A STRUCTURAL ANALYSIS OF THE HUNGARIAN FOLK DANCE

(A METHODOLOGICAL SKETCH)

By

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"No craft can reveal its secret laws and arrange them,
Self-imposed are its rules, self-limited by its zeal"
(Berzsenyi)

Folk dance is an extremely complex, manifold social, artistic and physical phenomenon and its scientific analysis is therefore an involved task requiring several approaches from different angles. The components of folk dance and the concomitant phenomena closely linked with it may be grouped into three categories and any kind of comprehensive analysis should rely upon these categories.

1. *The functional analysis of the dance* is concerned with such factors determining the content elements of the dance as its social role, its relation to the customs, its semantic value and emotional elements, i. e. all manifestations of life connected with the dance.

2. *The musical analysis of the dance* studies the dance music as an artistic phenomenon connected with the dance, relying — beside the general analytical principles of musical folklore — on the essential morphological features of the dance in greater detail as, for instance, on the accompanying rhythm closely connected with the tempo.

3. *The morphological analysis of the dance* reveals the laws governing the structure of the dance, its relation to music, its motor components, motives, rhythmics, dynamics, spatial components, the correlation of its parts, the choreographical relations all summed up on the basis of detailed analysis.

An analysis according to these three categories yields a comprehensive picture of the characteristic features of a dance or dance type. Dance folklore has so far exhibited significant initiatives in the field of both functional, musical[1] and morphological[2] analyses. Most of the attempts have been made in

[1] In postwar dance literature the description of functional characteristics and their analysis have become a general trend. The systematized principles of functional analysis were applied in the work of the research collective jointly organized by the Ethnographical Institute and the Hungarian Federation of Dance (MORVAY, 1949). The results were made use of by the collective at the dance faculty of the Academy of Dramatic Art (O. SZENTPÁL, 1951) as well as by the collective for the folk dance cadastre and dance atlas of Hungary organized by the Folk Art Institute and the Ethnographical Museum (MORVAY, 1954).

The functional analysis has been declared as one of the main principles also by the project of the Folk Dance Archives of the German Democratic Republic, as we know from the obliging information of MÁRIA SZ. SZENTPÁL who was kind enough to place at our disposal

morphological analysis pregnant with important and difficult problems. The morphological analyses hitherto undertaken have dealt in detail with the components of the minor units (motion, motive) of the dance, their definition, with rhythmics, dynamics, plastics, while the structural analysis of the dances has remained an almost untrodden ground.[3]

The ideological and technical shortcomings of the young discipline of folk dance research have been a handicap in the development of this important branch of analysis. Nevertheless we have by now reached a stage when the investigators of folk dance have at their disposal a material compiled according to principles, and with the help of technical equipments, permitting the investigation not only of isolated parts, minor units independent of music, but also

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K. PETERMAN's relevant manuscript. This MS also outlines, though incompletely, the principles governing the musical analysis of the dances

A noteworthy analysis and systematization of dance music can be found in the work of F. HOERBURGER, 1956.

[2] The Chapter "Collection of Movement Groups" of I. MOLNÁR's pioneer work, 1947, summarizes in a system the minor units making up the dances published there. The registration card of O. Szentpál's system (SZENTPÁL, 1951) gives a detailed analysis of the morphological aspects of folk dance. For clarity's sake a choreographical sheet is added to it. In her treatise M. Sz. SZENTPÁL, 1954, systemizes the laws of dance movements and the components of the dance for practical purposes, relying on O. Szentpál's method of folk dance analysis. The principles governing the morphological analysis have been developed by EMMA LUGOSSY for the analytic sheet of the dance cadastre (MORVAY, 1954).

Among the initiatives abroad V. PROCA's paper, 1956, should be mentioned, which deals with the basic categories, units of the movement, the relationship of dance and music, etc. Besides these theoretical works, the publications of dance material also reflect accurately the standpoint of the research workers in questions of morphology.

[3] Since the beginning of the past century, the "irregular" patterns, the improvised character of the movements have been regarded as the most conspicuous features of Hungarian dance. This is, of course, characteristic of any genre of folklore, though the degrees of improvisation and variegatedness are different in the individual genres. GY. ORTUTAY, 1948, pp. 43—54. confronts the looser and more varied structure of the ballade with the more constant and bound structure of the folk song. From among the genres of folk music the dirges display the widest possibilities of improvisation (cf. the chapter on the dirges in Z. KODÁLY, 1952). In the majority of our dance types the degree of improvisation and variation is so conspicuous that it justly has struck the observers.

In the chapter of the dance of the fourth volume of the *Magyarság Néprajza* (The ethnography of the Hungarians) L. LAJTHA and S. GÖNYEY already deduced certain regularities from the single occurrence of some dances and insisted on the relationship of dance and music. Yet they regarded only the motives and their recurrence as a reliable basis for structural analysis. I. MOLNÁR, 1947, was the first to publish improvised dances. By marking the systematized kinetic units of the dances by means of signs and numbers for the different types and by recording the flow of dance with their help, he in fact represents the structure through formulas. E. LUGOSSY, 1958, also uses formulas to represent the flow of the dance. She gives a sketchy summary of the structure of certain dance types in her book on the male and female dances (LUGOSSY, 1952 and 1954). O. SZENTPÁL's analytic system, 1951, shows the component parts and the structure of the dance in comparative tables. She determines the major and minor units of the dance, their extent, connection and represents the structure of the dance by means of formulas. Relying on O. Szentpál's analytic method, A. GÁBOR, 1956, analyses the round *verbunk* of Rábaköz, using formulas to illustrate the structure. It was after the completion of the present paper that O. SZENTPÁL's treatise, 1958, appeared in which the author sums up the results of her studies in morphological analysis. It is an excellent contribution to the principles applied so far in structural analysis. The author analyses the structure of the dance not on the basis of the relationship of dance and music but relying on choreographical factors independent of the accompanying music.

of longer sequences of movements, in some cases even whole dances synchronously with the original music.[4]

We regard the structural analysis of folk dances — a field neglected so far — as a basic component of the morphological analysis and as one of the most important systematizing principles in the scientific study of folk dances.

Considering the results and endeavours in the different fields of general folkloric research, we believe that a decisive importance should be attributed to structural analysis.

One of the main principles governing the analytical and systematical approach to folk music as devised by ILMARI KROHN[5] and modified by BÉLA BARTÓK[6] is the structural analysis of folk music, to wit, the investigation of the melodic structure, the periods and the melodic lines. According to BÉLA BARTÓK's fundamental study,[7] beside the rhythm and the melodic lines, the structure has the greatest significance in the classification of the stylistic layers of Hungarian folk music.

In the research of folk poetry the analysis of the different genres always raises the problem of hitting upon the structural properties.[8] In the epic genres this manifests itself in the definition of the stereotyped structural elements,[9] the mode of composition[10] and type variants,[11] in lyrical poetry this trend appears in the form of tackling the problems of the composition of stanzas and of the imagery.[12]

The study of the structural properties of a work of art has also an aesthetical importance because it ensures an insight into the creative process and permits the disclosure of its inherent rules.

An attempt is made in the present paper to outline a method for the structural analysis and systematic classification of Hungarian folk dances in the spirit of the principles deduced from folklore research. Many analogies have been drawn, renewed incentives have sprung and valuable experience has been gained particularly from the science of folk music and linguistics. This was made possible by the fact that both these sciences have a methodolo-

[4] The dance material recorded prior to 1955 by the Ethnographical Section of the Institute for Popular Culture can be used for this purpose only in certain parts, while the material collected after 1955 is fit for such investigations in its majority (1500 dances on some 15 000 metres of film).

[5] KROHN, 1902—1903.

[6] BARTÓK, 1924.

[7] BARTÓK, 1924, Chapters XI—XII; KODÁLY, 1952. One of the main principles underlying the comparative investigations is the structure of the melody.

[8] HONTI, 1937, Chapters II and III; *Magyarság Néprajza*, vol. III, pp. 268—269; BRAUN, pp. 104—118; ORTUTAY, 1948, pp. 43—45 and 96; *Magyarság Néprajza*, vol. III, pp. 418—420.

[9] DÁNOS, 1938, pp. 42—44; *Magyarság Néprajza*, vol. III, pp. 92—93; CSANÁDI—VARGYAS, 1954, pp. 27—30; *Magyarság Néprajza*, vol. III, pp. 270—271.

[10] ORTUTAY, 1955, pp. 55—68.

[11] KOVÁCS, 1958, and for the minstrels' songs: *CMPH* vol. II.

[12] IMRE, 1900, pp. 128—171; VIKÁR, vol. I, pp. XXI—XXX; *Magyarság Néprajza*, vol. III, pp. 25—38 and 43; ORTUTAY, 1955, pp. 63—68; LÜKŐ, 1957, pp. 5—46.

gically developed morphology and a subject matter susceptible to offer analogies for the dance. This is why the terminology used in musicology and in linguistics readily presents itself for use in dance research, naturally in an adapted form.

In studying the structural properties of folk dance, the organic construction of a dance can only be revealed by resolving the whole into its component parts. Hence we regard as a prerequisite condition of any structural analysis the correct recognition and distinction of the parts and units a dance is composed of.

Parts and minor units

By decomposing a dance as a flow of movements into parts and further resolving these parts into their minor components we arrive at a smallest unit which can no longer be divided without jeopardizing its entitiy. This smallest indivisible unit of the movement is termed in our analysis kinetic *(*or *motor) element* or motion.[13]

Take, for instance, motive No. 3 of dance No. I (to be referred to as I : 3 in the following) from the samples of dance notation attached to this paper. This consists of three kinetic elements: 1. the right leg jumps sideways while the lower part of the left leg (the shank) swings backwards; 2. the left foot steps forward; 3. the right leg jumps backwards while the left leg swings forwards.

These elements cannot be divided into smaller independent units which, of course, does not mean that they cannot be analyzed and divided into phases, i. e. component parts of a kinetic element. The third kinetic element of the above motive consists of the following phases: *a)* jump from the left foot, *b)* both legs in air, *c)* right foot touches ground and *d)* bends a little while left leg swings forward and *e)* bends a little.

The kinetic element is a phenomenon essentially analogous to the smallest indivisible linguistic unit, the speech sound.[14] The speech sound (phoneme) cannot be divided into smaller independent units, yet the phases of articulation can be analyzed. Thus, for instance, in the articulation of the stops (p, b, m, etc.) three phases can be distinguished: *a)* implosion, *b)* occlusion, and *c)* explosion.

In the analysis of folkloric texts, especially in the morphological investigation of the fable, the smallest components of the motif are referred to as *elements* (elements of the fable).[15] These two parallels ("element" in both lin-

[13] For the smallest unit of the dance MOLNÁR, 1947, uses the term element, SZ. SZENTPÁL, 1954, the word phase and PROCA, 1956, the term motion.

[14] BÁRCZI, 1957, p. 33.

[15] ORTUTAY, 1953, uses the terms "element", "motive" and "type" with a general validity for the whole folklore. For fable research see *Magyarság Néprajza*, vol. III, p. 268; BANÓ, 1957, vol. I, p. 20; KOVÁCS, 1958, p. 7 and obliging personal information.

guistics and folklore) have prompted us to use this term also in the analysis of the folk dances.

The kinetic element never occurs in itself, but constitutes an organic part of the dance process and should therefore be looked upon as the result of artificial deduction. Morphologically the kinetic elements are limited by rests, dead points, terminal positions in the flow of movement. They represent that part of any possible movement which is performed during the smallest time unit of the dance. The kinetic element is not a closed unit in itself, yet never consists of more than one member. Thus it is not an organic unit morphologically. Nevertheless, the kinetic element has two distinct functions in the dance:

1. The organic connection of several kinetic elements constitutes the minor units of the dance.

2. Without forming minor units, a kinetic element may be found inserted between such units, either linking them or completing them into major units (see below in connection with the inorganic units).

Any distinct one-member fragment of a motive in the dance, i. e. a kinetic element, is termed *motive element* (e. g. II: 9, 15).

More complex than the kinetic element and the motive element (i. e. consisting of two or more members) is the *fractional motive*. This consists of several elements of a motive in their original sequence, as a fraction of the complete motive (e. g. III: 24).

Less coherent than the above forms are such minor units as the group of motions, the sequence of motions and the cluster of motions.

The *group of motions* or kinetic group is a loose, multi-member unit of movement in which the different kinetic elements, motive elements occur not sporadically, between motives but one after the other in brief or long succession (e. g. I: 12, 46; VIII: a.) 𝅗𝅥 1).

A more homogeneous form is the *sequence of motions or kinetic sequence* which occurs when a kinetic element or motive element creates an independent unit, not a closed or varying one, by an identical or symmetrical repetition (e. g. I: 8, 15, 27; III: 29, 30, 35, 36;). The kinetic element or motive element which constitutes one sequence is termed *kinetic radical.*

The *cluster of motions* or *kinetic cluster* differs from the sequence of motions by an additional closing member of a different kind, creating thereby a somewhat more closed unit (e. g. II: 1, 49; III: 6; IV: 33, 42, 49; VI: 𝄢 62).

The *motive* itself is an explicit unit, the smallest organic unit of the dance. The motive is the smallest unit whose rhythmic and kinetic pattern forms a relatively closed and recurring structure. The motives exist in the consciousness of the dancer, can be remembered by the dancer, recur in his dance, mostly in sequences.

As an analogy we may mention that in musical morphology the smallest independent unit of some definite rhythmic and melodic pattern is called

motive.[16] Again in folkloric research, the motif is an organic unit consisting of the elements of the fable.[17]

Any organic unit necessarily consists of at least two different members (kinetic elements). A set of kinetic elements cannot be regarded as a unit unless some kinetic, rhythmic or dynamic pattern be imposed on it. Such a set of motions consisting of the reproduction of one and the same kinetic element yields, when analysed, a single-member component only. The kinetic element thus obtained is, in spite of its being repeated, no independent organic rhythmic and kinetic unit, i. e. does not answer the definition of the motive.

The *supplemented motive* is an occasional variant of some motive in the dance created by the adherence of some kinetic element to the motive, completing it organically (e. g. I: 9; VI: 𝅘𝅥𝅮72; VIII: b.) 𝅘𝅥 30, 39). The element adhering to a motive is termed *supplementing kinetic element* (e. g. the third member of motive I: 9).

A motive is termed *enlarged* when two or more of its components, repeated identically or symmetrically, create a motive longer in duration and larger in the number of its members, while the basic motive retains each of its original components (e. g. IV: 6; V: 35; VI: 𝅘𝅥53; VII: 𝅘𝅥𝅮 5, 14). The elements repeated, i. e. responsible for the enlargement, are termed *motive radicals*.

We distinguish two kinds of *compound motives:*

a) When two or more motives adhere so organically that one of them is truncated or a kinetic element is inserted, we obtain a *fused motive*. (For the adherence of motives see e. g. IV: 11, 23; V: 7, 26, 30, 43.)

b) When two or more motives, though not adhering closely to one another, are connected to form a unit by their flow of movement, and sometimes (not often) occur as independent motives in the dance, we obtain a *linked motive* (e. g. II: 50; V: 55).

A looser connection than in case of the compound motive exists between motives forming a *pair* and a *group*, i. e. a subsequently repeated unit of two or more motives that occur also independently. (For the pair of motives see, e. g. IV: 31—32, 40—41; V: 20—21, 22—23, 27—28, 29—30, for the group of motives see, e. g. IV: 21—24, 50—53; VII: 𝅘𝅥 5—8, 16—18, 28—31, 37—40.)

The parts or minor units are determined by considering the whole dance, in some cases, several of its variants.[18] The correct recognition of the motive is facilitated by its variants, i. e. by its repetitive character.

[16] GÁRDONYI, 1949, p. 26; *Zenei lexikon*, 1931, vol. II see the entry *motive*; ÁDÁM, 1954, p. 112.

[17] See note 15. It gives food for thought also with reference to dance. THOMPSON, 1944, p. 55 defines the motif as " . . . the smallest part of the fable, that is capable of being preserved in tradition".

[18] Relying on this principle KOVÁCS, 1958, does not deem the limitation and demarcation of the minor structural units (motives, fable elements) justified and possible on account of the small number of variants.

The minor kinetic units that have no iterative character but can still be regarded as independent, closed units, are termed *occasional motives*. These are usually not distinct in the consciousness of the dancer, cannot be revived at will, are rather improvisations, the products creating talent. The looser, not closed minor units (as the fractional motive, sequence of motions, group of motions) can be delimited only after the above-discussed closed forms have been established. Hence, any loose unit is limited by two closed forms (e. g. I: 12, 46).

The division of the dance into its minor units according to the above-outlined principles enables us to establish the components of the structure, to collate the motives with one another and to start their comparative analysis.

The succession, the repetition and the fusion of the minor units (group, sequence and cluster of motions, motive, supplemented motive, enlarged motive, compound motive, pair and group of motives) and parts (kinetic element, motive element, fractional motive) make up the major units of the dance (sequence of motives, section, movement) and through them the flow of the dance movements. Since the structural distribution of the major units of the dance are decisively influenced by the music, the discussion of the major units will be most appropriate after the analysis of the problems connected with the relation of dance and music and the cadences.

Relationship of dance and music. Cadences

The reference to the close relation between dance and music has by now become a commonplace statement in folk dance research, yet this cannot be said to have been consistently considered either in recording or in scientific analysis or in the publication of materials. In the practice of dance recording we still come across collectors who fail to record the accompanying music or do it rather carelessly. Without the simultaneous recording of the dance and the music the collected material has no full value and their relationship cannot be analyzed. The collections hitherto published are, most of them, not exempt of this shortcoming. Unfortunately, the theoretical aspect of this problem is also rather neglected in the literature.

In order to illustrate the relationship between dance and music, i. e. the determining influence of the latter upon the former, we call attention to two important factors.

1. The musical tempo, melody and the accompanying rhythm essentially determine the main values in the rhythm of the movements, i. e. the shortest and longest duration of the kinetic elements (motive elements). A music of slower tempo permits the division, the parcelling up of the longer values while a quick tempo makes this less possible.

The tempo and the rhythm of the music determine not only the basic rhythm of the kinetic elements and, through them, of the motives, but also the kinetic vocabulary of the dance. Certain movements are found to be natural when performed to a certain tempo and rhythm and any other time division makes them unnatural, artificial. The stock of movements of our principal dance types can be distinguished clearly thanks to the conditioning effect of music.[19]

2. As the rhythm and the kinetic stock of the motives are determined by the tempo and rhythm of the accompanying music, so the major units of the dance are distributed and divided according to the different musical units (as bar, half line, line, period, section). The relationship of the major units of the dance and of the music does not mean that the musical and choreographical units always coincide but that the major units of the dance run parallel to the minor or major musical units, which, naturally, involves sometime coincidence.

In the following we shall examine the relationship of dance and music from the point of view of their division. The first and most important step will be to recognize and assess qualitatively the coincidences of musical and choreographical units.

The major units of the dance, the choreographical units, are separated from one another by the cadences. Hence, the cadence should be regarded as a closing phrase of different strength appearing at the end of the major units.

The extent of delimitation between the major units is determined by the quality of the cadences. The following cadences occur:

1. The *complete cadence*[20] is a concluding motive entirely different from the motive or motives constituting the major unit. The complete cadence distinctly differs from its kinetic environment including the motive making up the backbone of the subsequent major unit. Its dynamic intensity prevails over its environment. These cadences are generally the concluding motives in a dance or a dance type. The complete kinetic cadence always coincides with a musical cadence (e. g. I: 14; II: 50, IV: 25—26, V: 15).

2. The *semicadence*[21] does not differ distinctly from the motives composing the major unit. It is the dynamically accentuated and rhythmically modified variant of one of the preceding motives, or a motive related to them in some similar way. The semicadence also coincides with a musical cadence (e. g. II: 8; IV: 30; VI: ♩ 64; VII: ♩ 18; VIII: a.) ♩ 3, 7, 73).

[19] MARTIN, 1955, pp. 36—37. The difference between the kinetic content of the *verbunk*, the slow and the swift czardas.

[20] In musical morphology the complete cadence corresponds to the perfect cadence, i. e. when the musical line comes to rest on the tonic note. This suggests the conclusion of a melody. In the flow of the dance a similar phenomenon is termed the complete cadence.

[21] In music, if the melody rests on any other note than the tonic, the cadence is called imperfect or half-close. In such cases the impression of finality is avoided, some continuation is expected. On the other hand, in our interpretation the corresponding semicadence in the dance has the same function as the complete cadence, though with less intensity.

3. The *pseudocadence*[22] is a kinetic phrase consisting of one or more initial members in a choreographic unit more intensive than the preceding one (e. g. II: 22; III: 30; IV: 7; VI: ♩ 17—18, 𝅗𝅥 42—43).

4. The *caesura*[23] is the limit between two choreographical units, marked by the alternation of motives, i. e. between a choreographical unit consisting of motives related to one another and one consisting of other motives, at the beginning of a new musical line (e. g. I: between 17 and 18; III: between 24 and 25; V: between 23 and 24; VIII. a.): between 56 and 57, 59 and 60).

5. The *suggested cadence* is a phrase consisting of some secondary kinetic factors (movement of an arm, the trunk, change in direction) indicating the end of the musical line without any other changes in the motives (e.g. I: between 4 and 5; in the second member of 8).

Certain types of cadences (complete cadence, semicadence, caesura) sometimes appear in *uncertain* forms. In such cases the choreographic cadence does not coincide completely with the end of the musical unit but is slightly shifted (e.g. IV: 49; VIII: b.) ♩ 3; VII: constant shift of the caesura).

Major units

The major units constituting the flow of the dance are usually divided by cadences. These major, choreographical units are the sequence of motives, the section and the movement.

The *sequence of motives* or *choreographical sequence* is the uninterrupted, continuous succession of the parts and minor units with a relatively uniform kinetic vocabulary. It usually consists of motives belonging to the same family or related in one way or other. Hence, the sequence of motives is either the repetition of one and the same motive (e.g. I: 1—6) or a set of closely related but different motives performed by the discharge of one momentum (e. g. II: 45—50). In many cases even a single long kinetic unit as, for instance, a compound motive (e. g. V: 36), a pair of motives (e.g. V: 31—32), a group of motives (e. g. IV: 21—24), a sequence of motions (e. g. I: 27,) a cluster of motions (e. g. VIII: a.) ♩ 57), may constitute a sequence of motives.

In ethnomusicology the musical unit corresponding to the concept of sequence is the melodic line. This is essentially a continuous musical unit delim-

[22] In music we speak of a plagal cadence when the melody comes to rest on some note instead of the resting on the tonic (the perfect cadence). The pseudocadence in the dance is of similar character, it conveys the impression of the unexpected. The difference is that the pseudocadence (i. e. the plagal cadence) can be recognized in music when it is sounded, while in the dance only from the performance of the subsequent parts. In most cases the pseudocadence appears as a stimulating agent for the dancer to develop some kind of new choreographic idea in improvisation.

[23] The music is divided by caesuras into minor or major parts consisting of motives (into phrases or periods). In music the caesura usually coincides with some concluding turn of minor or major intensity. In dance this concept is used to delimit motive sequences without cadences, by simply changing the motives.

ited by a cadence. According to ILMARI KROHN's definition, a "musical breath",[24] the instantaneous rest in the melodic line and the formulas closing the rhythm of the lines (sequences) represent natural analogies with the uninterrupted kinetic aspect of a sequence of choreographical motives and with its delimitation by a cadence.

A sequence of motives may be either *open* or *closed* depending on the type of the cadence. If the sequence is delimited by a caesura or a pseudocadence from the next, i. e. the limit is not quite distinct, the sequence of motives is termed open sequence (e. g. I: between 17 and 18). If the sequence is concluded by a semicadence or a complete cadence, it is referred to as closed because it is more distinctly separated (e. g. IV: between 33 and 34).

A structural unit, larger and more comprehensive than the sequence, is the choreographical *section*, consisting usually of several sequences of motives (e.g. IV: 27—33), though sometimes of but one (e. g. V: 8—15). The sections are generally delimited from one another by cadences, often by closing sequences and by a change in the choreographical relations. The sections are closed, independent major structural units and are uniform from the point of view of choreographical relations. The individual sections have different structural and functional importance in the construction of the dance.

The sections are sometimes separated from each other by a *closing sequence of motives* which, in fact, has the same properties as the complete cadence concluding the sequence of motives. Hence, its kinetic material and dynamic distinctly differs from the preceding sequence of motives and the subsequent one (e. g. I: 7—11).

The other factor separating the sections, the *choreographical relation*, is significant in dances by couples, in groups or with objects. The structure of these dances is determined by the relation of the dancer to his partner, to the group or the object. In the dances by couples, such choreographical relations are, for instance, the initial male solo, the invitation of the girl to the dance, the dancing around her (e. g. VII: ♩ 5—8 and ♂ 5—6), the spinning in couples (e. g. VI: ♩ 59—64 and ♂ 67—72), the performance of figures on the spot (e. g. VI: ♩ 42—58 and ♂ 41—66), and the different grasps. In dances by groups, as for instance, in the so-called partner-picking social games, the searching part and the dance of the couple can be regarded as different choreographical relations. The two movements of the round *verbunk* (N° VIII) here published differ not only in their tempo and kinetic material but also in the different choreographic relations. In the stick dances the dancing with the stick in hand, the throwing down of the stick and the dance around it are so many different major units. Thus the change in the form of the relation to the partner, the group or to the object, i. e. the change in the choreographical relation distinctly shows the

[24] KROHN, 1943, p. 98.

division of the dance and also influences the change of the motives (e. g. in VII motives ♩ 1 to 4, and 5 to 8).

According to the type of cadence of the concluding sequence of motives, there are *open* and *closed* sections. A section in which the last choreographical sequence is a semicadence, a pseudocadence or a caesura, is termed open, a section separated from the next by a complete cadence or a closing choreographical sequence is referred to as a closed one.

The greatest structural unit of a dance is the *choreographical movement.* The movements are separated from one another by a change in the kinetic material, the tempo, the melody and the musical accompaniment (e. g. dances Nos VI, VII, VIII). A movement usually consists of several sections, yet it may contain but one.

A dance is usually composed of several choreographical movements, mostly two or three, though sometimes only one (e. g. dances Nos I, II, III).

The representation of the structure of the theme

The structural analysis of the dances will necessarily yield a picture of the succession, the relationship of the major units, their connection with the musical units, of their temporal and kinetic relations. If we want to gain a comprehensive picture of the structure of the individual dances and to compare the structural properties of the dance types, a schematic abstraction of the concrete forms is indispensable. We shall use for this purpose the best means adopted in the different disciplines, to wit, the formula.

Our structural formulas will be based upon the musical units, this being the only way of representing satisfactorily the interrelation between dance and music. The alternating volume of the choreographical units, their temporal disproportions cannot be expressed and reduced to a common denominator, unless the choreographical units be represented in compliance with the musical units, the latter being relatively less fluctuating in their temporal proportions. The division of the formulas according to the musical units will, however, not obliterate the typical structural aspects of the dance, that are not depending on music.

Since the structure of the formulas is based on the musical units, let us proceed from the principles governing the notation of the musical units and their usage. Roman numbers denote the changes in the tempo and the accompanying rhythm of the major musical units as, for instance, the slow and swift parts in the dances by couples, in dances with hoops, less frequently in male dances (e. g. dances Nos VI and VIII), or in three-part dances the slow, moderate and swift parts (e. g. the hoop dances of Sárköz, the dances in couples of the Szeklers and of Mezőség). The capital letters of the Latin alphabet

will serve to denote the subsequent musical section (verses), for each melody of the accompanying music a different letter. Identical melodies, repeated or periodically recurring, will have the same letter indexed for each recurrence. Hence, a musical section is understood to be a single occurrence of a melody with possible additional repetition (e.g. the first musical section and its repetition in dance N° VI). Any cadence used in dance music is considered, like the repetition, part of the musical section, whether included in the duration of its last line or added to it (e. g. end of dance N° VI).

The minuscule letters of the Latin alphabet will be used to denote the musical lines or sometimes the half lines (see below) within the musical section. Each letter expresses the duration of a musical line, whether identical or different.

The division and the number of the measures of the musical unit denoted by a single minuscule letter is given before the formula, once for the isopodic lines (e.g. a: 4 2/4) and before each line for the heteropodic ones (e. g. a: 3, 3, 4, 3, 4/4). The musical section consisting of lines denoted by the minuscule letters is given in brackets for perspicuity's sake. Thus the division of the musical accompaniment can be read from the formula in great outlines.

The identity or diversity of the minuscule letters expresses the relation of the kinetic content of the melodic lines, their motives, to one another, i.e. the identity or diversity or similarity of their kinetic content. The alphabetic denotation of the kinetic content of the musical lines is resumed after the sign + separating the individual musical units (section, period). This enables us to examine the choreographic structure within one musical unit and to compare them with one another. Since in this case the formula (at least within a musical unit) reflects the choreographical structure, the condensed kinetic material in certain dance types had to be allowed for. In such cases the sign + separating the musical units is used also within one section to delimit the musical periods (the half melodies). One letter refers to the duration of a musical half line, i. e. to the duration of its choreographical content. (Cf. the structure of dances N^{os} IV and V.)

The musical lines of identical or similar kinetic content within a musical section or period (i. e. between two + signs) are denoted by the same minuscule letter (e. g. first and second line in section 1 of dance N° II). The kinetic content of two musical lines is not considered a variant of the other if the motions and motives are of kindred character (e. g. the third and fourth line of the first section in dance N° II), and if the structure and proportions of the line remain unaltered (e. g. second and third line in the second section of dance N° II). Nor do we term variant an element or motive differing but slightly in its kinetic aspect or duration from the whole line (e .g. second and third line in the first section of dance N° III). If one of two musical lines with similar kinetic content end in a cadence (see below), the line has obviously been enlarged by a new

motive, yet no new letter is used to denote it, since the difference is expressed by the indication of the cadence (e.g. third and fourth line of the first section in dance N° II). By neglecting the insignificant changes we obtain a condensed and abstract representation of the relationship between the contents of the different musical lines.

The kinetic content of two musical lines represents two variants if they differ significantly in their structural proportions in spite of the identical kinetic units and motives (e. g. second and third line in section 2 of movement II in dance N° VIII, the dance of the a.) man), or if the general aspect of one of the lines is modified by some new element or motive (e. g. first and second line in section I of dance N° I). This relation is denoted by the usual variant index.

The musical lines differing in kinetic content from one another, are marked by different letters.

In ethnomusicology the relations between the content of the musical lines are denoted according to the same principles by means of the scheme of majuscules.[25]

The points where the major units of the dance and the musical units coincide are denoted by the cadences. The complete cadence is denoted by □, the semicadence by ⌋, the pseudocadence by ⌊, the suggested cadence by (,). These indicate the type of cadence (denoted by cadence signs) concluding the musical line with a given kinetic content (denoted by minuscules).

The denotation of the caesura (|) is usually not necessary since the identity or the diversity of the letters denoting the lines automatically show the presence or absence of the caesura. The caesura is sometimes denoted by the + sign separating the musical sections and periods unless it is preceded by some sign of cadence or resolved by some sign of period (see below).

The uncertain cadences are denoted by the sign of the complete and semicadence in dotted lines □ ⌋ (since these alone appear as such).

The concluding choreographical sequence is denoted by the thick sign of the complete cadence written within the sign of the above cadences: ▣▣▣.

In improvised dances the major units (sequences of motives) are often not parallel in time with the musical units, i. e. the end of the sequence does not coincide with the end of the musical line (e. g. I: 1—6). This is termed the shift (slip) of the sequence and is denoted in the following ways:

1. The sign ↜↝ is used when the end of the musical line divides the choreographical sequence into two parts of equal proportion.

2. The sign ⌒↝ is used when the kinetic content of a musical line overlaps the subsequent musical line without interruption, yet the bulk of the choreographical sequence still remains within the first musical line.

[25] Bartók, 1924; Kodály, 1952.

3. The sign ⌐⁀⌐ is used when the kinetic content of a musical line overlaps the subsequent musical line and the bulk of the choreographical sequence falls within the second musical line. A similar phenomenon is denoted by the pseudo-cadence too with the sole difference that the part, at the end of the preceding musical unit, of the choreographical sequence starting at the end of the previous musical unit is cadence-like in its volume.

4. The modified forms of the above signs are used to denote a shift of the choreographical sequence when the end of the musical line halves or intersects a motive:. ⌐|⌐ ⌐|⌐ ⌐|⌐

5. If the choreographical sequence contains more than one musical unit and the limit of one of the musical lines within the sequence intersects a motive, the sign ⌐|⌐ is used.

The shift of the sequence of motives involves the shift of the caesura.

The motives contained in a musical line, i. e. in a choreographical sequence are marked by upper indexes added to the minuscule letters indicating the number of the different kinetic units (motives etc.). Index 1 is used only if the whole duration of a musical line is filled with a prolonged kinetic unit. No index is used when a musical line consists of the repetition of a single motive. The motive of the complete cadence is not marked in the index number since the complete cadence anyway means a new motive. If the sequence of motives is shifted, the index number is appended to the letter of the musical line containing the bulk of the choreographical pattern. In case of a shift of equal size, the index number of the first letter in the succession indicates the number of the motives constituting the sequence.

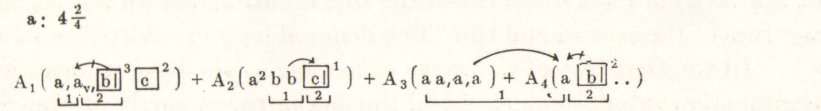
The limits of the choreographical relations are indicated by a square bracket].

On the basis of the above-said the formulas distinctly show the division of the dance within the individual musical sections. This, however, does not reflect the periodically recurring units of the whole flow of the dance which are therefore denoted by the signs $\underline{\quad 1 \quad}$ $\underline{\quad 2 \quad}$ $\underline{\quad 1 \quad}$ beneath the formulas. These are not used unless the major units have a repetitive character in the flow of the dance. The recurrence of the different units is indicated by the numbers written in the period sign. By using identical numbers in the periodical signs, we identify in a perfunctory way the choreographical variants.

The limits of the sequence and the section of motives are not marked. They can be read from the formula by considering the different factors delimiting the sequences and sections. The choreographical sequence can be identified by the difference or identity of the letter signs and by the signs of the shift and cadences. The choreographical sections can be delimited on the strength of the choreographical relations dividing the dance, by the period signs, the cadences and the sequences of motives.

Structural formulas

Relying on the general principles expounded above, the structural formula of dance N° I can be written in the following form:



The tempo of the dance, the accompanying rhythm do not change, which means that the kinetic material and the rhythmical pattern remains uniform throughout the whole dance and therefore the dance consists of one movement only. Thus the Roman letter indicating the movement can be dispensed with. The four subsequent musical sections of the same melody are indicated by A_1 A_2 A_3 A_4. In the middle of A_4 the flow of the dance is interrupted for technical reasons, whence the dotting. Each musical section consists of four lines in 2/4. These four lines are denoted by the four minuscules of the Latin alphabet in parenthesis. The first musical line (a_1) of the first musical section (A_1) consists of the repetition of a motive (I: 1—4) which is indicated by the lack of index number. The presence of the secondary kinetic factor at the beginning of the next line (the change of the front) is indicated by the comma between the two letters, the sign of the suggested cadence. The kinetic content of the second musical line is modified by an essentially new motive, its structure is also different because it does not consist of the repetition of the same motive but of the continuation of the preceding motive (I: 5—6) and of the connection of two related kinetic units (I: 7—8), whence it is denoted by a_v. Because of the inclination of the trunk at the end of the line (the second kinetic element of I: 8), the suggested cadence is again marked. The third line is marked b. Though its kinetic content appears in the first line, here it constitutes the whole line and represents therefore a new kinetic and structural unit as compared to the preceding lines. The sign ⌐|⌐ indicates that the kinetic content constituting line b appears in the second part of the preceding musical line, and its direction shows that the majority of the kinetic material can be found in line b. The bisecting sign indicates that the kinetic sequence (I: 8) constituting a minor unit is intersected by the end of the musical line. Because of the presence and the direction of the linking arc the index number denoting the types of motives composing the sequence, in line b, shows the motives to be found in that line and organically belonging to b (I: 7 = 10=11; I: 8; I: 9), whence it is 3. Since compared to the preceding, b qualifies as a closing sequence of motives and is delimited by a caesura, it is enclosed in the sign ⌈⌉. Owing to its condensed structural character, the kinetic content of the fourth musical line, though certain elements of its component appear in the preceding three lines, is de-

noted by c (I: 12—14). The concluding cadence (I: 14) bears all the marks of the complete cadence, whence c is put in its sign. Since the complete cadence always represents a new motive, no index number is necessary.

In the musical section A_2 the kinetic content of the concluding sequence of motives does not quite fill in the line c but, as shown by the sign ⌒, the motives of the second and third line denoted by b are shifted to it.

In the first line of the musical section A_4 the opposed arcs indicate that the kinetic content of the musical line is composed partly of the continuation of the motives of the preceding section A_3 and partly of the beginning of the sequence constituting line b of section A_4.

On the basis of the formula, the choreographical division of the dance, its relationship to music can be summed up as follows. The first choreographical section of the dance contains three musical lines of the first musical section. It is composed of two choreographical sequences whose caesura does not coincide with the end of the musical unit. The sequence of motives concluding the choreographical section is followed by an additional section consisting of a choreographical sequence. The second choreographical section of the dance coincides with the second musical section and consists of three choreographical sequences. The first of them is shorter (being a musical line) than the second, from which it is separated by a caesura coinciding with a musical unit. The concluding motive sequence is separated from the preceding one by a caesura not coinciding with a musical unit. The third section, which is the longest, corresponds to the duration of six musical lines and consists of disproportionately long sequence of motives and of a short concluding choreographical sequence.

The formula, as written above, with the period signs shows that the principal components of the individual sections correspond to each other, their succession and function within the same section are identical. Hence the period marked 1 is a choreographical unit constituting the backbone of the section, while the period marked 2 is invariably a closing sequence of motives.

The structural formula of dance N° II:

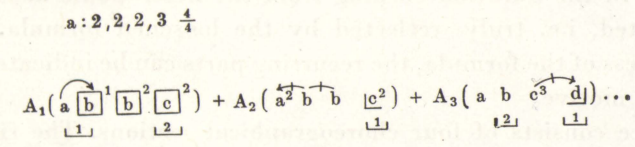
$$\mathrm{a}:4\tfrac{4}{4}$$

$$A_1(a^2\,a\,b\,b^3) + A_2(\boxed{a}^3 b^3\, b\boxed{c}^3) + A_3(a^2\,b\,..)$$

The practical application of the principles governing the structural formulas raises the following unsettled problem. At the end of the first musical section a pseudocadence is indicated. On the other hand, the slip at the end of the third line of the second musical section (II: 45, 46) is not considered a pseudocadence because it is concomitant with the halving of the motive.

The dance consists of four choreographical sections. The introductory section, which does not recur during the dance, is composed of a motive sequence delimited by a long semicadence (covering two musical lines). The subsequent two sections of equal length (3 musical lines each), consisting of two choreographical sequences each, are separated by a recurring motive sequence ending in complete cadences. The fourth section is a truncated one beginning like the second.

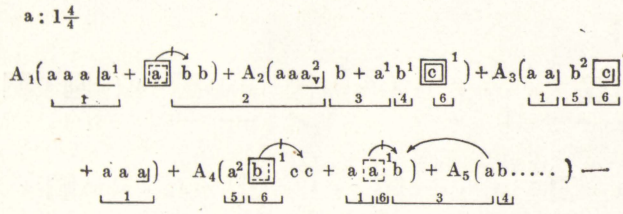
The structural formula of dance N° III:



This formula contains a single new mode of notation, to wit, index 1 added to the second line of the first musical section. This indicates that, beside the motive signifying a complete cadence and shifted over from the preceding line, it consists of but one cluster of motives.

The cadences and the recurring units fail to outline distinctly recognizable structural units larger than the motive sequences, except for the section-like recurring parts delimited by the period signs 1 and 2. This becomes clear if we consider that this dance is essentially the solo form of the czardas and is therefore not subject to choreographic relations governing the dances by couples and determining their major units.

The structural formula of dance N° IV:



Three factors make it necessary to give a new formula to the gipsy dance, somewhat different from the examples examined so far (see the considerations concerning the division of the musical section). 1. The tempo of the accompanying music of the gipsy dance (♩=cca 126) is essentially slower than that of the music accompanying the *verbunk* and the dances (e.g. dance N° II) of the slow czardas type (♩=cca 140—160). This makes it possible to perform eight kinetic elements during a comparatively slow bar of 4/4 in the gipsy dance without unnaturally enhancing the general tempo of the movements, while in dance N° II the performance of four kinetic elements during the more lively bar

of 4/4 can be regarded as natural. (In the thirty bars in 4/4 of the gipsy dance the ratio of the ♪ valued kinetic elements and of the ♩ valued ones is 162: 37, while in the thirtytwo bars of dance N° II the corresponding ratio is 34 : 111. Hence, the main value of the kinetic elements in the gipsy dance is ♪, while in the *Hungarian verbunk* it is ♩.) That is why the kinetic density of the gipsy dance and its ensuing structural conciseness can be co-ordinated with the other dances hitherto dealt with only by using the minuscule letters to represent the duration of the half of a musical line (i.e. only one bar). 2. The disproportions in the duration ensuing from the heteropodic accompaniment are compensated, i.e. truly reflected by the loosened formula. 3. Thanks to the minuteness of the formula, the recurring parts can be indicated in greater detail, by the motive.

The dance consists of four choreographical sections. The first (5 bars) is composed of a long motive sequence and a shorter closing motive sequence. The second section which is the longest (9 bars) is made up of three motive sequences and again a closing motive sequence. The third and the fourth sections are the repetition of a choreographical unit identical in its component lines and in their succession yet different in volume. The fifth section ending in an uncertain complete cadence is followed by an unfinished fractional section. The structure of the individual sections is characterized by the presence of relatively permanent initial and final motives, i.e. motive sequences (parts marked by period signs 1 and 6). The recurring initial line of the sections sort of introduces the dance by a self-sufficient section at the beginning.

The structural formula of dance N° V:

$$\text{𝄐} : 2\tfrac{2}{4}$$

$$A_1(\underset{\llcorner 1\ \ 2\lrcorner}{a\ a\ a\ \boxed{a}} + \underset{\llcorner 1\ \ 2\lrcorner}{a\ a\ a\ \boxed{a}^1}) + A_2(\underset{\lfloor 2\rfloor}{a\ a\ a\ \boxed{a}} + \underset{\llcorner 3\lrcorner}{a^2\,a^2\,b\ \boxed{b}^1} + A_3(\underset{\lfloor 5\rfloor}{a^1\ \boxed{b}^1}\ \underset{\lfloor 5\rfloor}{a^1\ \boxed{b}} +$$

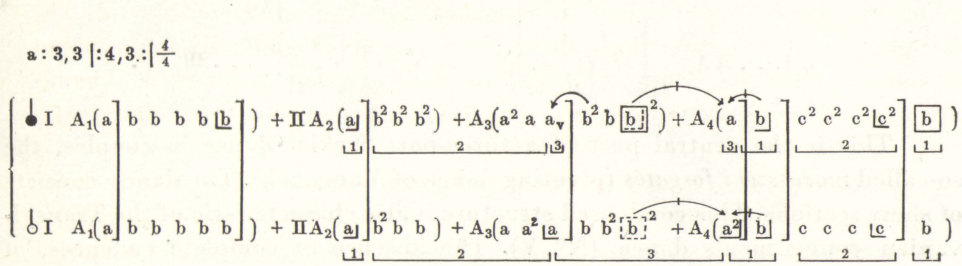
$$+ \underset{\llcorner 4\,5\lrcorner}{a\ a\ a^1\ \boxed{b}}) + A_4(\underset{\llcorner 3\lrcorner}{a^2\,a^2\,a^2\ \boxed{a}} + \underset{\llcorner 3\lrcorner}{a^2\ a^2\ a^2\ \boxed{a}}) + A_5(\underset{\llcorner 6\,2\lrcorner}{a^1\,a^1\ a^1\ \boxed{a}} +$$

$$+ \underset{\llcorner 4\,5\lrcorner}{a^1\ \boxed{b}}\ \underset{\llcorner 4\,5\lrcorner}{a^1\ \boxed{b}})$$

On account of its condensed kinetic pattern and structure the Transylvanian young men's dance here published also had to be resolved into a detailed formula. This was made necessary also by its choreographical peculiarity, namely because each musical section is composed of two choreographical units, i.e. a choreographical section coincides with a musical period.

The dance consists of choreographical sections of identical duration. The main type of their structure is a one-sequence section ending in a concluding motive or sequence of motives. Certain types of cadences and concluding motive sequences recur permanently throughout the dance. The kinetic content of certain sections is either repeated or possibly recurs during the dance.

The structural formula of dance N° VI:



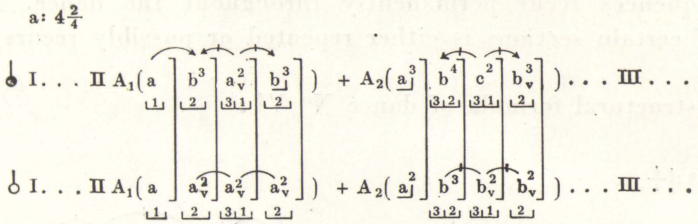
In dances performed in couples the movements of the male dancer and those of the female dancer are represented in two lines one below the other.

The dance consists of two choreographical movements, the slow and the swift czardas.[26] It is divided into sections by the changes of the choreographic relations and the concurring cadences (semicadence, caesura). Owing to its independent function, the invitation to the dance, the beginning of the dance should be regarded as the first section of the first movement. The sections usually consist of a longer and a shorter choreographical sequence. Certain sections periodically recur in the second movement of the dance, by and large in identical volume. The recurring periods (1, 2) of the swift czardas precede and follow the single non-recurring section consisting of three motive sequences. Thus an essentially recurring closed structure is obtained (ABA). The section constituting the central part of the swift czardas has the same structure. Here, if only for a short duration, the structural property of the male dances (sometimes of the czardas) prevails, to wit, that this part consists of several motive sequences which are distinctly delimited by the complete cadence or closing motive sequence. This becomes clear if we remember that this section consists of improvised figures in which the individual inspiration prevails over the dancing by couples restricting the choreographical

[26] In the formula the second choreographical movement starts at the beginning of the second melody, though the musical accompaniment changes with the third melody. This is justified because after a gradual acceleration the tempo reaches the general tempo of the swift czardas in this melody and the cadence of the musical section is composed entirely of the motives of the swift czardas. It should be noted that over the dance dialect area of Northern Hungary the slow and swift parts of the czardas are not so distinctly delimited as in Transdanubia and Transylvania. In the present case the purpose was the registration of the swift czardas which accounts for the shortness of the slow part.

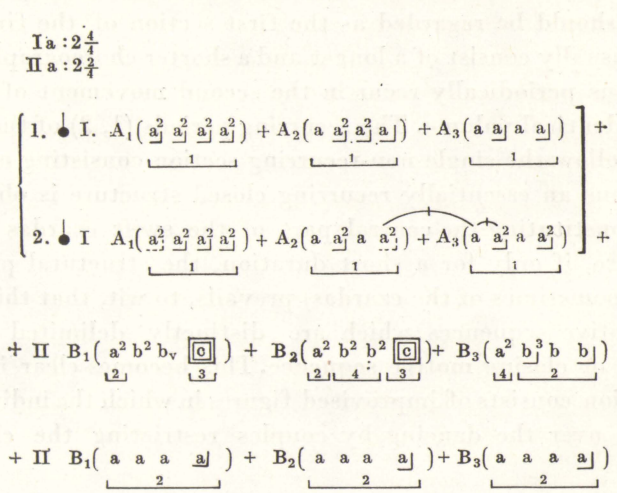
possibilities and structural variations, over this limiting factor characterizing the majority of the sections in the dances by couples.

The structural formula of dance N° VII:



This is the central part of a three-part Szekler dance in couples, the so-called *marosszéki forgatós* (pivoting dance of Marosszék). The dance consists of short sections. This condensed structure is also characteristic of the Transylvanian young men's dance (N° V). The absence of complete cadences, of concluding motive sequences and the one-sequence motive structure relate it to the preceding dance (N° VI). The characteristic feature of the dance is the permanent shift and slip of the motive sequences, the permanent and regular recurrence of the sections. (The latter feature is reminiscent of the constantly recurring cadences, closing motive sequences of the young men's dance.)

The structural formula of dance N° VIII:



The dance of two dancers has been recorded to illustrate the round *verbunk* of Szigetköz. N° 1 is an elderly man, N° 2 is of middle age. The dance consists of two choreographical movements, a slow and a swift, both made up of three sections. The musical and choreographical sections coincide

and recur within each movement. The regular dividing function of the cadences in the individual sections is the following: cadences occur at the end of each musical line in the first section, at the middle and the end of the sections in the second and the third, while only at their end in the sections of the swift part. Accordingly, the cadences divide the first section into four choreographic sequences, the second and third into two each, while those of the swift movement consist each of one choreographic sequence. The cadences are permanently recurring semicadences.

The dance is bound not only in its structure but also in the motives used. This is clearly reflected in the dance of the middle-aged male dancer. In the swift part of the performance of the older dancer, where the contacts with the others do not hamper the movements, the structure is that of the less bound male dances, naturally within the compulsory section limits.

Considerations on the formation of structural types[27]

The above structural formulas may serve as a starting point to deduce and outline a few important structural characteristics of folk dance and to use them as a reliable basis in the formation of structural types.

[27] In connection with the summing up of our results we wish to insist in greater detail on a closely related paper by SZENTPÁL, 1958. This author deals lengthily also with the structural problems of folk dancing within the morphological analysis of the dances. For the sake of comparison we shall survey briefly the statements of SZENTPÁL concordant with, or divergent from, the outcome of our investigations. Many concurrent statements and deductions have derive from the two different approaches and thus can serve as a basis for the further development of folk dance research. Beside the distinctly recognizable objective regularities inherent in the structure of the Hungarian folk dances, it was the consideration of the achievements of ethnomusical research work and of the categories of musical morphology that the concurring statements of the two analytical methods should be ascribed to. Thus, for instance, the definition and the interpretation of the motive, the smallest structural unit of the dance, approximately coincide. The same can be said of the definition of the major structural units such as the sequence, section and movement of motives as well as of the interrelation in the analysis of the structure.

We shall now deal with the discrepancies of the two methods and of the complementary character of the conclusions. The categories distinguishing the morphological properties or the inorganic units more amorphous than the motive are replaced in SZENTPÁL's method by the group of *ad libitum* motives. In our opinion, this inopportune terminology offers too vast a ground for inorganic and organic units on different stages of morphological development to be included in one definition. Identical categories with different terminology are the double motive (= pair of motives), the internal enlargement (= enlarged motive) and the external enlargement (= supplemented motive). The so-called pair of motives in SZENTPÁL's terminology is not included in our morphology since the decisive structural feature of the relevant motives, repeated symmetrically or identically, is not the occurrence in pairs but their occurrence in succession, in links. Both analytical methods regard the cadences as significant dividing factors, but their qualitative classification is lacking in SZENTPÁL's treatise. On the other hand, such degrees as the masculine and feminine cadences, borrowed from musical morphology, may contribute to the further differentiation of the qualitative classification of the cadences.

Beside the self-evident and natural links between dance and music, such as the rhythm and the tempo, the close connection between the division of the choreographical and melodic units is not sufficiently stressed in SZENTPÁL's paper. The creative effect of the music upon the choreographical structure, beside the sudden changes in the tempo, has an important

I. Examining the dances from the point of view of the *relationship between music and dance*, the parallel and coincidence of the musical and choreographical units permit to establish certain dance types. The coincidence of the musical and choreographical units is determined by the complete cadences, the semicadences and the caesuras, while the shift of the motive sequences

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role also in the division of the units smaller than the choreographical movement (as the sequence and section of motives). The limits of the melodic units determine the kinetic and choreographical units not only in bound dances but also in such free dances as the Mezőcsát *verbunk* analyzed by SZENTPÁL as an example. The connection between the units of the dance and the music is clearly shown also by the examples quoted in our paper, which justifies its adoption as a basic principle governing the structural systematization of the dances.

For comparison let us examine the formula, written in accordance with our analytical method, of the Mezőcsát *verbunk* analyzed by SZENTPÁL:

a: 3 $^4/_4$

$$A_1(a\ a_v\ b^2\ c^2) + A_2(a\ b^1\ c^3\ c) + A_3(\boxed{a^2}\ b^2\ c\ b^3_v) + A_4(a^3\ b^3\ b^2\ \boxed{b^2}) +$$

1 2 3 1 — 2 4 3 — 5 — 1 2 1 6 1 — 2 — 4 3 — 5

$$+ A_5(a\ b^2)$$

6 1

The formula reflects the structure of the dance in the following manner: the non-recurring introductory section is the *first section* consisting of a motive sequence, and comprising the first and second musical line of the first melody. The *second section* consists of five motive sequences and extends from the middle of the first melody to the second line of the third melody. Its first motive sequence is the third line of the first melody, in fact, the introductory part of the section. The fourth line of the first melody is the second motive sequence and the third motive sequence extends from the 1st bar of the second melody until the 3rd fourth of the third bar. The fourth motive sequence goes on from here and lasts until the 5th bar, and the last motive sequence in this section extends from the 5th bar till the second line of the third melody. The part extending from the second line of the third melody till the end of the fourth melody constitutes the *third section* of the dance. This consists of six motive sequences. The first sequence of introductory character occupies the second line of the third melody, while the second motive sequence coincides with the third musical line. The third motive sequence extends from the 10th bar of the third melody till the 12th, the fourth till the 3rd fourth of the 2nd bar of the fourth melody, and the fifth till the end of the first musical line of the fourth melody.The last motive sequence, the sixth, closes at the end of the fourth melody. (The third, fourth and fifth motive sequence in this section can be read only from the compound picture of the letters and the period signs, because two musical lines contain three choreographical motive sequences.) The first motive sequence of the *fourth, fractional section* extends till the 3rd bar of the fifth melody, and the second line lasts until the process is interrupted.

The limits of the sections can be determined by taking into account both the period signs and the cadences. The second and third sections are delimited by a complete cadence and the period signs distinctly show the consistent succession of the motive sequences in both sections. The part recurring after the varying introductory part (indicated in the first section by the period signs 123 and in the third by 1216) is the process marked by the period signs 1 2 3 4 5.

On collating the two formulas it can be ascertained that, beside the morphological differences, the principle underlying our method of recording is, that our formula reflects, in the first place, the regularities significant for the division of the structure which, in turn, yield the structural division. It is not the concrete individual structure that we regard as significant in the first place, but the regularities expressed in the structure because these alone may serve as basic principles for the systematization of the folk dances owing to their particular character.

as compared to the musical units is determined by the pseudocadences and the slips. The prevailing characteristic features yield the following three main types:

1. *Dances with definite stable cadences* are those in which the limits of the choreographical units (sequence, section of motives) regularly coincide with the limits of the musical units.

Three of the above-published dances belong to this type: the *lőrincrévi pontozó* (dotting dance of Lőrincréve; N° V), the round *verbunk* of Halászi (N° VIII) and the gipsy dance of Tarpa (N° IV). Though in the latter a few motive sequences are shifted sporadically, yet the majority of the lines coincide with the musical units.

2. *Dances with fluctuating unstable cadences* are those in which the coincidence of the limits of choreographical units with the musical units is irregular.

Such dances are the male solo of Tyukod (N° III), the *verbunk* of Simonfa derived from a swineherd's dance (N° I), the verbunk of Ökörítő (N° II), while the Kiskálló czardas represents a border case between this type and the next.

3. *Dances with uncertain cadences* are those in which the limits of the choreographical units regularly intersect the musical units.

This type is represented here by the *marosszéki forgatós* (N° VII).

II. The formation of dance types relying on the structural analysis of the choreographical material should take into account the relationship between the extent of the choreographical units and the kinetic material as well as the delimitation of the units.

1. Depending on the relation of the extent of the units, there are *isopodic* and *heteropodic* sections and sequences.

Dance N° V consists of isopodic sections, dance VIII of isopodic movements. Isopodic sequences occur in the second movement of dance N° VIII, in the sections of the first movement and the choreographical sections N^{os} 4, 5, and 10 in dance N° V.

Heteropodic sections and sequences constitute the dances N^{os} I, II, IV, VI and VII.

2. On the basis of the kinetic material of the choreographical units related to one another, the sections and sequences of motives may be repetitive, regularly or irregularly *recurrent* and *different*.

Dance N° I is composed of repeated sections, dance VIII of repeated movements which occur also in dances N^{os} IV and V. The movements of dance N° VIII consist of repeated motive sequences.

Regularly recurring sections constitute dance N° VII. Regularly recurring sequences can be found in dances N^{os} I, II, IV, V, VII and VIII.

Irregularly recurring sections occur in dance N° VI, such motive sequences can be found in dances N^{os} III, IV and VI.

Different sections make up the whole dance N° II and the major part of dances N°s IV and V. Different motive sequences can be found in dances N°s III, V and VI and sporadically in dances N°s II and IV.

Dance types can be formed on the basis of the different relations of the kinetic material in the units only by stressing the predominant features because these usually appear jointly.

3. According to the qualitative delimitation of the choreographical units we know of closed and open sections as well as dances consisting of motive sequences. The choreographical section is closed if limited by a concluding motive sequence or a complete cadence (e. g. the sections of dances N°s I, II, IV, V), and we have a closed motive sequence if it is limited by a complete cadence of a semicadence (e. g. the motive sequences of dances N°s V and VIII). The open sections are separated from one another by semicadences of caesuras (those in dances N°s VI and VII), the open motive sequences by caesuras (those in dances N°s I, III, VI, VII).

III. The formulas also adumbrate the main types of choreographic division within the major musical units (section, period). According to the relation of the kinetic content of the musical lines the principal types are as follows:

1. The *uniform* musical lines are those in which the kinetic content has a repetitive character (e. g. the third musical section of dance N° I and the sections of dance N° VIII: a a a a).

2. The *biform* musical lines are either repetitive (e. g. first section of dance N° II: a a b b; second section in dance N° VI: a b b b) or recurrent (e. g. first section in dance no. VII: a b a b).

3. The *triform* musical lines are again either repetitive (e. g. second section of dance N° I: a b b c or first section in dance N° I: a a b c) or recurrent (e. g. second section in dance N° VII: a b c b).

4. The *multiform* musical lines give different kinetic contents (e. g. third section in dance N° III: a b c d).

IV. An important characteristic feature of any dance is the quantity and the quality of its minor units, i. e. the material it is built of. Hence we consider the richness or scantiness, the perfection or simplicity of its motive stock an important factor in type formation.

1. The richness or scantiness of the motives can approximately be established on considering the high or low index numbers, the diversity or identity of the letters, the rare or frequent occurrence of the period signs (e. g. a vast stock of motives can be found in dances N°s III, IV and V, while only a small amount of motives are used in dances N°s I, VII and VIII).

2. The developed or underdeveloped state of the motives cannot be read from the formulas but can be established by determining the minor units of the dance. The frequency of the inorganic units (kinetic element, motive

element, fractional motive, group, sequence and cluster of motions) and of the motives representing organic units must be taken into account. We must distinguish the dances consisting of simple, short motives from those composed of involved, longer motives (enlarged and compound motive, pair and cluster of motives). In dance N° I, for instance, beside the simple, short motives, an important part is played by the inorganic units. In dance N° II, these play only an unessential part as compared to the more developed motives. No inorganic units can be found, for instance, in dance N° V which consists mainly of long and involved motives.

In conclusion we wish to touch upon the problem of bound forms and free forms. These categories widely used to characterize the structure of folk dances are, in themselves, not sufficient to determine the structure of a dance unequivocally, as can be seen from the above. In order to impart concrete meaning to these categories the structural properties of a dance or dance type to which they refer should be definitely determined. Thus we may speak of the bound or unbound (free) succession, extent, motive content etc. of the major units of a dance. In dance N° VII the succession of the motive sequences is relatively bound, in dance N° V, the extent of the sections is bound. In dance N° VIII there is a bound succession and extent of the movements and sections, yet within the sections of the second movement the number of motive sequences and the motive material are unbound, as is evident from the collation of the performance of the two dancers. Whether a whole dance or dance type has a completely or partially bound form can only be ascertained on the basis of repeated observations and recordings. Beside this the social temporal and spatial limits of the bound or free character of a dance must always be determined.

Owing to the scarcity of available space, the few dances quoted to illustrate our considerations have been selected to represent by and large the main types of the Hungarian dances, possibly from different regions of dance dialects. We have expounded the main principles of structural analysis and type formation which should, in our opinion, be relied upon in the further examination of a wider material enabling us to determine the structural types of the Hungarian folk dances. This cannot be achieved unless the further field work yields sufficient material of full value, satisfying the principles exposed in the present paper.

The data of the dances

Recorded in the Laban—Knust Notation by
Á. Lányi

I. "*Verbunk*", Simonfa, Somogy County.
Dances by S. Simon, aged 54, farmer, leader of the peasant band.
Collected by Gy. Martin and E. Pesovár, Aug. 1954.
Film: Film Archives of the Institute for Popular Culture, N° F. 223.
Recorder of music: I. Zámbó.

II. "*Hungarian verbunk*", Ököritó—Fülpös, Szabolcs-Szatmár County.
Danced by G. Szakács born 1884, farmer.
Collected by Gy. Martin and I. Molnár, Apr. 1954.
Film: as above, N° F. 383, dance N° 2.
Music recorded by B. Avasi.

III. "*Solo Czardas*", Tyukod, Szabolcs-Szatmár County.
Danced by T. Kiss, aged 30, farmer.
Collected by F. Pesovár, Apr. 1954.
Film: as above, N° 386, dance N° 1.
Music recorded by Gy. Martin

IV. "*Verbunk*" (Gipsy dance), Tarpa, Szabolcs-Szatmár County.
Danced by J. Banzár Bakri, born 1888, Rumanian gipsy, coppersmith.
Collected by Gy. Martin, Oct. 1954.
Film: Property of the collector
Music collected by Gy. Martin

V. "*Pontozó*" (Dotting dance), Lőrincréve, Rumanian People's Republic
Danced by Zs. Karsai, aged 34, painter, living in the village of Pécel.
Collected by Gy. Martin and L. Vásárhelyi, March 1954.
Film: F. A. of I. f. P. C. N° F. 224.
Music collected by L. Vargyas.

VI. "*Hungarian Czardas*", Kiskálló (Nagykálló), Szabolcs-Szatmár County.
Danced by L. Berki, born 1910 and Erzsébet Kiss, aged 19, both farmers.
Collected by the group: Katalin P. Bacskai, Gy. Martin, E. Pesovár, F. Pesovár, Nov. 1955.
Music: Archives of the I. f. P. C. N° 35(B)1. Collected by L. Vargyas, recorded by Gy. Martin.

VII. "*Marosszéki forgatós*" (pivoting dance of Marosszék), Nyárádmagyarós, Rumanian People's Republic
Danced by A. Kacsó, aged 31, and Jolán Kacsó, aged 26, both farmers.
Collected by Gy. Martin and F. Pesovár, Aug. 1956.
Film: Film Archives of I. f. P. C. N° P. 395, dance N° 3.
Music: magnetophonic recording by Gy. Martin. Property of the collectors.

VIII. "*Bertóké verbunk*", Halászi, Győr-Sopron County.
Danced by J. Mátyás, aged 73, and I. Schifter, aged 55, both farmers.
Collected by Márta P. Jámbor, Gy. Martin and E. Pesovár, Sept. 1955.
Film: Film Archives of I. f. P. C. N° P. 254.
Music recorded by B. Avasi. In Archives of I. f. P. C. N° 40/B/6.

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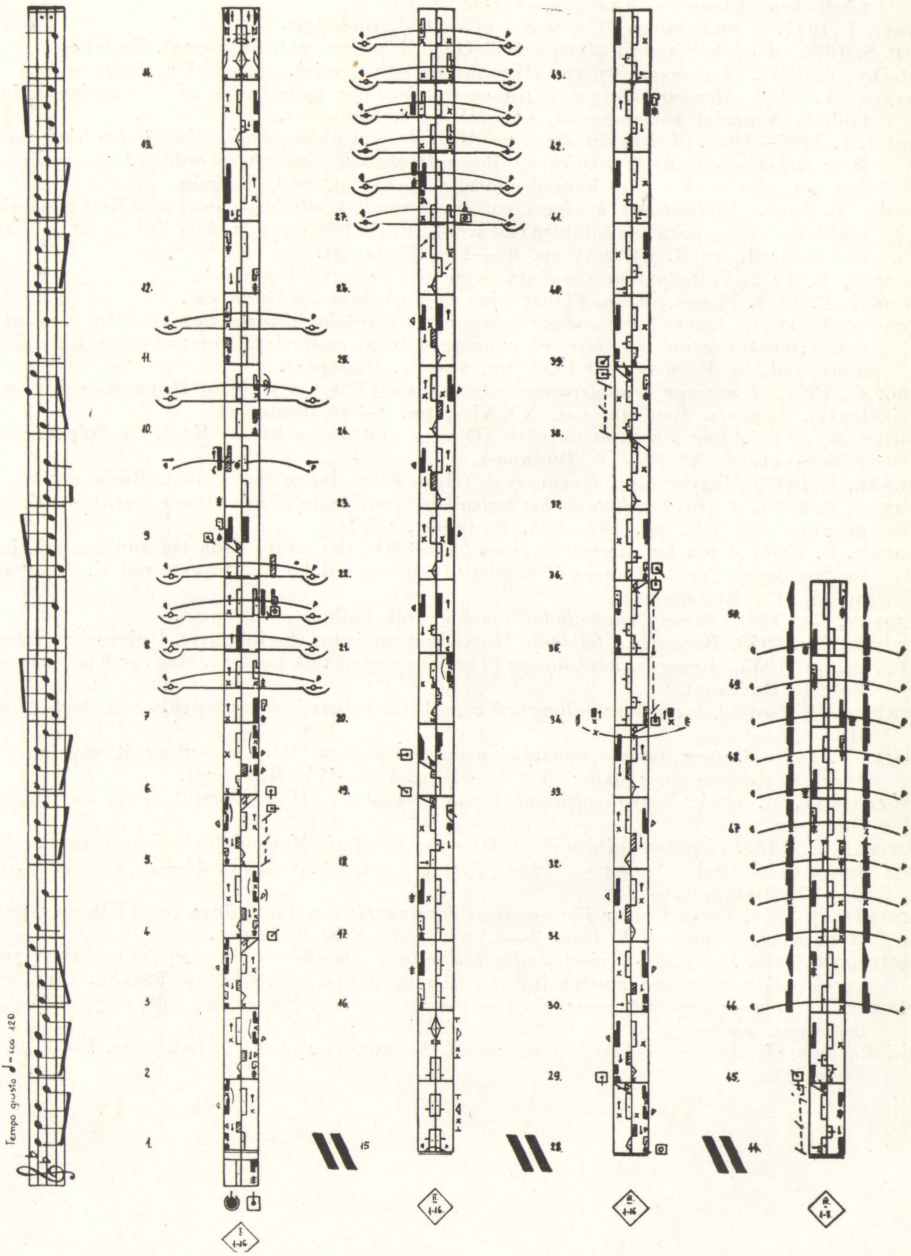

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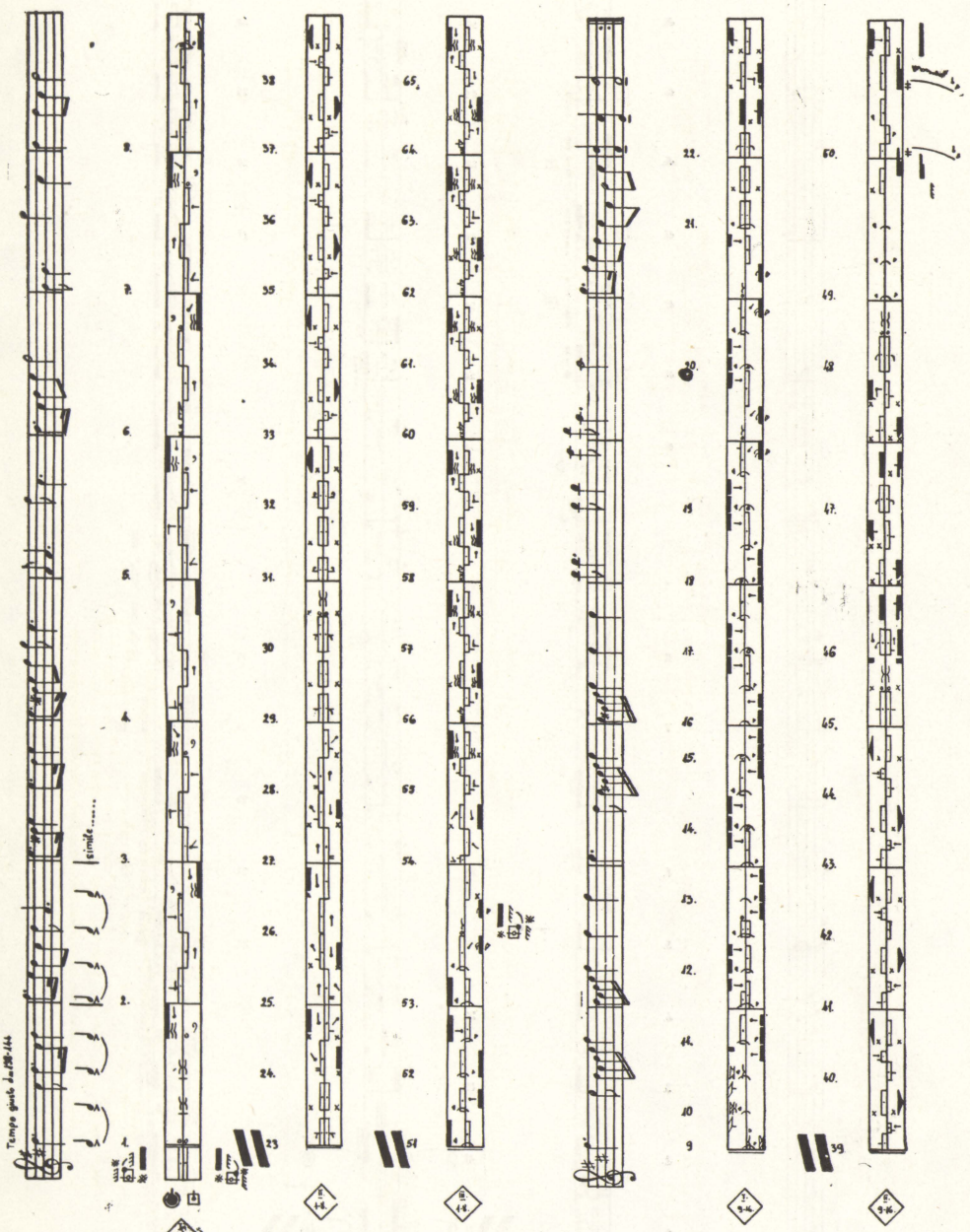

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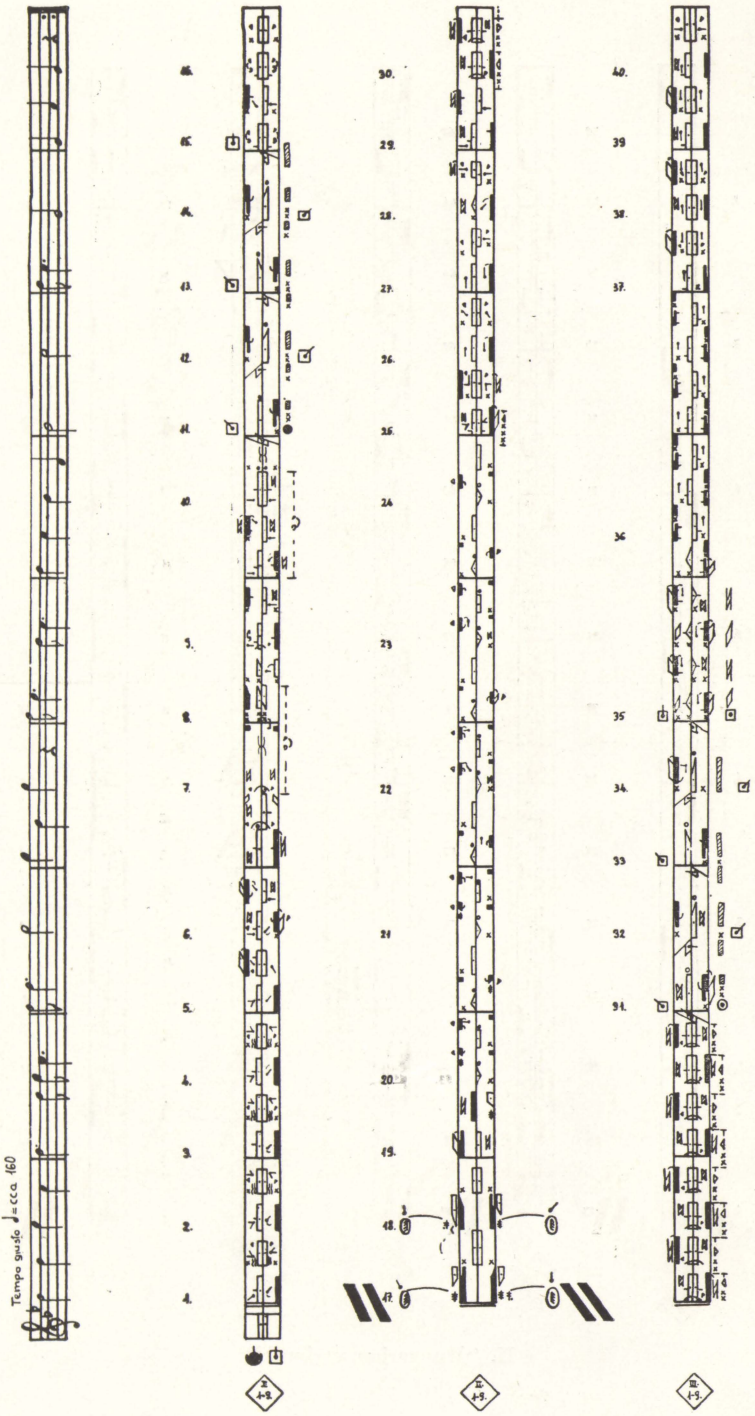

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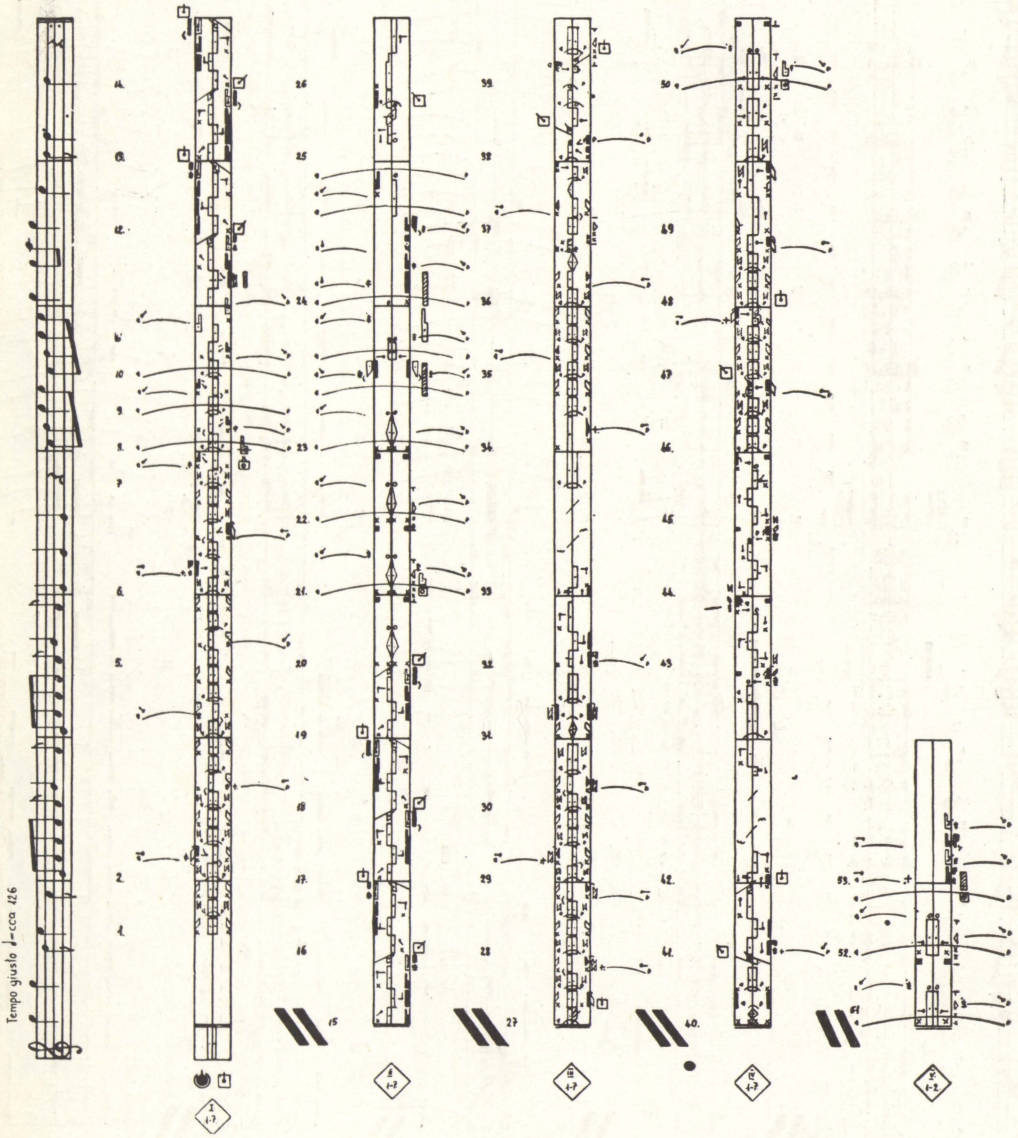
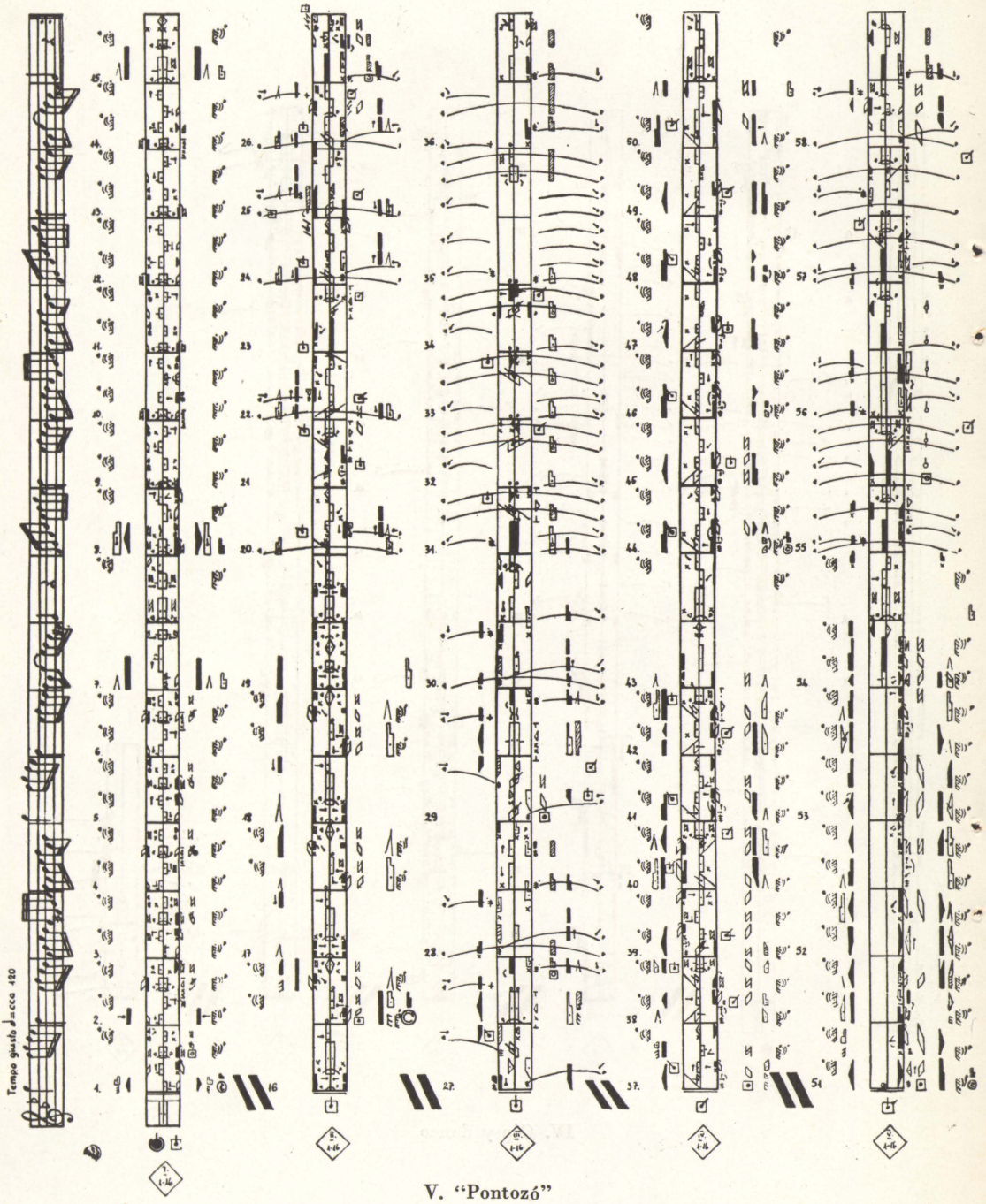


IV. Gipsy dance



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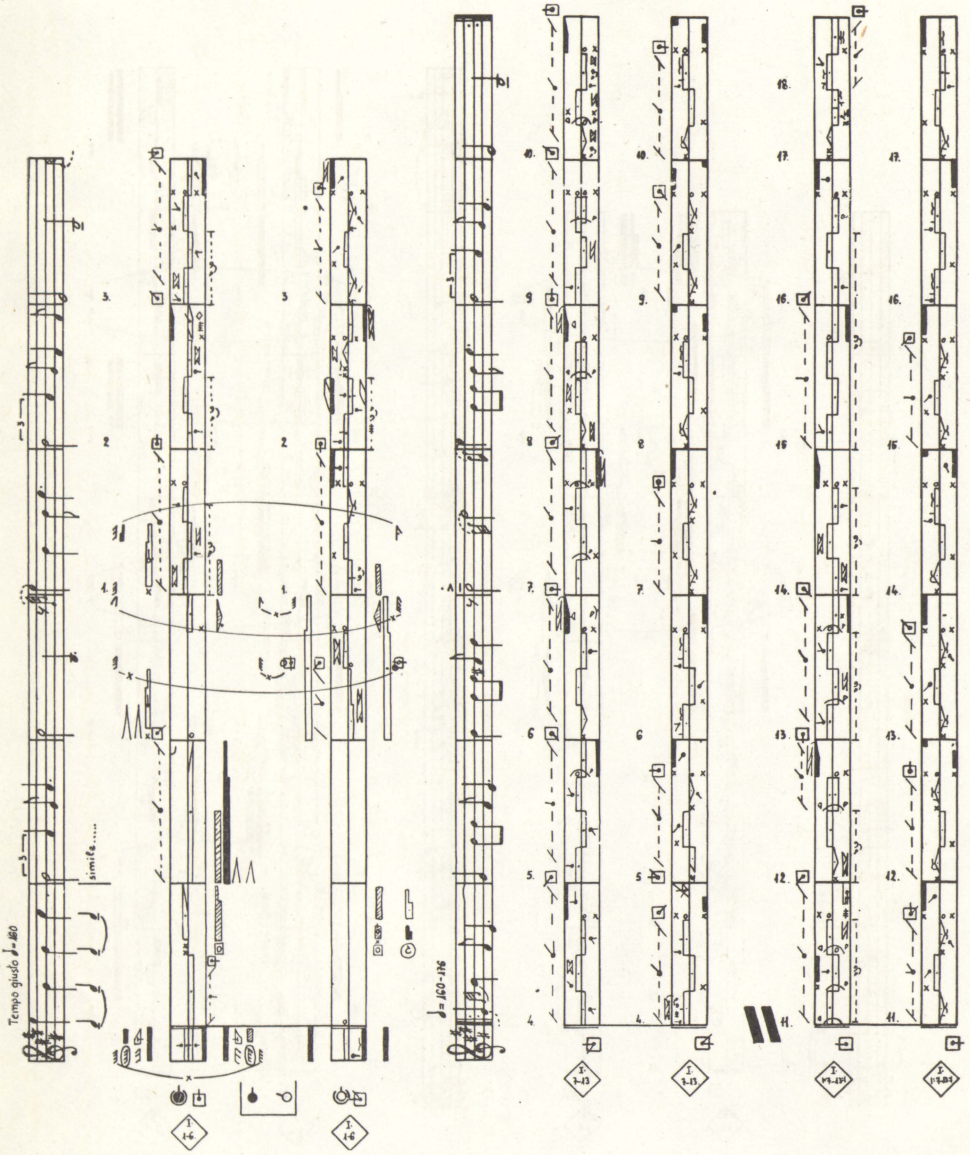

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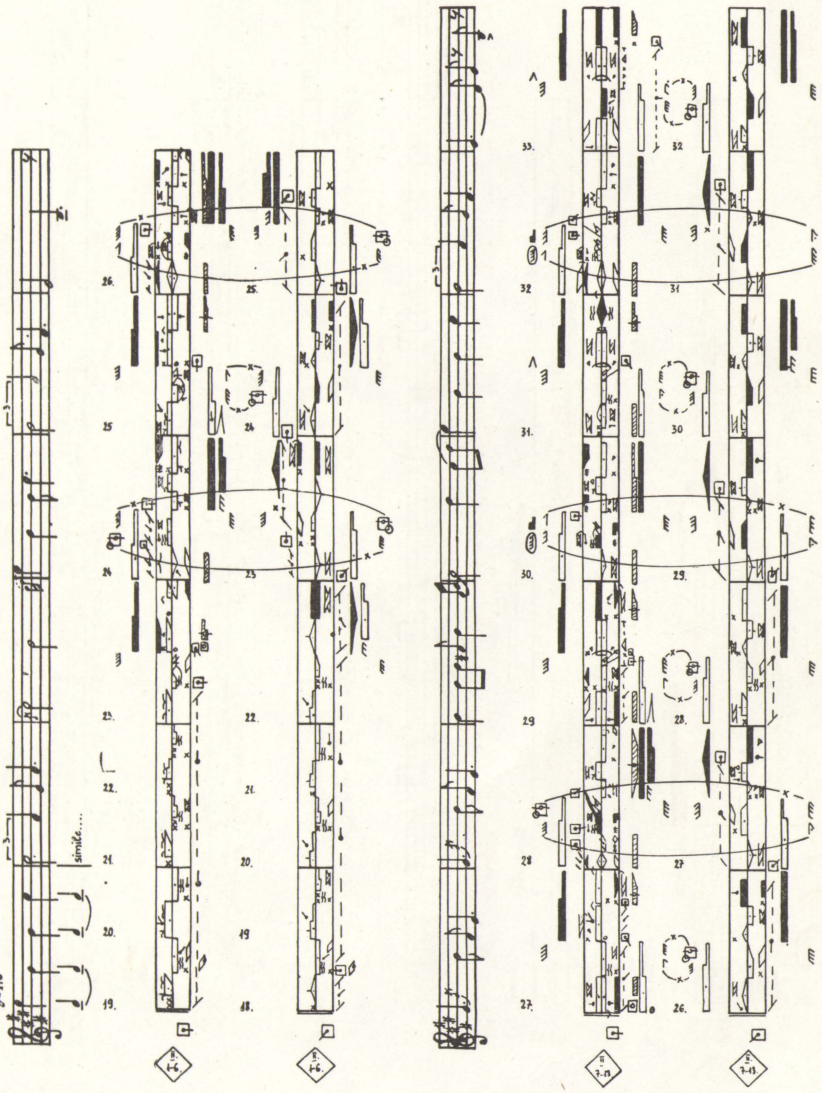

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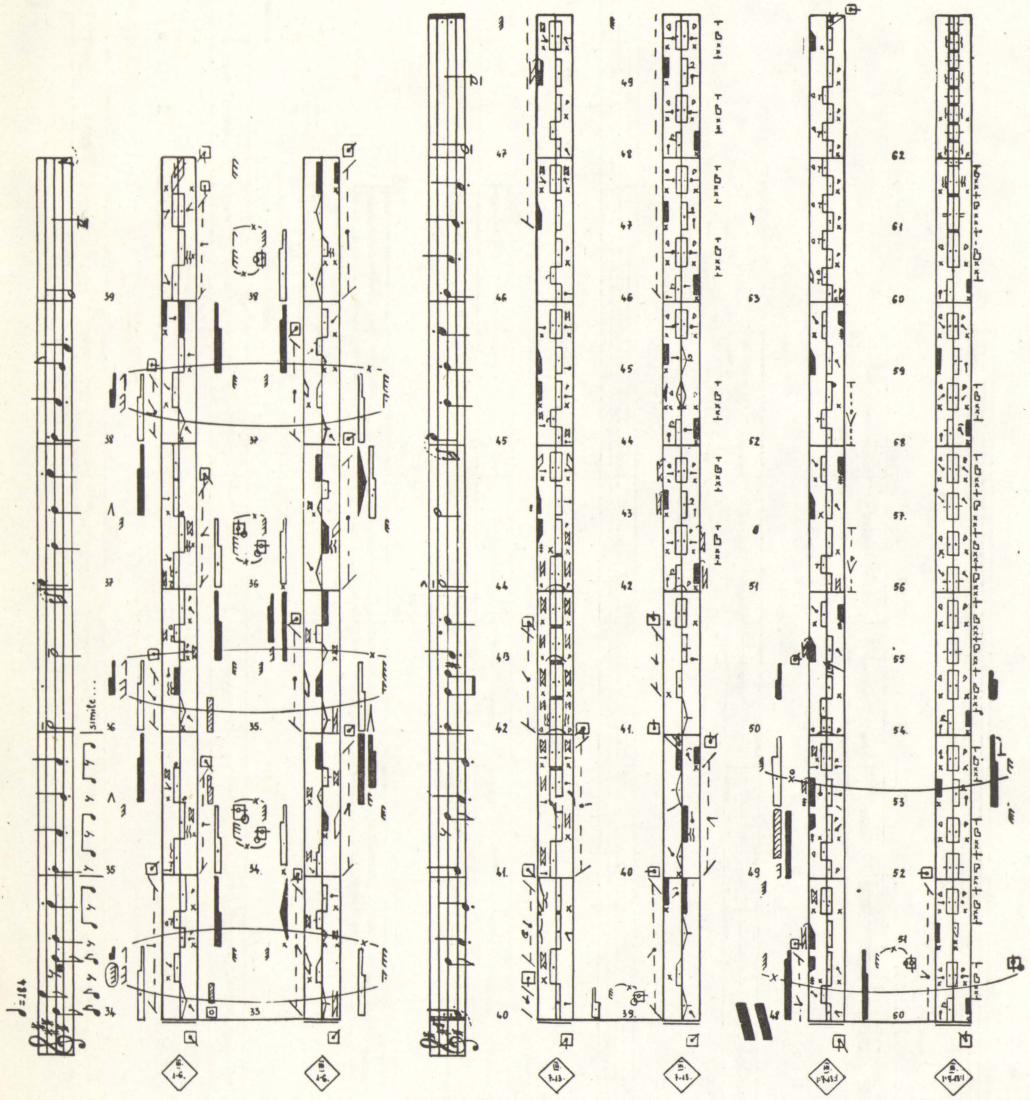
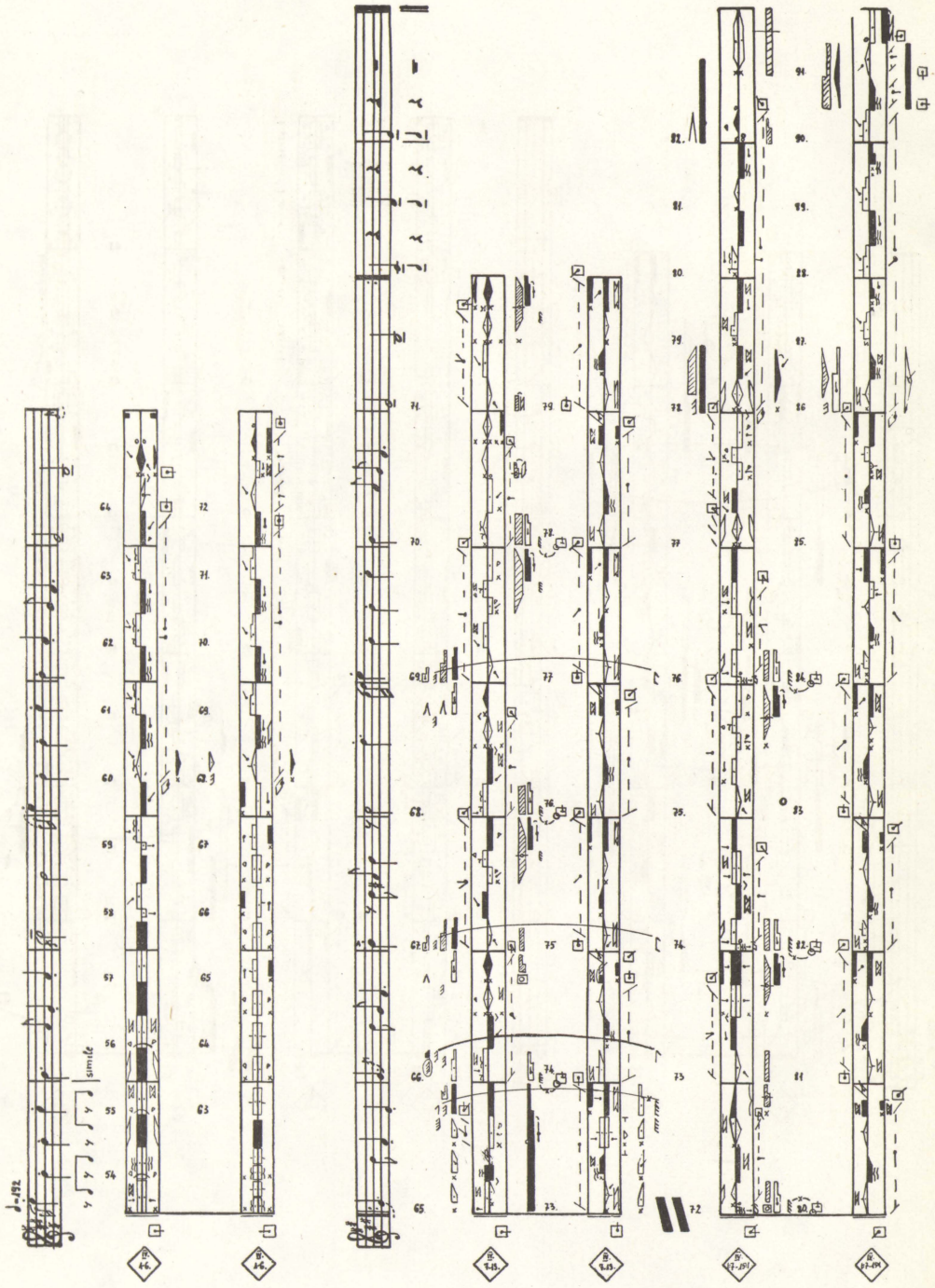


VI/c



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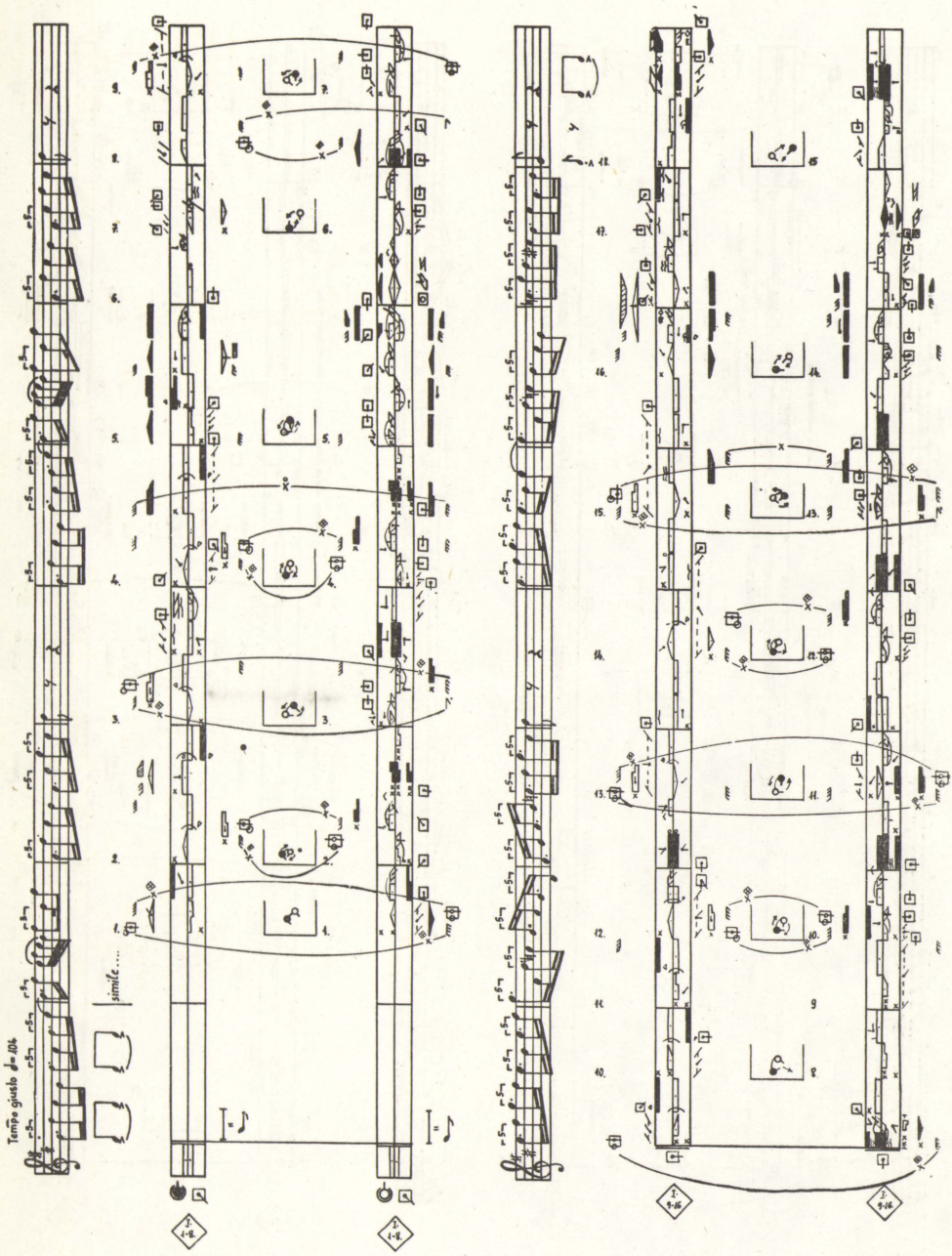

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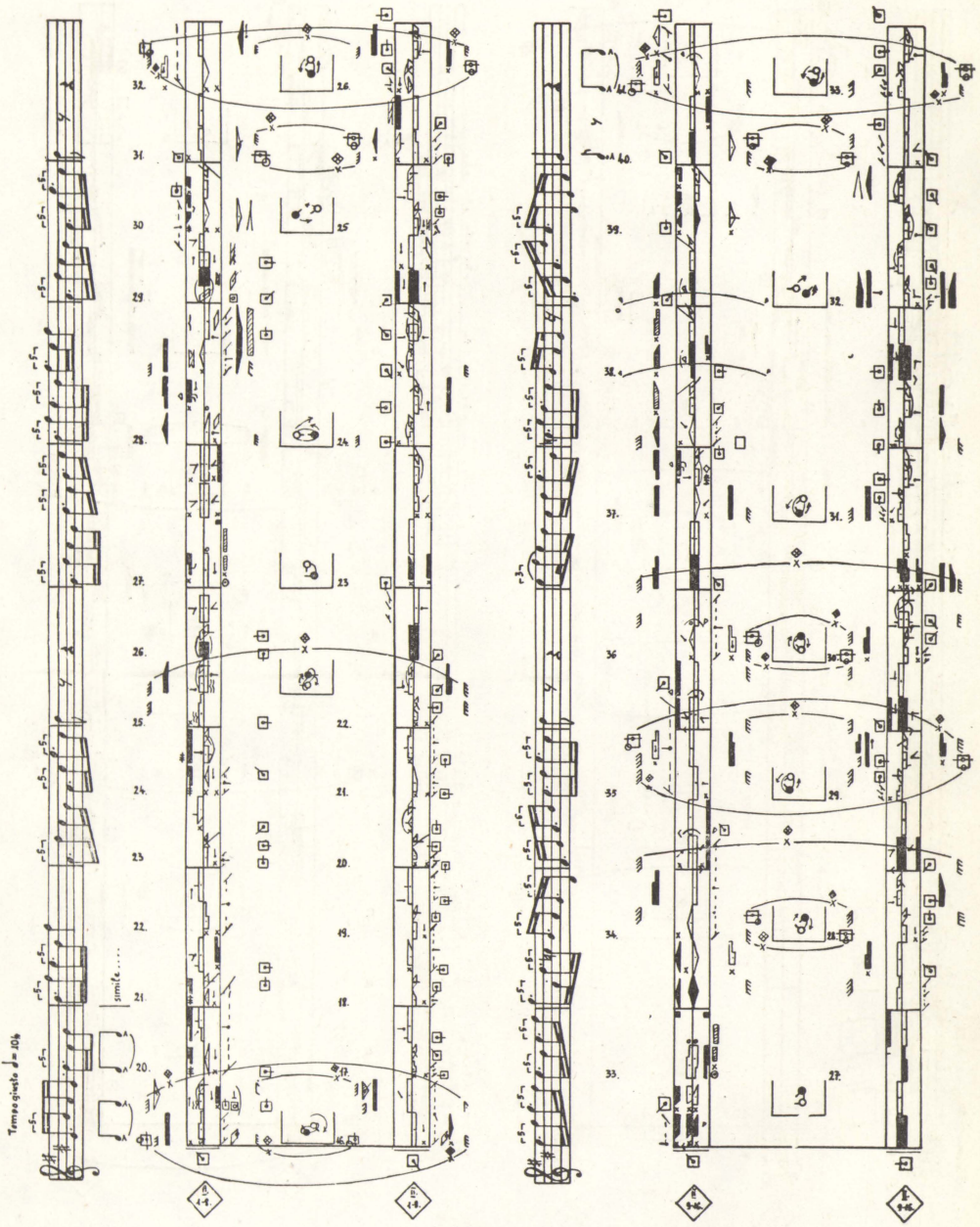
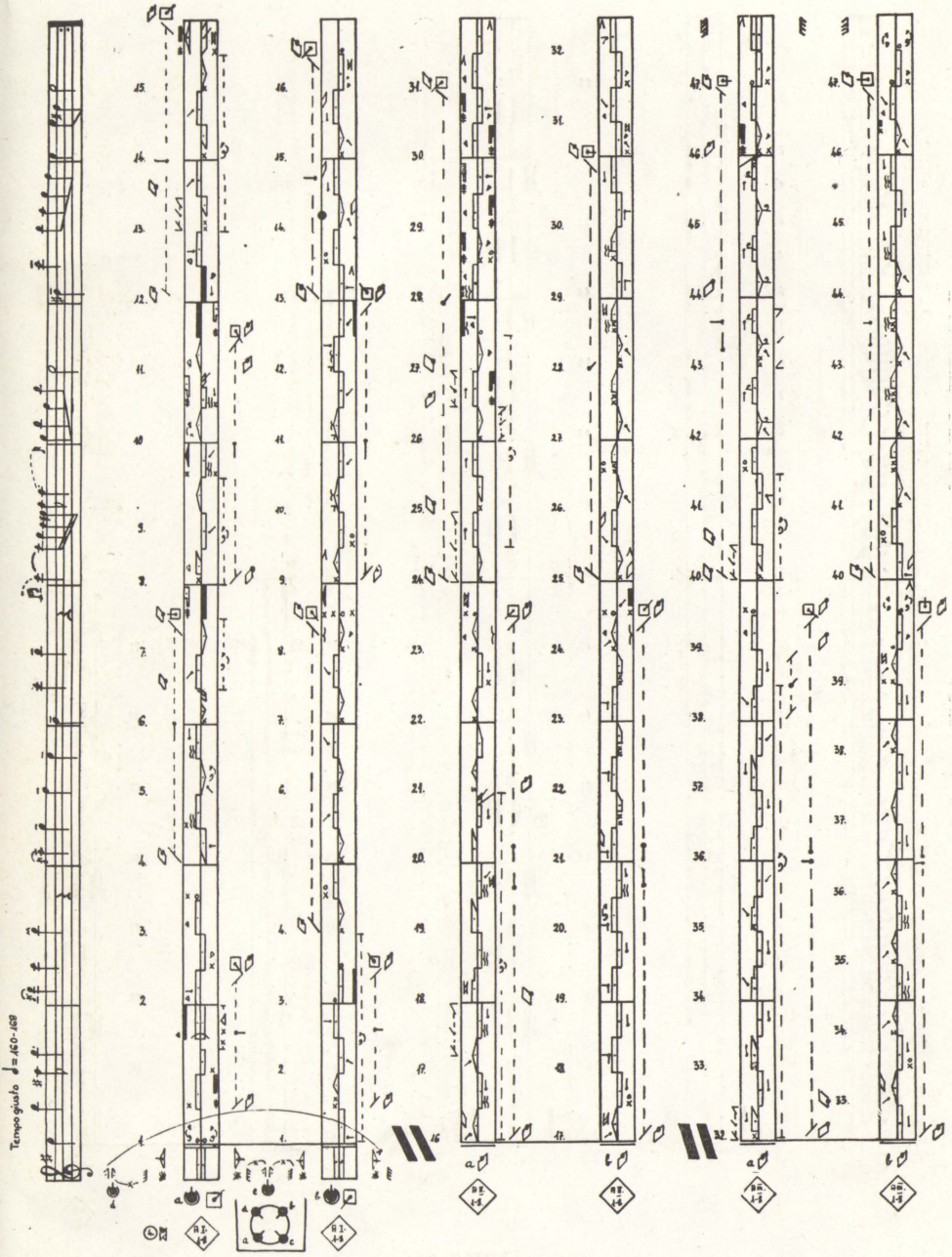


VII/b



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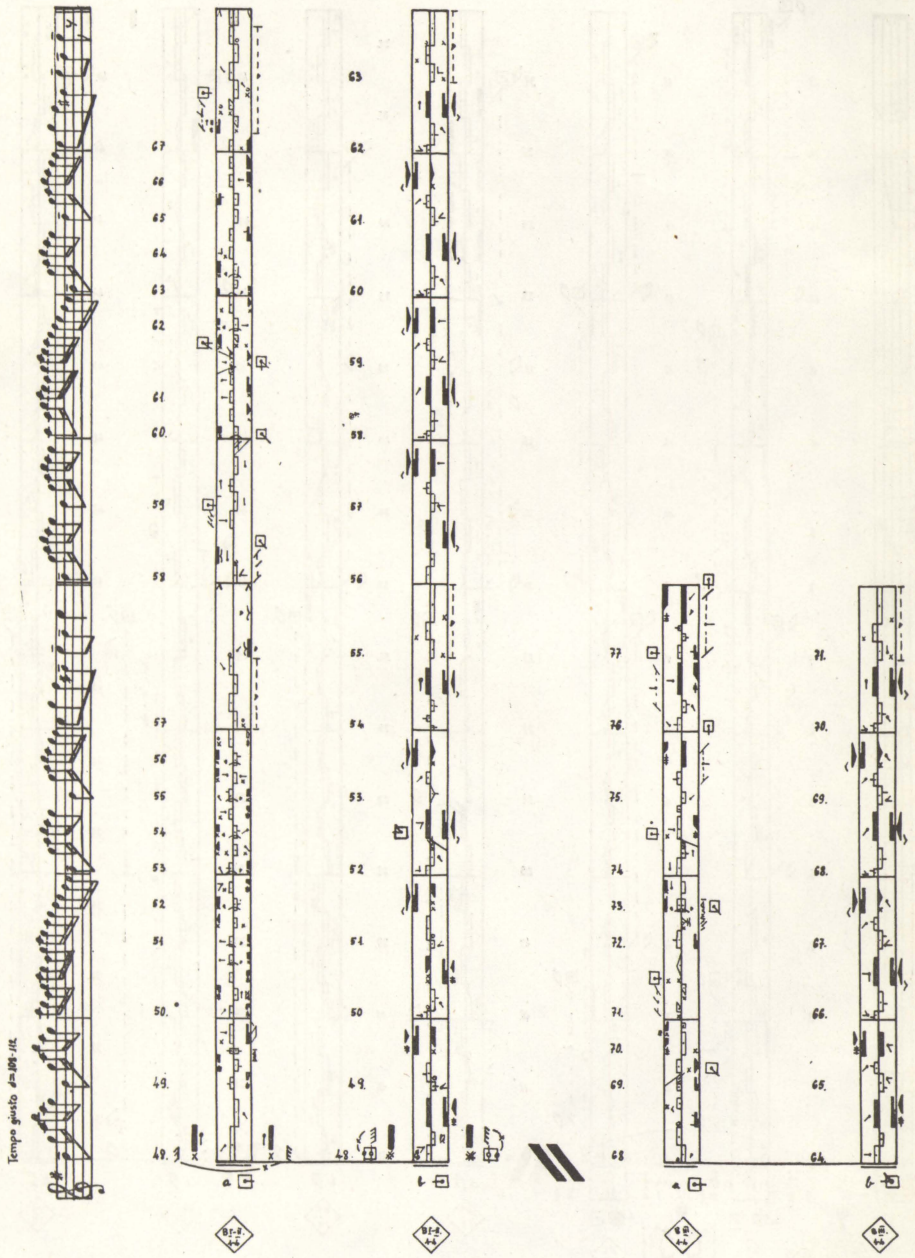

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