A Study of Hasidic Jewish and Celtic Music and Dance and Their

Implications on Social Survival

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Celtic and Jewish societies are two of the oldest surviving traditions on earth. Each has historically faced a long series of difficult challenges from infringing cultures, ideas, and peoples, but both have managed to persevere through these challenges. Today, each continues to be exhibited through music and dance practices. The question of how each society has been able to survive is not a new question. However, analysis of both traditions' music and dances parallel to one another will shed light on a new perspective to answering this question. When examined conjointly, similarities in use of music and dance practices emerge. In both cases, the music and dances of each appear to be commonly motivated by the same philosophy of the ecstatic sublime. The phrase "ecstatic sublime" describes a combination of similar psychological states characterized by mystical communion with an expansive sense of overwhelming emotion. The overbearing similarities in driving philosophy point toward a shared core of values that has helped each to survive numerous challenges. Through a thorough analysis of philosophy of the ecstatic sublime, of a Jewish example of survival from the early eighteenth century, and of the modern Celtic response to the more benign threat of the emergence of modern culture, will the common ecstatic sublime philosophy as a potential tool for social survival through the practices of music and dance become evident.

I. The Ecstatic Sublime

The principle of the ecstatic sublime may be divided into two logical subsections: the ecstatic and the sublime. Broadly defined, ecstasy is a state described by author David Farrell Krell as a high level of joy or "glorious exaltation" that is conducive to the ability of the ecstatic individual to contemplate philosophy (Krell 141-142). Philosopher Friedrich Nietzsche expands

this definition to state it a "function of the ego that transgresses its boundaries and enters the absolute and the monstrous, ultimately becoming the Self, and finally... provid[ing] subsequent generations with a key for interpreting the metaphysical dimensions [of life]" (von Stuckrad 87). Otherwise stated, ecstasy is the internal movement of an individual's self past boundaries that ordinarily confine it, to an absolute and fully inhabited self that ultimately gives those individuals tools to interpret reality beyond what is observable by the physical senses, or in this case spiritual reality. Scholar Paulo Augusto de Souza Nogueira proposes a similar definition of ecstasy as "prophetic trance" in the relevant context of the Old Testament upon which Judaic tradition is based (Nogueira 167). Ecstaticism may thus be summarized as a high level of joy that moves the self to a psychological state able to experience a philosophical reality beyond physical senses.

The sublime is similarly a philosophy that studies all realms of the quality of vast magnitude and ultimate greatness to incomparable to physical perspectives. Scholar Kiene Brillenburg Wurth, again relevantly for the purposes of analysis of the Hasidic and Celtic cases, applies the sublime to the performance of music for an audience and defines it as the act of surprising the audience into psychological transportation while "[filling] it with awe." She continues to describe this sublimity as being based in its "total surround effects that endorse [es] a more dramatic, physically engaged immersion" (Wurth 11). Wurth thus ties the sublime to music and its physical reception by an audience. The idea of the sublime may consequently be summarized shortly as a philosophy describing the full experience of an awed psychological state that manifests itself physically.

Considered jointly, the ecstatic and the sublime combine to describe a philosophy of psychological transportation to a state of full philosophical awareness that allows the individual

the perspective of the physical senses simultaneously, which allows the individual to regard and interpret the extra-sensual reality. This definition of the ecstatic sublime will serve as a framework for the analysis of both the Jewish case of the early eighteenth century, and the modern Celtic case. Application of this theory to each will reveal close ties between the physical and the metaphysical, and the consequent implications of these ties on each society's perseverance and survival past crises and difficult periods.

II. The Hasidic Case

Vital to understanding the Jewish success in the early eighteenth century is a comprehension of those historical factors identifying the spiritual crisis that took place. Judaism as a religion, tradition, and culture has faced numerous external and internal obstacles to its continued survival since its origins in what is estimated to be near to 2000 BCE. Among the most well known of these obstacles is the Holocaust of the mid-twentieth century that resulted in the physical deaths of millions of Jewish individuals. Perhaps less well known is the spiritual crisis of the early eighteenth century that afflicted Judaism in Eastern Europe. In response to several decades of conflict with Christianity in Eastern Europe, Judaism suffered a spiritual downturn, exhibited by a decline in participation in Jewish scholarship that had previously been actively practiced by a majority of male Jews. Jewish scholarship went in turn to a small group of select intellectual elite. The early eighteenth century thus brought with it an era of intensely formalized and intellectualized Judaism that made it increasingly less accessible to the greater portion of the practicing Jewish body. Judaism faced a great challenge to its survival, but was incredibly able to overcome the challenge and still exists as a thriving tradition today.

During the critical period of decline in active participation in Judaism, a Rabbi known as Israel Baal Shem Tov was able to revive energy, interest, and participation in Jewish tradition despite the difficult obstacles he faced with the crisis. Baal Shem Tov, trained in Jewish mysticism by an exclusive tradition of mystics called "Kabbalah," succeeded in his endeavor largely because he was able to introduce ideas of mysticism and ecstaticism to Jewish tradition in ways that encouraged and necessitated engagement on the part of the practitioner. He made these ideas accessible through encouraging music and dance as a means of access to a mystical and religious truth, both methods of which appealed to the "inherent nature of man to use rhythmic movement [or music and dance] for emotional expression" (Lapson 20). In contrast with the formalized Judaism of the same era, this new way of practicing Judaism became attractive very quickly and accrued a broad base of active followers. Because of Baal Shem Tov's ability to effectively use music and dance to implement his novel ideas in the Jewish tradition, he was able to ensure the revival, and consequently the survival of the wilting Jewish tradition in Eastern Europe during the early eighteenth century in a practice that would later be known as Hasidic Judaism.

To understand how music and dance are in part responsible for the survival of Judaism through the spiritual crisis of the early eighteenth century, it is crucial to begin with analysis of the ecstatic sublime principles on which Hasidic Judaism is founded. Hasidic Judaism as advocated by Baal Shem Tov holds the fundamental belief in mystical communion with the Jewish God in every aspect of human behavior as its guiding ideal and mission statement (Rapoport-Albert, 296). This mystical communion, derived from Kabbalistic mystical ideas of ecstaticism, is in turn not far from ecstaticism itself in form and practice. When applied to Hasidism, the previously discussed definition of ecstasy (see "I. The Ecstatic Sublime") may be

deduced to allude to the absolute physical embodiment of an ecstatic state that allows for mystical communion with the Jewish God, or the basic operating philosophical principle on which Hasidism is based.

Hasidic philosophy briefly aside, technical analysis of Hasidic music and dance will also assist in illuminating the answer to the question of Jewish survival. The song "Hava Nagila," the tune of which originated with the early Hasidim, will be the object of music analysis for the purposes of this paper as it characterizes various qualities common to most Hasidic music. A traditional rendition of the song from 1957 will be employed here because of its clarity in sound quality and close adherence to the "Hava Nagila" of the early eighteenth century (Hava Nagila New York 1957 REAL Klezmer Music!). Qualities that "Hava Nagila" clearly embodies include a distinct minor key and a syncopated, steady, quick-paced and lively rhythm throughout the piece. According to a study conducted in 2008 on the biological effects of minor and major musical sounds on the brain, minor key melodic sounds are processed by a region of the brain that is also responsible for operations associated with the ellicitation of strong emotions (Suzuki 131). Thus, the use of the minor key in Hasidic music has the direct potential to ellicit strong emotions. In a second study conducted in 2008, the steady and quick-paced rhythm of the music was found to be closely correlated with a quicker heart rate in the listener (Khalfa 22). In the case of listening to music, a response of a quicker heart rate could generally be associated with intense emotion in a healthy individual's body. Consequently, both the first and second music techniques analyzed would appear to provoke similar responses from their listeners: strong or intense emotion.

With Hasidic music's effects in mind, analysis of Hasidic dance technique will further deepen an understanding of Baal Shem Tov's suggested manners of reaching mystical

communion with the Jewish God. Analysis of the Hasidic wedding dance will serve as a loose

model for Hasidic dance a whole, as it embodies Hasidic dance qualities in various identifiable

and clear manners (The Jewish Wedding Video). Organizationally, as with all Hasidic dances,

men and women dance separately. Each gender organizes itself in as many concentric circles as

necessary to ensure every guest a place in the dance. The circle-members hold hands or put

hands on each others' shoulders and perform a bounce-step in time to the rhythm of the music to

rotate the circle around the bride and groom, who each take a place in the center of their

respectively gendered circles. Other guests join the bride and groom in the circle-centers at

various times during the dance. While the dancing of those guests in the concentric circles is

[phrase from paper in dorm], the center dancers exhibit wild and unrestrained qualities. As

scholar and dancer of Jewish dance Dvora Lapson suggests, Hasidic dance features

"spontaneous, unpremeditated, and spellbinding rhythm," the first two characteristics of which

are very much present in the dancing of those in the center of the circle, and the last two of

which are present in the movement of all dancers (Lapson 18). Hasidic dance as seen through the

lens of the wedding dance, may thus be seen to embody qualities of spontaneity, improvisation,

rhythm, and unrestrainedness, in addition to a democratic model of universal participation.

Placed in parallel with one another, the dance and music of Hasidic tradition complement

each other. Where all music techniques analyzed ellicit strong emotional response, spontaneous

and unrestrained dancing appear the direct response of the listeners to that strong emotion. In

addition, those dancers participating in the concentric circles seem to model the steady, quick

rhythm of the music in their organized repeated steps, which in turn reflect the same heightened

emotion as the increased heart rate. Music and dance here are so used to express intense emotion.

Returning to Krell's definition of ecstasy as a high level of joy conducive to the ability of the

ecstatic individual to contemplate philosophy. Hasidic music and dance fall directly into this definition in their exhibitions of strong emotion. Therefore, Hasidic dance and music must logically model Hasidic philosophy's basic principles of mystical communion with God. This mystical communion occurs through allowing music and dance to enable practitioners to philosophize and thereby attain mystical communion. As anthropologist Erika Bourguignon would suggest, ecstatic dance is "a form of dance used in ritual to express a connection to the spiritual world," or a form of "collective mysticism" (Bourguignon 101). This observation again affirms dance's role in enabling practitioners of Hasidic Judaism to achieve the target mystical communion.

Absent in the immediately previous discussion of Hasidic music and dance's joint contribution to expression of Hasidic philosophy is the apparently outlying dance characteristic of universal participation. As noted, every individual is encouraged to participate through providing him or her with the designated space and role as a dancer. The dance form demonstrated in the wedding dance places strong emphasis on the same group participation through the circle formation, repetitive movement, small and uncomplicated steps, and movements as a group (Lapson 19-20). Especially worth noting are the physical connections between all individuals dancing, ensuring that no one person is left to dance alone. All participants in the group dance together and are unified through the rhythm of the music (Plotz 81). It is important to recall that rhythm is a key contribution to the intensification of emotion that results in the ecstatic. The ecstaticsm and mysticism of Hasidism is embodied in its practitioner in physical response and engagement to the music, in effect the dance. This dance is characterized by unity and togetherness. Jeffery Schnapp, author and scholar, in his work on mass psychology refers to a group's ability to incite feelings of expansiveness and of infinity

(Schnapp 248-249). Both of these characteristics are implicit in the Hasidic state of ecstasy as proposed by von Stuckrad. The collective experience of the universally participating group of Jewish practitioners thus contributes importantly to the Hasidic philosophy of the ecstatic.

Now that music, dance, and universal participation have been affirmed as effective mechanisms of achieving the ecstatic state inherent in Hasidic philosophy, the question arises of what relevance this affirmation has to the survival of Jewish tradition. In looking to authors Owen Hargie and David Dickson in their discussion of interpersonal communication, the beginnings of an answer emerge. They suggest that group participation is based on principles of shared ideas, goals, practices, and traditions between participating members. When these factors are similar, a group is likely to form (Hargie and Dickson 406-407). In the case of Hasidism, the shared idea in question is that of a strong focus on absolute communion with God in every life aspect. According to scholar Le Bon, the strength of the Hasidic group is then dependent on its ability to collectively adhere to the common ideals, goals, or traditions that shape it. Deviating too far from those ideals leads to disintegration of the group (Le Bon 206). If this is true, to have survived at least three centuries with minimal change to its core values, Jewish tradition as modeled through Hasidic music and dance practices, is a testament to its strength.

Furthermore, in a discussion about group participation in community dance, author Sara Houston points out the critical development of community members' responsibility and accountability to other community members in the establishment of a base on which civil society may develop. Hasidic music and dance put Houston's assert that community dance is an effective way of encouraging this development into action (Houston 170). Community music and dance as per Hasidism helped Judaic culture to adhere to its core values, in turn allowing it a substantial life of more than 4000 years through helping it to overcome the obstacle of the early

eighteenth century, the beginnings of an answer to the question of Jewish survival since its origins.

When this feat is regarded in the greater context of Jewish history, a final point worthy of note, is that the use of music and dance as means of expression of ecstatic emotion was by no means a new concept in the Jewish tradition, as is suggested by various passages in the Old Testament that allude to ecstatic dance (Bourguignon 100). Dance as such a tool was merely forgotten until Hasidism's revival movement. Hasidism was able to revive the practice successfully, and through this revival was able to ensure a wider actively practicing base of devotees, and consequently Jewish survival in Eastern Europe through the early eighteenth century. Hasidism is still strongly active in the certain areas of the United States of America and in Israel. Those active Hasidim continue today to be the strongest "defenders of the Jewish tradition" (Rabinowicz xv). This fact is further tribute to the potential power of the ecstatic sublime through music, dance, and community participation.

III. The Celtic Case

Like Judaic societies, Celtic society has its origins in ancient history. It is known to have first appeared in recorded history in the sixth and fifth centuries BCE when it began interacting with other peoples in its Mediterranean vicinity. Further knowledge of Celtic society suggests that the Celts existed long before then, but due to a lack of recorded history, exactly how long before has not yet been confirmed. Celtic society is thus estimated to be one of the oldest civilizations to date (Ellis 9-10). While many of the great societies that existed before common era underwent periods of decline and new societies took their place, Celtic society and culture is

still very much alive today in parts of Europe, particularly in musical and dance-related aspects of society. The challenges it faces today are much less acute than that the Jewish society faced in the early eighteenth century, but are nonetheless obstacles to its long-term survival. Challenges today come in the form of globalization and spread of technologies. Widespread trends in technological growth have prompted the development of popular electronic music types and accompanying dancing in areas where Celtic traditions formerly thrived. Through applying the concept of the ecstatic sublime to a modern example of this benign obstacle in action, the roots of Celtic society's ability to withstand 2500 years of trial will emerge identifiably.

Remix music and culture is one particularly strong branch of the modern electronic music and dance movement. This rise has is characterized by an effort on the parts of many remix artists to combine different music genres with electronic music, for example hip-hop and electronic music or classical music and electronic music. The combination most relevant to the purposes of the Celtic case is that between traditional Celtic music and electronic music. One remix artist under the title of DJ Loran has compiled several remix pieces exploring exactly this combination. DJ Loran, based in Brittany, France, an area that was formerly inhabited by a division of the Celts called Breton Celts, focused his attention on combining Breton Celtic music and electronic music. One of his pieces, entitled "Electro-World Celtic Mix," is emblematic of his work in this vein. While maybe a seemingly unlikely source for the answer to the question of Celtic society and culture's success, careful analysis of this remix piece through the lens of the ecstatic sublime as revealed through music and dance will prove integral in finding it.

Important to comprehending how electronic culture through DJ Loran's remix has posed a challenge to Celtic society is a basic grasp of the fundaments of electronic music. Simon Reynolds, a music critic known best for his work with electronic music (EM), is helpful in

gaining a better understanding of EM in his delineation of a comprehensive template for electronic music basics. In his book Generation Ecstasy: Into the World of Techno and Rave Culture, he states that the mixture of EM technique (particularly emphasis on bass tone, and on timbres) and the psychological response of the audience to the music, define EM. He maintains that successful EM is constantly changing, time-traveling in its combination of music from different eras, and prophetic, offering ideas of future forms of human societies and individual values. EM is thus essentially a history and an oracle (Reynolds 44-46). It will soon become clear that Reynolds's ideas appear apparent in all of DJ Loran's EM artist inspirations. Loran's EM inspirations, or music styles that influenced him but that he did not necessarily directly use in his remix, include the artists Massive Attack, Transglobal Underground, and Daft Punk (Grippay). Through analysis of contrast between underlying bass tones and higher pitched timbres, and of combinations of historical and present cultures, Reynolds' theory will become clear in its concrete application and relevance to Loran's EM remix and consequently to the Celtic question.

In accordance with Reynolds theories, prevalent features of Massive Attack's work include strong underlying bass beats contrasting with upper-range vocals and surprise through quick changes. In listening to one of Massive Attack's more popular works called "Teardrop," the listener finds that the first sound in the song is a thumping beat of which the rhythm and tempo bear strong resemblance to those of the human heartbeat. The same beat continues through the entire piece until twenty seconds before its end (Massive Attack – Teardrop). "Teardrop" is a model of the electronic music technique of emphasizing the bass tone Reynolds refers to. Over top of the constant bass beat float solidly contrasting high-pitched vocals. Reynolds would explain this contrast as a success on the part of the composer in highlighting

different timbres. Other popular Massive Attack songs such as "Angel," and "Unfinished Sympathy" exemplify similar strong tonal qualities. The first of Loran's EM inspirations thus exhibits the technical qualities Reynolds discusses, deepening understanding of EM technique key to Loran's remix.

Daft Punk music, a second of DJ Loran's EM inspirations, exhibits techniques of bass tone emphasis, contrast and surprise as well. While Daft Punk is considerably different from Massive Attack in its general tone and quality of sound, the key contrast between high and low is still a notable and basic similarity. In Daft Punk pieces such as "Around the World" and "One More Time" the presence of the bass is very marked, again lending concrete support to Reynolds's value of tonal contrast. Daft Punk goes about incorporating high tones somewhat differently than Massive Attack, namely through repetition of wider more orchestral sounds in a high register (Daft Punk – One More Time). However, again, as in Massive Attack's music, one of the principal features of Daft Punk's music is the notable difference between bass and high tones, bringing attention back to Reynolds's theory of effective EM technique.

Transglobal Underground's music also relies on the heavy central repeated bass sound Reynolds explains. At the same time, Transglobal Underground delves into the combination of different cultures and eras in crossing qualities of Arabic culture-specific music which can be considered historical considering Arabic music's long history, and EM qualities which might be considered modern considering EM's recent emergence with international technological development (Transglobal Underground – "Awal" (Moonshout)). Through technical techniques, Transglobal Underground begins to breach borders between decades and between traditions, a technique DJ Loran draws heavily upon in his Electro World Celtic Mix. Transglobal Underground thus holds as a third model for Reynolds's ideas.

The reoccurring patterns in all of the electronic material that inspires DJ Loran imply and affirm the importance of the technique patterns discussed, in Loran's work. In "Electro-World Celtic Mix" Loran combines and uses the same technical techniques as his three predecessors. As in Massive Attack's "Teardrop," the first sounds the audience hears are deep, rhythmic bass tones (DJ Loran Electro World Celtic Mix). After a segment of only bass, a high-pitched track is added, reapplying the technique emphasizing contrast between sounds. This high-pitched track, as in Transglobal Underground's work, alludes to a historical cultural music tradition. In "Celtic Mix's" case, the culture introduced is that of Celtic Britanny (Grippay). Loran thus uses the fundamental patterns apparent in his inspirations' works. He effectively makes use of the integral techniques of contrasting high tones and deep, low tones and of crossing boundaries between historical eras.

EM music techniques briefly aside, also vital to understanding the remix's relevance to answering the Celtic question is an understanding of Breton Celtic music as it appears in the remix. Interestingly, Reynolds's ideas will also prove to apply to Breton Celtic music though it does not fall under the EM genre. Breton Celtic music may be divided into two subsections, instrumental and vocal. Where narrative lyrics and a call-and-response style are key in defining vocal music, instruments such as the unlearn pipes (an instrument similar to the Scottish bagpipes, but with wider tonal range and that does not require constant inflow of air), the accordion, the violin, and the harp all characterize instrumental music. Both generally exhibit harmony of minor-key sounds. While both kinds of music are often made for the purposes of accompanying community dances, instrumental music is tailored more to this process than vocal music. Important to both is a generally quick and lively tempo and rhythm, especially of that music tailored to community dance situations (Koch 279). As analysis will show, the artists DJ

Loran cites as his Breton Celtic inspirations, Les Frères Morvan, Ar Re Yaouank, and Alan Stivell, demonstrate these qualities (DJ Loran Electro World Celtic Mix).

Les Frères Morvan is a music group comprised of two male singers. Most of their work is done a Capella, or khan ha diskan in Breton Gaelic. Several pieces model the call and response technique and lively tempo attributed to Breton Celtic music as a whole. The key of the piece is minor. Because the music is a capella and the voice is the principal instrument, strong emphasis is placed on the narrative words sung in Breton Gaelic that refer the audience to the music's traditional and historic past (Mondomix présente: Les frères Morvan). This emphasis draws the analyst back to Reynolds's ideas of crossing historical boundaries through music.

Similarly, works by traditional music group Ar Re Yaouank use a lively tempo. Much of its work is also composed in a minor key. However, because much of Ar Re Yaouank's work is instrumental, as is exhibited in pieces such as "Andro Sidwell" (Ar Re Yaouank – Andro Sidwell) and "Breizh" (Breizh), another key feature is the use of several aforementioned traditional Celtic instruments, again adhering to conventions of traditional Breton Celtic music, thereby bringing historical Celtic music to the present and dimming the devaluing effect of time on it.

Alan Stivell, a musician renowned for his skill at the Breton Harp, plays both instrumental pieces and a combination of vocal and instrumental pieces. Somewhat different from DJ Loran's other two inspirations, as Stivell's piece "Tri Martolod" demonstrates, he uses both traditional instrument choices and modern instrument choices such as the modern band drum and the synthesizer (Tri Martolod [Alan Stivell] Chant Breton). Alan Stivell simultaneously adheres to traditional Breton Celtic music conventions in its vocal choice to sing in Breton Gaelic and to follow traditional minor-key tonal patterns. Alan Stivell thus begins to

cross traditional Celtic music with modern music trends and choices, a process that Reynolds would suggest is a means of time-traveling and that DJ Loran explores in his remix as well.

Features common to all three of DJ Loran's traditional Celtic artist inspirations include minor-key tonality and rapid rhythm. A feature common to at least two of the three inspirations is a similar traditional musical instrument choice. These two features are also evident in DJ Loran's "Electro-World Celtic Mix" in the traditional music track DJ Loran incorporates into his piece beginning at second thirty-five (DJ Loran Electro World Celtic Mix). Returning to EM techniques and ideas, Loran draws from his inspiration Alan Stivell's idea of tying the musical conventions of different eras together. In doing so, however, he remains very close to traditional Breton Celtic music practices while exploring EM techniques exhibited by his EM inspirations. In remaining with the EM technique of contrast between high and bass tones, Loran incorporates a traditional Breton Celtic music track as the key contributor to the high-tone side of the contrast. Again, through bringing historic music into contrast with contemporary music, Loran upholds Reynolds's idea of contrast and time traveling through EM.

As might have already come to the reader's attention, the question of why the aforementioned techniques are so important to the success of an EM piece as defined by Reynolds (of which Loran's remix is one) has yet to be answered. What about the contrasts between high and low and historical sounds and contemporary sounds draws the audience member to it? An amateur DJ who for purposes of privacy would prefer to remain anonymous, would agree with Reynolds's ideas, and would in explaining his experience with mixing music also suggest that the techniques Reynolds points out are successful only if they are able to make contrasts strong enough that the human body and mind cannot adequately adjust to the difference in the space and time it takes an EM piece to play. In it's overwhelming of the senses and the

brain; the music becomes "intoxicating" and "primal." He intimates that "because of the way the music is made... it's inside you [the audience]" (Amateur DJ). Arun Saldanha, geographer and analyst of trance music culture, describes the effect of EM on its audience in similar ways to the discussed amateur DJ. Saldanha focuses on the magnification of sensory experiences (auditory and others) as the overwhelming effects of EM, not at all dissimilar to the interviewed amateur DJ's idea of EM's intoxicating effect (Saldanha 72). Both effects are based on principles of sensory overload. A third opinion from Erika Bourguignon, anthropologist, explained the experience of trance dance as one of intensified sensual experience, again affirming the amateur DJ's statements. These first and second hand descriptions of EM give insight to the importance of musical techniques on its audience, by which success is ultimately measured.

These ideas that point towards the importance of the sensual experience suggest elements of the philosophy of the ecstatic sublime. Scholar Wurth applies this idea to the performance of music for an audience and defines it as the act of surprising the audience into psychological transportation while "[filling] it with awe." She continues to describe this ecstatic sublimity as being based in its "total surround effects that endorse[es] a more dramatic, physically engaged immersion" (Wurth 11). Wurth thus ties the ecstatic sublime to music and its physical reception by an audience, which again, fit the concept of the ecstatic sublime as defined by the amateur DJ, Saldanha, and Bourguignon. This basic concept is thus directly related to the success of an EM piece as defined by Reynolds.

In returning to DJ Loran's "Electro-World Celtic Mix," it is possible to see components of the ecstatic sublime through the lens of musical techniques previously analyzed and through the visuals DJ Loran plays accompanying his song. Holding the effect of intensified sensual experience as viable according to logical deduction from theory and technical aspects of the

music, further logic leads to the inevitable relevance of the ecstatic sublime's principles to Loran's piece. The overwhelming of the senses is characterized, as Wurth would affirm, by the music's accompanying visuals of dance, or the embodiment of physical engagement. At different moments in the piece, different dance visuals appear. In fact, movement and dance visuals accompany the entire musical selection excepting approximately thirty seconds of a two-minute-and-thirty-second piece, leaving roughly one-fifth of the work with visuals pertaining to the technical production of the music (images of the machinery used to produce sounds in the piece and images of Breton-Celtic instruments) (DJ Loran Electro World Celtic Mix). The visuals of dance include a video clip of an individual dancing almost ballettically, a clip of DJ Loran himself dancing while DJing, a repeated clip of group traditional Breton Celtic dance, and several photos of modern concert crowds dancing. In addition, Loran includes several visuals of musicians' finger movement, which as is commonly accepted in modern-dance culture, is also a form of dance. Through these mechanisms of musicality and accompanying visuals of modern and historical dance, "Electro-World Celtic Mix" exhibits the concept of the sublime.

In addition to musicality, the different kinds of dance presented in the remix piece are also worth considering in the discussion of its sublimity. Each dance form exhibited will be examined in historical chronological order, beginning with the video-clips of traditional group Breton-Celtic dance. Traditional Breton dance is characterized by participation of the community. While the main two Breton dance forms are somewhat different in practice, both require community participation. The dance form shown in the video accompanying the "Electro-World Celtic Mix" song is mainly of one kind. This kind places strong emphasis on the circle formation, on directional change, small steps, and movements as a group (Koch 565). In watching the "Electro-World Celtic Mix" video, the first example of this kind of dance occurs at

second twenty-three (DJ Loran Electro World Celtic Mix). Worth noting are the slow rhythmic movements of the individuals in the group dancing together and unified through the rhythm of the music (Plotz 81). Now, recall that rhythm and beat is a key electronic music compilation technique, and that that technique is in part responsible for the ecstatic sublimity of the music. The ecstatic sublimity of "Electro-World Celtic Mix's" music track is assured and embodied in its audience in physical engagement, or dance, and that dance is characterized by unity and togetherness. In conjunction with describing the effects of augmented sensory experiences, Saldanha describes the audience of an EM concert as exhibiting a "surge of togetherness and higher purpose [that] grips the dancing bodies" and as "one pulsating capsule of rapture" (Saldanha 72). Author Jeffery Schnapp in his work on mass psychology similarly refers to the crowd's ability to provoke feelings of expansiveness, of infinity, and of vertigo (Schnapp 248-249). The collective experience of the audience thus becomes an important contributor to the ecstatic sublimity of Loran's remix. The crowd takes on a role.

The crowd's role in the connection of the ecstatic sublime and EM audience reaffirms the importance of musical technique and of the time-traveling techniques that bring Breton Celtic culture from its origin in the sixth and fifth centuries BCE to the twenty-first century CE. Therefore Reynolds's model of EM still holds. However, if the crowd is to fit into the equation of modern electronic music's success, it is important to determine the reason for the crowd's existence. Otherwise stated, what brings the individuals together that make up the crowd to begin with? Authors Owen Hargie and David Dickson suggest that people gravitate towards groups based on principles of shared ideas, goals, practices, and traditions between themselves and others. For those of whom these factors are similar, the formation of a group is likely (Hargie and Dickson 406-407). The strength of the group then is dependent on its ability to collectively

adhere to the common ideals, goals, or traditions that shape it. Excessive deviance there-from leads to disintegration (Le Bon 206). If this is true, when applied to Loran's "Electro-World Celtic Mix," it would appear that Breton-Celtic culture as modeled through dance practices must be a strong group to have survived at least twenty-five centuries with minimal change in its core values. Breton dance's continued tendency toward tradition through community experience implies that community members must still share certain core values. In her writing about participation in community dance, author Sara Houston points out the vital development of individuals' responsibility to other individuals in the formation of the fundaments for a civil society. In continuing her analysis Houston asserts the high importance of the civil society's existence to the survival of a functioning State. She suggests that community dance is an effective way of encouraging this development (Houston 170). If Breton music and dance are the principal surviving pillars of Breton-Celtic culture, then Houston's idea holds valid. Community dance helped Breton-Celtic culture to adhere to its core values, in turn allowing it a substantial life of more than 2500 years, the beginnings to an answer to the Celtic question.

"Electro-World Celtic Mix" is a plentiful mix of electronic music technique that combines technical aspects of the music with historical and modern traditions in music. In this combination, the remix conveys the concept of ecstatic sublimity and is underlined by its physical embodiment through visuals of traditional dancing in historical and modern settings. What then allows for the embodiment of the ecstatic sublime in traditional dancing? The community in which it is practiced. The community lends itself to development of the civil society that provides collective strength integral in adhering to common ideals. That adherence in turn is responsible for a unified group of people, which in the case of the Breton Celts means a society, a culture, a tradition, and in some ways still a civilization.

IV. Conclusion

When held parallel with one another, the historical example of Jewish perseverance and the modern example of Celtic perseverance may appear quite different at first glance, but upon deeper analysis, the common ecstatic sublime philosophy emerges as a core value and operating procedure for both. Through appealing to fundamental human tendencies' and behaviors' basis on the ecstatic sublime best manifested in music and dance practices, both societies have managed to survive blatant threats and continue to survive benign threats.

With an understanding of this basic principle, a new series of questions arises. Why, one might ask, does this analysis matter? How is anthropological and musical theory relevant in practice? Why should anyone care and who should care? Simply answered, to those interested in perpetuating the survival of their respective cultures and traditions, understanding the tactic utilized by the two of the oldest societies on Earth to ensure the continuation and survival of each respective tradition and community past different crises both modern and ancient, provides a legitimate example of effectively used tools in the endeavor of survival. Both societies survived through community, and community survived through dance and music. As deduced through theoretical and technical analysis of both cases, it is the ecstatic sublime in both that is the root of music and dance's power of preservation. Elements of the ecstatic sublime draw people together, and that unity is the foundation for a successful society. Critical analysis and deduction has made the idea that the survival of a society lies on the fundaments built through dance and music become plausible.

These two case studies in Hasidic and Celtic success may thus be used as a framework on which to build when analyzing contemporary issues threatening the survival of various cultures and traditions. If this framework proves to hold true for other case studies in the survival of traditions past periods of crisis, perhaps the tools of music, dance, and power of community participation can be used to address prevalent modern concerns, especially in light of rapid modern globalization, about their own traditions' survivals. Continued research is necessary to determine whether or not this would be a plausible direction of effort, but the case of the Hasidic success with the Jewish tradition and the Celtic success with its tradition nonetheless pose an especially compelling argument in favor of these tools considering their statuses as two of the longest surviving traditions in the recorded history of humans in the world today.

However, it is important to note that the implication that social survival may be based on cultural practices of music and dance is not to deny the importance of government, economy, international relations, or any other framework for addressing historical and modern social threats. It merely suggests a higher degree of importance on dance and music than may formerly have been afforded them. Once this importance has been acknowledged, practical action can be taken to implement consequent knowledge in such a way that promotes a longer life for societies in question. Though "practical action" is a broadly defined phrase, in terms of social survival through music and dance, perhaps it simply means encouraging dance and music education in schools. Alternately, perhaps it means making dance and music more accessible across different socio-economic demographics. Or, perhaps it means setting aside one national day for the appreciation of dance and music. Perhaps it means looking to implementing movement and sound as vital learning tools in the formal education system. From the individual perspective, "practical action" could be as simple as informing oneself about dance and music culture, or

taking the time to participate in dance and music events if it is feasible. Though daunting, "practical action's" wide space for interpretation has the potential to encourage creative thought and new ways of implementing knowledge of the far-reaching power alive in dance and in music. Again, further research is necessary to determine which are the most practical and most effective ways of using knowledge of music and dance's power to serve as the bulwarks of societies in periods of crisis. However, simple acknowledgement of evidence pointing in this direction is a formidable start in the direction of understanding social survival.

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