contributions from both young researchers (students and doctoral candidates) and senior scholars with extensive experience. We hope that the texts in this issue will inspire further reflection on music and dance in the context of intercultural relations.

The Editors