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## **The energy of festivity - Atmosphere, intonation and self-orchestration in Danish popular sports**

Henning Eichberg,  
University of Southern Denmark

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### **Abstract**

Festivity of sports is more than an organisation of space and time, and also more than a certain order of social relations and the production of certain results. It is also an event of “energy”.

This is examined with focus on the Danish national festival of gymnastics and sports, *landsstævne*, which was arranged on the island of Bornholm in 2002. *Landsstævne*, having a tradition of 140 years, is regarded as the central phenomenon of *folkelig* (popular) sport in Denmark.

The term of “energy” has been used for the analysis of body culture from very different angles. It can be found in Rudolf von Laban’s dance theory and Wilhelm Reich’s psychoanalysis, and in Eugenio Barba’s anthropology of the theatrical actor. As “chi”, energy is a keyword of Chinese traditional medicine and spiritual movement culture. Also in studies of shamanism, ecstasy and possession states and in the neurophysiology of phenomena like musicogenic epilepsy, research has referred to the energetic dimension.

Energy describes physical and physiological phenomena, which have always troubled the Western rationality. It challenges the reduction of the physical world to “space, time, materiality and causality” (Kant, Lenin). Energy is not only inside the individual, but also between the human beings, constituting thus a social-psychological “aura”. It is in this field between the physical and the psychical that music has its place, too.

Another related term which describes the energy of a festivity is “atmosphere”. The Danish word *stemning* is derived from *stemme*, “voice”. All this is related to a physical-psychical complex of intonation, where the bodily vocal expression plays together with emotional movement and social togetherness.

Under this aspect, the musical elements of the Danish sports festival are examined: joint singing as a *folkelig* tradition, the music of gymnastics, a certain fusion with the rock concert, and the significance of clapping. What is going on in the sports festival is a form of rhythmic autohypnosis, self-orchestration being an important contribution to popular identity-building.

The study of the energy of festivity points towards a broader understanding of the materialistic study of body culture.

**Keywords:** body culture, music, gymnastics, joint singing, rock concert, *Stimmung*

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About popular sports in Denmark, a Swedish sport sociologist once uttered the following remark:

“In Denmark, they have a type of sports which they call *folkelig*. It is difficult to understand what it is, and I myself never really found out of it. But if you hear people starting by a song, this must be *folkelig* sport.”<sup>1</sup>

By these words, the sociologist hit an important point. You can ‘hear’ Danish popular sport – and maybe, folk sport more generally is an audible phenomenon.

### “Folk in meeting create energy”

When analytically approaching the field of sport and singing, sport and intonation, we may get help from another quotation. *Folk der mødes skaber energi* – “Folk in meeting create energy” – this is what a crowd of 20 000 people was singing again and again under the national festival of Danish popular sports in 2002. The so-called *landsstævne* was arranged on the island of Bornholm in the Baltic Sea. The tune was the refrain of the official festival song, launched by DGI, the organisation of Danish *folkelig* sports and Sport for all. After some days, the tune became a sort of earwig for the participants. “Folk in meeting create energy...”

The keyword ‘energy’ may help us in a cultural analysis of festivity and festival in sports. For the reason of such a study, a group of five researchers from the University of Southern Denmark joined the sports festival in 2002. The *landsstævne* is regarded as a central expression of Danish *folkelig* sports, originating from riddle tournaments and later mass gymnastics nearly 150 years ago, and being arranged every fourth year at shifting places of the country. What we tried was an in-depth analysis of the *landsstævne*: its time and space, its social relations and ‘products’, its organisational and ideological superstructure.<sup>2</sup> Among these dimensions, there was, however, a sort of empty space – and this is what participants through decades described as the particular atmosphere of this festival, its ‘energy’. This is what the following observations and reflections are about.

The word ‘energy’ in the festival song seems at a first glimpse (or first hear) to be the usual pop-poetical metaphor expressing just something positive, effective and impressive. ‘Energy’ has ideological and rhetorical signification of something ‘magic’. The refrain refers to landscape and light for then to turn to inter-human relations:

”Meeting, sun and water  
create together  
magic light, which is only on Bornholm.  
Golden glowing fire.  
The sea is hitting against the rocks.  
People who meet create energy.”<sup>3</sup>

The song tells in short sketches about different people, being “pulled into the stream – become part of something larger”. Further nuances of this ‘energy’ are expressed in

the "Movement song" (*Bevægelsessangen*), which is often sung by people of DGI sports and of people's academies (*folkehøjskoler*):

"There is a power in soul  
An eternal energy  
Which grows in the web of thinking  
In the enchantment of love  
It turns up and down what you believe you know and want  
And shows you your face in a magic play of masks."<sup>4</sup>

In this song, 'energy' is more bodily. It is something with soul and power – with rhythm and swing, desire and love, with the living word between the human beings. It points towards body cultural techniques like dance, play and game, singing and festivity.

If one takes the bodily contents of 'energy' seriously, the word touches a dimension that tends to escape our analytical attention because this is normally focused on the body in space and time. Space and time is what we measure in sports – not energy. Social science goes into the same direction when analysing human movement or other cultural phenomena in space and time – and again there is missing something important. Thus, festivity can be described as an assembly of human beings in space and time, following certain purposes and organised in certain social relations – and yet: What is its atmosphere? There is missing something even if we keep to the purely physical level. It is this missing dimension, which the concept of 'energy' both inside and outside physics tries to catch.

"In general, the concept of energy refers to 'the potential for causing changes'. In physics, energy is the ability to do work and has many different forms (potential, kinetic, electromagnetic, etc.) No matter what its form, physical energy has the same units as work; a force applied through a distance."

And: "Energy is a fundamental quantity that every physical system possesses; it allows us to predict how much work the system could be made to do, or how much heat it can produce or absorb. Basically, if something changes, some sort of energy was involved in that change."<sup>5</sup>

Besides the world of physics, where energy was established as basic term during the years after 1800, 'energy' also became a concept in psychology: What is the human potential of change, and what makes people work or behave? So there is good reason not to take the 'energy' of the festival song only as rhetorical metaphor, but to listen to the psychological and bodily history it is telling: about a special atmosphere or mood (*stemning*, in German *Stimmung*), something that 'streams' through the participants and at the same time causes a certain 'swing' for the individual. There is also a connection with what in popular sports is called 'soul in fire' (*ildsjæl*), which means active people with strong motivations bearing the milieu of popular sports and 'burning for something'. 'Stream', 'swing', 'fire' and 'burning (for)' – all this is connected with each other by pictures from the world of 'energy'.

### **More than rhetoric metaphor: Bodily qualities of energy**

'Energy' describes, thus, an individual as well as an inter-individual intensity. It is especially this quality of inter-being (*mellemværende*), which makes the concept difficult to understand and to 'handle' in cultural and social analysis. Energy withdraws from the handling 'hand' and from the 'grip' of our space-time terminology. The concept of energy is therefore more a term of search and quest.

For the analysis of body culture, the term of 'energy' has been used from very different angles.

'Energy' can be found in the dance theory of Rudolf von Laban, the expressionistic instructor and theorist of movement in the 1920s. Laban introduced the concept of energy into the description of bodily movement. In his theory, *force* and *flow* was something third besides – or inside – space and time. "Dynamic energy" and "concentrated energy clusters", as he called them, had their effects in the structure of movement.<sup>6</sup>

In the world of theatre, the concept of energy was used by Eugenio Barba and the "theatre anthropology" of Odin Teatret. What Barba called "the energy of the actor" was characterised as a physical quality, unfolding before the explicit expression. The 'energy' is 'pre-expressive' and is developed in connection with vibration and rhythm, with techniques of balance working against gravity and deforming the normality of every-day movements, with energy-concentrated breaks and with the actor's 'presence' (*nærvar*). The understanding of energy in theatre anthropology was inspired by East Asian body techniques like Chinese Kung fu and Japanese No theatre.<sup>7</sup>

Indeed, East Asian practices have through centuries used body cultural concepts of energy. *Xi* is in the Tibetan tradition the origin of the world, which is revealed by energy. In Chinese *tai chi*, *chi gong* and other systems of movement and traditional medicine, the force of *chi* or *ki* is worked upon by poetical body exercises. The concept of *chi* refers at the same time to life energy, to the breathing of the human being and to wind and air. The body is thought as a system of energy channels, meridians, whose streams of energy can be influenced by movement practices.<sup>8</sup>

Eastern inspirations entered also into the school of psychoanalysis, which made a bodily turn. In contrast to Sigmund Freud (who used the terms 'psychic energy' and 'mental energy' in a non-bodily way, later followed by C. G. Jung) Wilhelm Reich developed a theory and therapeutic practice, which was directed towards the 'body armour', breathing, orgasm and sexual energy. Later, Reich also reflected about what he called "orgon energy".<sup>9</sup>

With the body-oriented psychoanalysis, feelings and emotions enter the picture. Inside the sociology of emotions, terms like *flow* and *stress* have obtained a certain attention. Flow describes a holistic feeling where the human being without conscious intervention nevertheless feels control over a situation or action – flow wipes out the limits between self and environment.<sup>10</sup> Whilst flow is told about in connection with intensity, self-transgression and high-sensation seeking, with experience of wholeness, focus and universe, stress is characterised by experiences of struggle, boiling over and blocking up. All this has energetic undertones.<sup>11</sup>

The analysis of emotions is always in danger to derail into two directions. The one is some sort of dualistic pattern (like flow vs. stress). The other is some sort of system construction, typically built as an axial field between four poles. Both intellectual strategies are characteristic for Western thinking. The world of emotions is, however, much more complex, as recent philosophical studies of emotions and virtues has shown.<sup>12</sup>

Also in another relation, the concepts of feelings and emotions are not without problems in our context. The use of 'emotion' does not always hit what concepts like energy and atmosphere express. The discourse of the 'feeling' tends to narrow analysis towards an individualistic 'understanding' from out human subjectivity. It is the individual that feels, thinks, expresses or acts according to certain emotions. The concept of feeling as related to the individual has therefore difficulties to grasp the

inter-individual. This requires a deeper analysis, which takes the inter-personal and in this respect the trans-personal dimensions of energy seriously.<sup>13</sup>

This is what has been touched by some studies of shamanism, ecstasy and possession states.<sup>14</sup> Research has even tried to use elektro-encephalographic technologies – EEG – to register ”unusual states of conscience” in connection with electric current in the brain.<sup>15</sup>

The neuro-physiology of what is called musicogenic epilepsy has referred to the energetic dimension, too. Music can have affects on single over-sensible persons who may break down in spasms, loose conscience, experience daydreams and move in violent convulsions. There do exist empirical relations between body and music, which are, however, theoretically far from being cleared up.<sup>16</sup>

Studies in the effects of drumming have affirmed this connection and bridged between ’sick’ reactions of single persons and collective cultural techniques. Laboratory experiments showed that drumming had effects on the central nerve system – with electrical activities in the brain, unusual sensual experiences and muscular spasms as consequence.<sup>17</sup> The bodily effects of drumming do not follow, however, in a mechanical way, but they depend of certain cultural dispositions and attitudes in relation to the drum and ’possession’.

Energy describes, thus, physical and physiological phenomena, which may trouble Western rationality. It challenges the usual reduction of the physical world to ’space, time, materiality and causality’,<sup>18</sup> which dominated the criticism of Immanuel Kant<sup>19</sup> – and the materialism of Lenin<sup>20</sup> – and excluded the observation of energy.<sup>21</sup> Energy is not only inside the individual, but also between the human beings, constituting thus a social-psychological ’aura’.<sup>22</sup> It is in this field between the physical and the psychical that music has its place, too.

There is – as already named – a further related term, which describes the energy of a festivity, and which may lead us nearer to the bodily substratum of this concept. It is ’atmosphere’. The Danish word *stemning* (atmosphere, mood, humour, spirit) is like the corresponding German term *Stimmung* derived from *stemme* (voice) (German *Stimme*), and *at stemme* (to tune). These words are by ablaut in family with *stum* (silent, voice-less) and *at stamme* (to stammer). All this is related to a physical-psychical complex of intonation, where the bodily vocal expression plays together with emotional movement and social togetherness.<sup>23</sup>

### ***Folkelig* song in the sports festival**

Under the aspect of atmosphere and intonation, the musical elements of the Danish sports festival deserve to be closer examined: joint singing as a *folkelig* tradition, the music of gymnastics, the recent invasion of the rock concert, and the significance of clapping.

Danish popular sport can be characterized as a singing movement. Joint singing is used in many situations of meeting, especially at the gymnastic *stævne*. The federation of Danish popular sport, DGI, has a songbook of its own, *DGI sangbog*.<sup>24</sup> The songbook is one of the few elements, which unite the diverse activities in *folkelig* sports. It contains a broad range of genres: songs about seasons and time of the day, psalms, patriotic songs, songs about human life and love, historical tunes, folk ballads, children’s songs, pop/rock, songs about community, English and international songs – from Nigerian folk and African American spirituals to The Beatles. Songs from this book are used, when official meetings of the organization are opened by joint song – which is the customary procedure.

The national festival of popular sport in Denmark, *Landsstævne*, has its own songbook, too.<sup>25</sup> Joint singing of the thousands of participants is characteristic for this type of mass meeting. A specific festival song is composed by pop artists and serves as mediated leitmotiv of the event. This ‘hit’ is also used as joint song of the masses.

In the everyday life of local sport associations, there are many opportunities of singing together. This tradition has, however, decreased to some degree, where singing has been reduced to the more festive occasions. The annual assemblies of the club membership include joint singing, and often also a revue, which uses satirical song and scene play to comment on the course of the year. But also in the associations of ‘sport of the elderly’ (*ældreidræt*), which are flourishing during the last years, the local meetings are often or normally opened by a joint song, and people sing together in the breaks of activities.<sup>26</sup>

The links between song and sports are permanently renewed through the influence of the people’s academies (*folkehøjskole*), which have close connections with popular sports.<sup>27</sup> Singing has an educational dimension.

Consequently, there is an audible difference between mainstream sport and popular sport in Denmark. The ‘normal’ type of sport, whether competitive or health-oriented, is without singing. The other, the *folkelig* sport, sings. However, there is no clear line separating the one from the other.

When Danish *folkelig* sport appeared in the 1880s as a people’s movement of gymnastics – being a part of the democratic farmers’ movement – song culture was from the very beginning a characteristic feature. Popular gymnastics was originally linked to the institution of the people’s academy, and from that time on, ‘popular education’ was marked by a triad, which consisted of joint song, lecture and gymnastics.

*Højskole* education can, indeed, be characterized as a sort of singing education. The day’s routines at a *højskole* begins normally with a morning assembly, which includes singing. And it is customary to open every lecture by: ‘Let us sing number X.’

The songbook of the people’s academies (*Folkehøjskolens sangbog*) can be regarded as the foundation of Danish people’s academies.<sup>28</sup> Generally, the people’s academies lack any codified written texts. This type of schools is based on oral and practical traditions, not on ‘the book’. The only exception is ‘the blue book’, the *højskole* songbook, which all people’s academies, as different as they may be, have in common. Even the ‘spirit of the founder’, Grundtvig, is present not so much by his theoretical writings, as by quotations from his songs.<sup>29</sup>

### **Singing popular movements, singing democracy**

The practice of singing together has roots in the culture of democracy. In the course of modern history, choral singing has often been linked with democratic movements.

This began with the French Revolution giving birth to the *Marseillaise*. Subsequently this revolutionary song engendered a long series of national patriotic anthems on one hand and of democratic and revolutionary tunes on the other.<sup>30</sup>

In Denmark, too, the early popular movements, whether religious or political, were singing movements. One has said that the patriotic singing from nineteenth century’s Denmark has “defined the nation in song”.<sup>31</sup> This National Romantic tradition is the source from which the *folkehøjskole* drew its ‘singing craze’: singing the nation – singing democracy.

What is special for the atmosphere and intonation of Danish democratic culture is, that it had important roots in religious revivals. The Pietistic farmers’

movement from the early nineteenth century, which spread as an oppositional movement against the state church and against the Absolutist monarchy, made Christian psalms from the Protestant tradition enter into the song tradition of the national and cultural movements. This explains the strong position, which Grundtvig's psalms have in actual *folkelig* songbooks.

Later, the workers' movement developed a socialist song culture with its own choirs, festivities and speaking choruses.<sup>32</sup> Some of this 'red' material entered the repertoire of *højskole* songs in the 1970/80s.

Another source of actual joint singing are the revues of the time between the world wars and after. Songs from revues and cabarets transported not only the critical contents of intellectual Cultural Radicalism, but also new undertones of an ironical and not-quite-serious habit.

During World War II, Danes met in *alsang* (all-singing). These were large song rallies, starting in July 1940 after the Nazi occupation of the country. In a subversive way, though peacefully, the singing Danes demonstrated against the occupant. It is estimated that at the largest all-singing rallies of September 1<sup>st</sup> 1940, more than 700.000 Danes joined to express their oppositional Danishness.<sup>33</sup> Danish *alsang* reminds of what happened around 1990 in the Baltic countries, when huge song rallies contributed to the collapse of Soviet rule.<sup>34</sup>

Another wave of revitalization came with rock songs from the Danish counter culture of the 1960/70s. Ironical song-composers and poets like Benny Andersen, Piet Hein, and Halfdan Rasmussen renewed the *folkelig* song. Jazz tones entered with Poul Dissing, rock rhythms with Kim Larsen and the anarcho-folk group *Shu-bi-dua*. The individual singers did not only translate new experiences into new song material, presenting this in a professional way 'on the scene', but their songs are sung by ordinary people in schools, academies and associations as *fællessang*, as joint singing.<sup>35</sup>

An important role was played by the people's movement against the European Community (later European Union), which rose in connection with the referendum of 1972. The broad opposition campaigned by cultural happenings, which gave important impulses to song culture.

In the light of these developments, choral singing appears as something like a bodily correlative to people's democracy.<sup>36</sup> By their voices, people establish bodily togetherness. They sing identity: 'We are the people!' They do not only 'let sing' – by professionals on the scene – they sing themselves and together. The self-intonation of the people creates group cohesion and mobilisation.

At the same time, singing people express differences and inner contradictions. There is difference between what one sings, and what one does not sing. Singing is not an automatic or 'organic' process, but a dialectical practice – an expression of cultural contradictions and diversity.

### **Gymnastic music, rock concert and clapping – rhythmic self-hypnosis**

Let us return to the festival, the Danish *landsstævne*. Besides joint singing, the music of gymnastics plays an important role. The music of gymnastics started in the field of female gymnastics, where the women's academy in Snoghøj paved the way during the 1930s. The gymnastic music, which was at that time accompaniment by piano, became, however, highly controversial. Up to the 1950s, the topic of gymnastic music was debated and sometimes used to set up gender stereotypes against each other. Critics confronted gymnastics without music as 'truly male' with gymnastics with music as being 'feminine', 'un-male', jazz-like and 'un-Danish'. These polemics

could not hinder the way of gymnastic music: At the *landsstævne* in Odense 1954, all female teams performed with music, in Vejle 1961 already 18 male teams used music, and in Esbjerg 1976 all teams, male and female, performed to music. Meanwhile, the piano was discharged by mechanical music, played from the recorder.

The next step was the invasion of new body techniques connected to 'ethnic' music. Stomp, tramp, and clapping became popular during the 1990s and influenced the intonation of the 2002 *landsstævne* in Bornholm. They counterbalanced the tendency to separate music from gymnastic movement, which had meanwhile been effected by the electronic reproduction of music. Now, new types of 'living body music' were created.

Another opening of the traditional gymnastic festival went towards rock concert. The rock festivals, headed by Roskilde Festival since the 1960s, the 'Danish Woodstock', have influenced the *landsstævne* of *folkelig* sports. In 2002, the largest crowd of the festival was attracted when the pop rock group *Shu-bi-dua* entered the scene cultivating a highly ironical nationalism. Also the performance of the percussion group *Safri Duo* was a great hit, as its tunes are used by many gymnastic teams all over the country. They are therefore well-known to many participants who joined the tunes under the concert.

Further rock bands played night after night in the tents in the centre of the festival tent town. Dance contributed to the atmosphere of the event.

This musical and audible atmosphere, which was created by gymnastic rhythmic music, stomp, rock concerts, and pop dance is very different from the 'auditory gesamtkunstwerk' of earlier festivals. In the mid-nineteenth century, the rifle and gymnastic festivals, which were forerunners of nowadays' *landsstævne*, included marches accompanied by military music through the town. These marches disappeared already in the later nineteenth century (while the German *Turnfest*, which can be compared to the Danish *landsstævne*, has kept the march as a central feature of the festival.)

Last but not least, clapping is a ritual feature that goes through the whole event of the gymnastic festival. Whether the spectators sit on the grassed dikes around the oval main field of the stadium or attend gymnastics on minor scenes in the towns around, they join again and again the process of performances by rhythmic clapping. By clapping for the performers, the people of the audience clap for themselves – affirming bodily: This is us!

What is going on in the festival by these audible and rhythmic techniques is, thus, a form of rhythmic autohypnosis. Self-orchestration by means of music, song and bodily rhythm contributes in a conspicuous way to popular identity building: We are the people!

### **What sort of energy?**

Song and music are, thus more than only near 'neighbours' of sports. Sport and music are not only neighbouring subjects among the 'fine arts', which comprehensively are called *musisch* (in German) or *musisk* (in Danish).

As movement practice, sport has also an inner relation to sound and rhythm. This is what, among others, fighting arts from all over the world express. The Indonesian martial art *pencak silat* is traditionally accompanied by drums or the gongs of *gamelan*. Drums give rhythm to traditional forms of Arab wrestling. The Turkish oil wrestling *yagli gures* is opened by the music of Janissary bands. Iranian *zurkhaneh* combines drum, bell, and chanting with club exercises, whirling, and wrestling. And

the Afro-Brazilian *capoeira* is fight and dance at the same time, moving the body to the sound of the singer, the chorus, the drum, and the string instrument *berimbau*.

Deeper inside the sportive activity itself, movement and sound are connected by bodily resonance. Sports are activities of breathing and shouting, of rhythm and energy. You can 'hear' them. Attacking, the kendo fighter screams 'kiyai' – and hits. There is inner music and inner rhythm in body movement. It is this field, which we try to describe by the terms of energy, and its hypnotic and auto-hypnotic dimensions.

The concrete connection between sound and movement is, however, different from activity to activity, from country to country, and from (sub-) culture to (sub-) culture. The festival of Danish popular gymnastics presents just a special model. And 'energy' is a way of describing this relation.

However, the different forms of music and song are not the only contributions to the energy of the festival. Energy is a broader concept. Other elements come for instance from the culture of laughter, from popular carnivalism. Under the marching-in and in other situations of the Danish *landsstævne*, people invent grotesque body display and thereby contribute to the *folkelig* atmosphere of sport festivity, too. They sometimes contrast the seriousness of national-popular intentions.

This shows that the question is not (or not only) about atmosphere or not, about good *stemning* or bad *stemning*. But the festival tells not at least about the multiplicity and diversity of atmospheres in plural, about different energetic states of mind and body. Festivities of sport differ by their particular mixtures of energies – energies of fight, match and tension, energies of high performance, energies of joint singing, energies of drumming, energies of trance, ecstasy and intoxication, energies of carnival and laughter, energies of national euphoria, energies of arousal and revival, energies of indignation, protest and revolt...

The phenomenon of atmosphere and collective mood (German *Stimmung*) whether produced by literary and musical techniques or just as a certain 'climate' of feeling and thinking has also found attention in modern philosophical thinking. *Stemning* has played an important role in the work of Søren Kierkegaard, later in Ernst Bloch's utopian philosophy of hope<sup>37</sup> and – as *stemthed* – in K.E. Løgstrups philosophy of life. Of course, the concepts of *stemning* and *stemthed* – just like 'energy' – could in philosophy and cultural studies become ambiguous and obscure metaphors, describing anything between sensual activity and non-distanced feeling, human meeting, presence and opening to the world, experience of nature and music, dispositions and feelings, experience of the here-and-now, intensity and timing, to be 'seized' and affected by something and to be devoted to something, to move or to be moved.<sup>38</sup> But this mixed salad of metaphors does not diminish the fundamental significance of *stemning*, atmosphere, for cultural analysis.

"Without dreams and visions there is no life. The human being is a being of atmosphere (*et stemningsvæsen*)..."<sup>39</sup>

as Hal Koch, the Danish theorist of democratic culture, expressed it.

This has an important philosophical point. Energy is not only somewhere 'in the body', it is between the bodies. It is an inter-being, a relation – but not just a relation in itself, but a bodily, material, and physical quality related to relations. Energy is 'the body between the people'.

The study of the energy of festivity points, thus, towards a broader understanding of the materialistic study of body culture.

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<sup>1</sup> Bo Schelin, sociologist at the University of Lund, in 1996.

<sup>2</sup> Eichberg/Madsen 2006.

<sup>3</sup> Text of Ricco Kjær and Martin Rauff-Nielsen in: *Stævnehåndbog 2002*: 118.

<sup>4</sup> Text of Jens Sejer Andersen, first in: *Gerlev Idrætshøjskoles Årsskrift*, 1988, p. 13. – *DGI sangbog 2000*, no. 274.

<sup>5</sup> Definitions from Wikipedia. <http://en.wikipedia.org/wiki/Energy>. In Danish see *Ordbog 1922*: 401.

<sup>6</sup> Laban 1984.

<sup>7</sup> Barba 1994: 63-96.

<sup>8</sup> Page 1988.

<sup>9</sup> W. Reich 1933. In the 1920s, the early Reich wrote about psychical energy in: "Trieb- und Libidobegriffe von Forel bis Jung" (1922) and: "Zur Triebenergetik" (1923), both in *Zeitschrift für Sexualwissenschaft*. These writings are reedited in: W. Reich 1983. They use the concept of energy, however, without deepening the problem, in contrast to the concept of *Trieb* (instinct, driving force), which is in the focus.

<sup>10</sup> Csikszentmihalyi 1975. Turner 1996: 55.

<sup>11</sup> C. Bloch 2001.

<sup>12</sup> A philosophical approach to emotions like hubris, humility and humiliation, to *Schadenfreude* and to pain in sport was developed in the studies of McNamee 2002, 2003 and 2006. His philosophy of emotions, by placing human feelings in the broader framework of virtues and ethics, keeps distance towards both the dualistic constructions and the attempts of creating systematic order in this field. Attempts of system building can be found in the contribution about the emotional response to music,

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delivered to this conference by Daniel Bishop and Costas Karageorghis – here by the use of the categories of the pleasant and the unpleasant on one axis, arousal and sleepiness on the other.

<sup>13</sup> Important emotions in sport as the contradictory complex of hubris vs. humility and the phenomenon of *Schadenfreude*, are obviously and basically relational and cannot be thought strictly individual, see McNamee 2002 and 2003. But also the pain, which is normally treated as an individual feeling, can in an alternative way be understood as expression of a relationship, see Roessler 2006: 43-45.

<sup>14</sup> Lewis 1989 and Hauschild 2002.

<sup>15</sup> Prince 1968: 121-137: *Can the EEG be used in the study of possession states?* – Also Bányai 1984.

<sup>16</sup> Critchley 1937.

<sup>17</sup> Neher 1962. See more detailed Eichberg 1987: 193-196.

<sup>18</sup> Kern 1983: 2. – But what is said here, includes also some self-criticism: My own analysis of configurations has in the beginning also ignored energy as a fundamental category for the description of cultural behaviour, see Eichberg 1978.

<sup>19</sup> Kant characterised space and time as fundamental transcendental a-priori categories of the pure reason of the human being – i.e. he placed the spatial and the temporal in the centre, not the energetical.

<sup>20</sup> In his philosophical main work, *Materialism and Empiriocriticism* (1908), which was polemically directed against the physician and philosopher Ernst Mach, Lenin failed to understand the challenge, which energy constituted for the traditional materialistic philosophy of matter, space and time. In spite of the Leninistic limitations, research in human energy, animal electromagnetism and aura flourished in the later Soviet Union, see Presman 1970 and Belezkaja 1988. About the ‘energetic materialism’ in late Soviet medicine: Schjelderup 1975 and 1987.

<sup>21</sup> See the critical remarks of Schjelderup 1975 and 1987.

<sup>22</sup> Sloterdijk 1998, vol. 1.

<sup>23</sup> *Stimmung* played an important role in creating the atmosphere and the genres of modern literature around 1800: Burkhardt 1975 and Eichberg 1983. And it was not by accident that the term of ‘energy’ appeared in physics historically at the same moment, parallel with ‘energetic’ pictures in poetry: Nitschke 1969. And again, it was not accidental that the genesis of ‘singing democracy’ in the age of the ‘Great revolution’ was synchronic with this process.

<sup>24</sup> *DGI sangbog* 2000.

<sup>25</sup> *Stævnehåndbog* 2002: 117-131.

<sup>26</sup> Ibsen 1999: 39.

<sup>27</sup> About the historical and actual link between sport and people’s academies in Denmark see Eichberg 2006 a.

<sup>28</sup> *Folkehøjskolens sangbog* 1995.

<sup>29</sup> Grundtvig’s life history in songs: E. Reich 2000.

<sup>30</sup> Detailed research about song, music and festivity in democratic revolution: Ehrard/Viallaneix 1977.

<sup>31</sup> Kuhn 1990.

<sup>32</sup> *Arbejdersangbogen* 1987.

<sup>33</sup> The ‘resistance’ of *alsang* has, however, received ambivalent evaluations. Sometimes, *alsang* and armed political resistance were polemically confronted with each other. See Feldbæk 1992: 13 and Warming 2004. The contradiction between singing resistance on one hand and shooting resistance on the other existed, indeed. The psychological relation between cultural ‘awakening’ and active resistance was, however, more complex.

<sup>34</sup> Kiisk 1967, Rützel 2003.

<sup>35</sup> Warming 1988 and 1992. About Sweden: Malm 1981.

<sup>36</sup> Eichberg 2004. Eyerman/Jamison 1998.

<sup>37</sup> Ernst Bloch (1: 116-121) placed *Stimmung* in the context of dream (86 ff.), driving forces (*Trieb*), feelings (*Triebgefühle*) and daydream. Critically turned against Heidegger, Bloch underscored the historical and sociological place of *Stimmung*, as social energy and as a hope, which confronts human alienation under capitalism. By this way, *Stimmung* entered the modern socialist utopian thinking.

<sup>38</sup> Fink-Jensen 1998.

<sup>39</sup> *Ungdom & idræt*, 1951. Quoted by Madsen 2003: 5.