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## The Archives of Traditional Dances at the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences<sup>1</sup>

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## Introduction

(László Felföldi)

The Archives of Traditional Dances store one of the largest traditional dance collections in Europe, including material from sporadic collections made before World War II and from institutional dance research started after the war. Below, different units of the Archives are presented: the Film Collection, Manuscript Collection, Photograph Collection, Dance Notation Collection, and Motif Collection. Most of them comprise collected and treated data related to the dances, dance music and dance life of Hungarians living in the Carpathian Basin. This core material forms the basis for scientific analysis, publication, and historical and comparative interpretation of Hungarian traditional dances. Apart from Hungarian dances, the collection also covers the dances of minorities in Hungary and of the neighboring countries. A considerable amount of data on Carpathian Polish (Goral), German (Swabian), Gypsy, Romanian, Slovak, and South Slavic dances are stored in the Archives as well. Besides, there is a small amount of collected material on the dances of almost every European ethnic group, even of certain Asian and African peoples.

The collection was founded by the Néptudományi Intézet [Institute of Ethnology] in the 1940s and continued by the Népművészeti Intézet [Institute of Folklore] with recording the activities of the amateur art movement. Growing rapidly thanks to intensive field work, the collection became a source for ethnochoreology in 1954 as the researchers developed a thematic order for the archives. At the initiative of Zoltán Kodály and Gyula Ortutay, the collection was transferred to the Folk Music Research Group of the Hungarian Academy of Sciences (HAS) in 1965, and later, with the unification of music research institutes in 1974, to the Institute for Musicology of the HAS. Here, re-search and collection growth continued in the framework of the Department of Traditional Dance under the management of György Martin. Thanks to the devoted work of György Martin and his coworkers, by this time the collection had reached the status of national archives. On account of their early and irreproducible, hence unique collections, the Archives have maintained this status ever since. However, the number of private and other institutional collections has grown since the mid-1990s with the spreading of new and easily accessible motion picture recording technologies (analogue, later digital video). As a result of a new structural change in 2012, the Institute for Musicology merged into the Research Centre for the Humanities of the HAS (further on the Institute is referred to as IM RCH). However, the collection units serving as the basis for research maintained their “independence” and the formerly developed thematic order both in their catalogue system and in their processing methods. There are also other similarly organized traditional dance archives own by European academies of sciences and arts; however, the Traditional Dance Archives of the IM RCH is outstanding among them considering the size and infrastructural level of the collection, and the volume of current research activities.

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<sup>1</sup> A former and larger version of the study by [Dóka Krisztina et. al. 2014](#) was published in the *Zenatudományi Dolgozatok 1978-2012* in Hungarian, however, the former version does not include chapter *Collection of Dance Rhymes* added here. The paper was translated by Edit Felföldi and János Fügedi.

The citations colored blue in the present text are hypertexts referencing the titles in the BIBLIOGRAPHY database of the *Knowledge Base of Traditional Dances*.

## Film Collection (Zoltán Karácsony)

The Film Collection is the most important and valuable unit of the Traditional Dance Archives.<sup>2</sup> Its unique and extraordinary nature lies in the fact that its dance films were recorded during intensive field works conducted in a relatively small area. The Film Collection bears importance in research history, because at the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries, researchers managed to preserve on films the dance folklore of a generation born between the two world wars who acquired their dance culture in traditional circumstances. This significant dance collection provides a complete overview of the characteristic dance genres, dance types and their regional differences of the Hungarian traditional culture in the 20th century.<sup>3</sup>

The Institute of Folklore founded in 1951 collected dance data primarily to supply professional material for the amateur folk dance movement. Naturally, in addition to these efforts the Institute's ethnochoreologists, their outside contributors, and ethnomusicologists working at the Department of Ethnography in the Institute also strived to archive and treat the recorded traditional dances for research purposes. The Film Collection acquired the status of "national archives"<sup>4</sup> based on logbooks at around the end of the 1950s.<sup>5</sup>

In the early period of ethnochoreological work started in the Institute of Folklore, camera operators working with spring-wound cameras were able to record only short sections of dances. However, the experts working in the Folk Dance Research Team<sup>6</sup> formed within the Department of Ethnography—due to the newly acquired electric cameras—could record already dances in full length from 1955.<sup>7</sup> For synchronizing dance on mute films, and tape-recorded accompanying music, the researchers applied the so called "stroke" method, waving a free hand in front of the lens of the exposing camera.<sup>8</sup> In this period, some films with other subjects (dramatic customs, folk games, sport games) were added to the collection as well.<sup>9</sup> Between 1958 and 1964, financial and personal conditions of research-oriented dance collection became even less favorable than before in the *Népművelési Intézet* [approx. Institute of People Education], the legal successor of the Institute for Folk Art. However—thanks to the devotion and perseverance of researchers—filming and researching traditional dances, and maintaining the collection never stopped.

After the above mentioned transfer of traditional dance research together with the national dance collection to the Folk Music Research Group of the HAS in 1965,

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2 [Martin 1982](#): 17–18.

3 [Martin 1977](#): 173.

4 [Maács 1954](#): 321.

5 In 1960, the latest ([Pálffy 1997](#): 207).

6 The Team was created in 1954 under Ernő Pesovár' directions ([Pesovár 1955](#): 312–313). Camera operators working in the Team were: Zsuzsa Bene, Lajos Erdős, Imre Kápolnai, Márta Kiss, Pál Kisgyörgy, László Kovács Keszi, Anna Raffay, István Szóts, István Vásárhelyi. Apart from them, cameras were often operated by the dance researchers themselves ([Martin 1965](#): 251).

7 Especially when two cameras were operated in a combined way.

8 Based on two or three frames of dark spots as a result of the wave, the original synchron of tape-recorded dance music and dance could be recognized ([Martin 1979](#): 525).

9 The volume of films on other ethnographic subjects represents no more than 5% of the collection.

Hungarian ethnochoreology was exclusively oriented towards scientific analysis. In the same year—thanks to Zoltán Kodály’s request for UNESCO’s help—ethnochoreologists of the Group received their first camera able to make sound film.<sup>10</sup> Researchers kept using mute film cameras during preparatory field research, and they made sound footages only at occasions when they could organize representative events to record dances.

In 1974 the Folk Music Research Group merged with the Institute for Musicology of the HAS. After the Institute moved into a new building (1984), films could be kept in climate controlled storage room to increase their lifetime. An overwhelming majority of the Film Collection’s stock consists of 16 mm black and white negative/positive copies of films. A positive copy of each original film negative was made for the purposes of notation work. Due to financial and purchasing difficulties, some footage were taken on Regular and Super 8 film, and also on so called reversal films;<sup>11</sup> however the researchers strived to make 16 mm negative/positive copies of these films as well, in order to secure their longevity.<sup>12</sup>

At the moment, the Film Collection contains 1,464 registered items. This includes 700 hours of footage on approximately 400,000 meters of negative, positive and reversal prints. From more than 1,500 localities, over 10,000 dances have been recorded. The Film Collection has an accession logbook, several descriptive logbooks and two types of geographical catalogues. The accession book includes the most relevant professional and technical information, and the estimated value.

The spreading of analogue, later the digital video recording technologies reduced market demand for celluloid films; its manufacturing has almost terminated and the price of films has multiplied. As a result, in the recent years, new acquisitions to the traditional celluloid film stock of the Film Collection included only films from different legacies (György Martin, Ernő Pesovár, Emma Lugossy) and donations.

In the course of time the celluloid films are prone to degradation. As the most urgent task is to save the increasingly aged celluloid films, the researchers are digitizing the films with a frame by frame scanning technology and apply restoration processes.

Today, new items are still entered into the Film Collection. After a ten year period of parallel film and video recording, today researchers record dances exclusively with digital technology. Despite the numerous advantages (easy camera operation, low requirements of lightning, proper synchrony of sound and picture, immediate view, no decrease of quality when making copies, sharing via the Internet), long-term conservation of digital video—just as that of any other digital data—is still not fully satisfactory.

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10 This French Debrie Sinmore camera was used to shoot the first sound film in Ecséd, Heves County. In the period between the arrival of the camera (1965) and the shooting of the first sound film (1967), György Martin was occupied with archiving and organising films shot in Ethiopia, and preparing them for publication (Pálffy 1997: 208).

11 The disadvantage of small-size and easily available Regular 8 films that they are only suitable for taking silent footages. Super 8 films were suitable for taking sound footages, but both types were only made with reversal film technology. Reversal films do not exist in negative print. During a technical procedure, the exposed film is immediately “reversed” into a positive copy. These “single-copy” footages cannot be replaced in case of a potential damage. See Pálffy 1992: 270.

12 Due to limited funds, this additional conservation activity could not have been extended to the entire stock.

## Dance Photograph Collection

(Krisztina Dóka)

The Dance Photograph Collection is a collection unit linked closely to the other units of the Archives of Traditional Dances regarding their origin and the contents of their items. It is one of the most significant traditional dance related photograph collections in Hungary, established as a result of ethnochoreological efforts rapidly developing and getting institutionalized after World War II. Its core stock was formed during the field works conducted by the Institute of Folklore (later the Institute of People Education) from 1951, and the stock has been growing ever since. At the end of 2012, the collection contained approximately 39,500—mostly black and white—photo negatives.

The vast majority of pictures in the Dance Photograph Collection were taken at the same time when dance films were made during field works; they capture typical dance movements, musicians, dancer informants, traditional dance collectors, the atmosphere of field work, images of the village, or the landscape. There are some photographs depicting children's games, customs, folk costumes, and there are photographs documenting traditional dance festivals in Hungary or abroad.

Within the collection, the photographic material from a monographic ethnochoreological work in Szabolcs-Szatmár County in the 1950s represents an outstanding unit regarding its importance and volume (about 2,700 photographs). As of 1969, systematic dance-oriented fieldworks in Transylvania provided a rich collection of photographs depicting the dance traditions of Kalotaszeg and Mezőség regions. Further collected material can be found from the region of Upper Maros, that of the Küküllős, and Szilágyság from the same period. This already includes photographs resulting from amateur dance and music collection efforts becoming more and more frequent with the beginning of the dance house movement.

The Dance Photograph Collection also houses a collection of reproductions of historical dance images supporting comparative historical research. Moreover, the collection includes a small stock of slides (about 1,600 items).

The registered data of the Dance Photograph Collection is kept in the logbook of negatives, recording the archive number of the photograph, the subject (usually meaning the name of the dances captured), the most important ethnological data such as the places of origin and the field research (locality and county), the date of taking the photograph, the name of the photographer, the date of identification, and technical data (negative size, color or black and white).

Searching the collection was formerly assisted by index cards with small thumbnail representation of photos. The cards contained the most important data related to photographs: archive number, location of research, subject of the photograph, researcher, date of research, negative size. They also may contain data on the name of the dances, their local names, name of the given motif/movement and informants, and information referring to connections with the Film or Dance Notation Collections, and, where relevant, bibliographic data on the publication of the photograph may be mentioned. Today the index cards are replaced by the [PHOTO](#) database of the *Knowledge Base of Traditional Dances*, including the digitized versions of the cards.

## Manuscript Collection<sup>13</sup> (Sándor Varga)

The Manuscript Collection comprises mostly textual data related to dances and dance life. The added research value of the collection lies in the fact that its data can be useful not only for ethnochoreology, but also for other subfields of ethnology like folklore, material culture, the ethnology of religion, social anthropology, and for sociological and historical research.<sup>14</sup>

Data can be categorized into several groups by subject. Some of them are texts describing formal and structural characteristics of different dances (primarily traditional dances and, to a smaller extent, traditional-like choreographed dances, urban origin dances, historical couple dances, and contemporary social dances) supporting and completing visually interpretable film data. The collection contains information on numerous dances that researchers were unable to record any more, but they could be still evoked in memory. They provide crucial complementary data for historical research. The same category includes data on the dance repertoire and individual dances, such as dance names, names of individual motifs, and other linguistic information related to dances and dance music. This category also includes texts describing the style of performance, notes containing relevant information on emic knowledge on a given dance culture (possessed by individuals socialized within a given culture), and on aesthetic expectations of the community in question.

The next thematic group includes transcripts of interviews, descriptions and on-site observations on dance life. Information on different dance occasions, dance venues, dance customs, costumes, dance-related socialization, and dance phenomena occurring on different festive days related to calendar holidays or rites of passage in an individual's life is indispensable to shed light on the social and cognitive background, social environment, and functional circumstances of dances.<sup>15</sup> Descriptions on urban revival movements (*Gyöngyösbokréta* [Pearly Bouquet] Movement, Dance House Movement) and dance schools provide important auxiliary research material on the cultural connections between towns and cities, and the rural areas. Texts describing Gypsy, German, Romanian, South Slavic and Slovak dance culture, which vividly illustrate interethnic relations within the Carpathian Basin, are especially important; however, there are also considerable amount of dance data on European ethnic groups living farther away (e.g. the Carpathian Polish people). All these data can be applied with advantage for comparative research.

Descriptions written by informants and dancers' biographies are of special importance for ethnological and anthropological research, and while reading and interpreting these writings, a relevant picture of dancers' cultural self-image can be gained.

The Manuscript Collection keeps record of reports from in-house, external researchers' field works, and of the original copies of amateur collectors' works to be published or to be submitted as applications for tenders. There are some sporadic examples of descriptions in the collection as well that can only be related to dance

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13 For information on the history of the Manuscript Collection see [Morvay 1949](#): 392–393; [Martin 1965](#): 252–253, 255; [Martin 1977](#): 173–174; [Martin and Pesovár 1958](#): 425; [Pesovár 1970](#): 94.

14 Cf. [Martin 1965](#): 255; [Martin 1990](#): 187.

15 [Martin 1990](#): 187.

culture indirectly—mainly descriptions of customs of e.g. the *Luca* day rites, Christmas greetings, etc.

When the higher-level traditional dance teacher training was launched in 1990, the Manuscript Collection introduced accepting college theses written on one of the above mentioned subjects. The category includes manuscripts and research materials submitted by amateur researchers as their applications for tenders in the field of dance research.

The Manuscript Collection comprises several hundred thousand pages of documents of approximately 1,800 registered items. Searching in the collection is facilitated by a thematic and a geographical catalogue. The logbook of the Manuscript Collection includes the archive numbers of documents, the locality and date of field research, name of the researcher, number of pages, number of copies, origin of the manuscript and its relations with the other collection units.

## **Dance Notation Collection** (János Fügedi)

Hungarian ethnochoreology under the management of György Martin introduced an early concept to publish the *corpus* of Hungarian traditional dances, following the initiatives of Béla Bartók and Zoltán Kodály in the field of traditional music. This concept was soon modified, probably due to the rapidly growing motion picture collection, the amount of time needed for notating the dances, and publishing costs. Eventually, ethnochoreologists decided to publish only a selection of traditional dances; they nominated for notation those ones, which they regarded as outstanding representatives of dance types. Their dance structural or music analytical studies never missed dance notation; their synthetic works and monographs on a region, type or a dance individual included notated dance material in abundance as a substantial and extensive part of publications.

Despite the fact that almost every renowned Hungarian ethnochoreologists of the first generation could not only read dance notation, but were notators themselves at an advanced level, a professional notator has been employed for this task considering the required specialized knowledge and the volume of notation tasks since the beginning of the independent institutionalized ethnochoreology. Ágoston Lányi was nominated for this position. He started his work in the Institute of Folk Art, continued his notation activities in the Folk Music Research Group of the Hungarian Academy of Sciences, and later in the Institute for Musicology. After his passing away in 1986, the author of this section of the present article took over his tasks in 1987.

The Dance Notation Collection comprises approximately 1,500 inventory items notated with Laban kinetography or textually. According to Hungarian research routine, most of the items were notated from motion pictures (film or video); about 30 dances were notated based on observation; approximately 20 items represent copies from earlier published sources; and there is no information recorded on the place of origin of about 40 items. About two third of the notations are so called “synchronized dances,” as the notation reflects the relation of dance to music. In the case of about 250 notations made from early silent films taken before 1955, when the films lack the

hand gesture for dance and music synchrony (the “stroke”<sup>16</sup>), researchers could not establish a connection between dance and music. The collection includes about 100 shorter items of 4 to 10 measures, and there are about 150 registered items of notated motifs not exceeding the amount of one or two measures.

The notations were aimed primarily for publication purposes, thus, they cover almost all dance types and dialects, which were represented by the Hungarian ethno-choreological literature. The number of yet unpublished dance processes is relatively high – more than 600 items – in the stock.

The earliest notations are dated 1949 and were prepared by Olga Szentpál on the dances of Bukovina Székely settlers. Most notations were made by Ágoston Lányi who, beginning from 1952, added new items to the collection during 35 years, thus, preparing more than half of the items. The author of this article follows him in his position and in the volume of notations as well. There is also considerable amount of dance notations—about 100 items—by György Martin, and more than 60 items by choreographer György Manninger. Olga Szentpál, Mária Szentpál, Emma Lugossy and Gyula Pálffy added about 30 dance notations apiece to the collection. A significant increase in amount can be thanked to Zoltán Karácsony’s 70 *legényes* notations from Kalotaszeg in the recent years. As a curiosity, we have to mention that the Dance Notation Collection houses kinetographic notations of South Hungarian Šokac dances written by ethnomusicologist and composer Tihamér Vujicsics.

Primary documents of the Dance Notation Collection are manuscripts. For a very long time, dance notators used to write their notations on squared sheets with pencils. In addition to manuscripts, in some cases, the copies of dance notations edited for publishing are also stored. About ten years ago, the publishing practice changed, dance notation formats for publishing are prepared on the computer by the *LabanGraph* application for AutoCAD, developed by János Fügedi.<sup>17</sup> As a result the Dance Notation Collection stores also a digital version of notations.

The number of items alone does not give a proper view on the collection’s “musical extent,” that is its length in time, de actual amount of dances. Calculating with the number of measures included in the records, the Dance Notation Collection stores about 55,000 measures of 4/4, 27,000 measures of 2/4, 32,000 measures of 4/8 meter,<sup>18</sup> and, according to the metric frequency of Hungarian dance accompanying music; only very few, 500 measures of 3/4 meter can be found among the notations. When estimating the volume of the stock, it has to be taken into account that the notation versions prepared for printing may have been registered repeatedly, thus, there can be some overlaps of content between the records. Taking into account the reducing factor, the notations comprise 35 hours of dance material, which can be considered a small amount compared to the 700 hours of material stored in the Film Collection. Dance material for notation was chosen by researchers, consequently, the Dance Notation Collection reflect the value preferences of researchers’ publication views.

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16 The method was mentioned in chapter *Film Collection*. See footnote 8.

17 Fügedi 2012.

18 In the Hungarian notation practice the Central Transylvanian *legényes* dances are usually notated in a 4/8 metrical structure. The movement set of *legényes* is more complicated and ornamented, and the use of body parts is much richer than, for example, in the case of dances belonging to the *ugrós*, *csárdás* or *verbunk* dance types. When notating *legényes* dances the notators take the musical metric system of quavers as rhythmic units instead of crotchets.

## Motif Collection (János Fügedi)

According to the view of many Hungarian ethnochoreologists, the smallest organic unit of traditional dances is the motif, which is usually relatively short, includes only one or two measures of music; it is a stated concept of traditional dancing that dancers construct their dance by varying the movement repertoire and the sequence. It seemed self-evident to establish a motif collection from the dances by “motivizing”—that is dividing into smaller parts or organic units—the dance processes registered in the Dance Notation Collection according to a certain type of research interpretation, and establish a separate collection for motifs. If we look at the stock of the Motif Collection, it seems that in the beginning of building the notation archive, dances were immediately divided into motifs and placed into the Motif Collection, while, later, only motif collections made from dances analyzed for publication purposes were entered into the records.

At present, the Motif Collection contains more than 13,000 items. Items are represented by handwritten motifs on paperboard cards. To expedite notation, a blank 4/4 time dance notation staff is stamped on each of these cards. At around the 7,000th item, manual copying gave place to cut-outs of photocopies of manuscripts or printing dances. Motif cards contain the place of origin (locality and county), name of dance, source of notation (registry number of the notated film and the dance in the Film Collection), motif rhythm, and the support structure, if they were relevant information.

The Motif Collection primarily comprises Ágoston Lányi’s notations; the motifs in the book *Mátyás István „Mundruc”: Egy kalotaszegi táncos egyéniség vizsgálata*<sup>19</sup> were notated by György Martin. Lugossy Emma’s name appears in the case of about 100 motifs; however, the archivists did not indicate the source of Lugossy’s motifs.

The development of Motif Collection comprising cards was stopped for a long time after György Martin and Ágoston Lányi died. In the recent years, from 2009 Zoltán Karácsony added further 2,000 motifs of the Kalotaszeg *legényes* dances. It is the task of the new generation of researchers to extend the content and format of the Motif Collection using the potentials offered by digital technology.

## Collection of Dance Rhymes (Zsuzsanna Máté)

The dance rhymes represent a barely discovered area of language manifestations in the field of dance traditions. Records of dance rhymes can be found sporadically in the publications or manuscripts of field researches; no monography has been released in the subject so far. In sections of papers or book chapters the descriptions classify dance rhymes by content, while few functional investigation have been carried out. The identification of the genre still has some unclarified questions.

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19 Martin 2004.

The Collection of Dance Rhymes is a specific unit of the Traditional Dance Archives; it is not the result of systematic field research but that of investigating already published sources. The about 1,500 items of the collection form a section of late Gyula Pálffy's (1950-2012 legacy. Pálffy, a researcher of the Folk Music Research Group, then that of the Institute for Musicology), established the collection, and systematized the dance rhymes by their content.

Pálffy's system is the largest one among others intending to create a system of dance rhymes;<sup>20</sup> he separated 18 main categories and several sub-categories. The wedding rhymes were regarded by Pálffy a different category, in accord with the descriptions by Imola Küllös and György Martin in the Lexicon of Hungarian Ethnography.

The main categories of the collection are the following: 1) before dance; 2) encouraging to dance; 3) body, costume; 4) drinking, dancing, reveling; 5) dance tune, musician; 6) asking to stay; 7) love; 8) old, aged; 9) obscene; 10) curse; 11) marriage; 12) boasting, praising; 13) social content; 14) philosophic; 15) mocking, sneering, ironic; 16) poetic lyrics; 17) mixed, unclassified; 18) typical wedding rhymes.

Pálffy divided the main categories further into subcategories, e.g. the 1) before dance included: 1.1) announcing the dance or ball (impersonal); 1.2) asking permission (to dance, to be present); 1.3) warning to keep promises; 1.4) request (to dance). Subcategories may included further divisions, e.g. in case of Pálffy's 1.4: 1.4.1) one line text, or two corresponding lines of text; 1.4.2) two lines, not corresponding. In certain cases a subcategory included only one or two rhymes, e.g. 3.1) body hold or 3.2) hair included two, the 3.4) footwear, however, consisted of nine rhymes. Notwithstanding, the main and subcategories constitute a detailed semantic system.

The registered dance rhymes represent diverse territory: the collection includes rhymes from Slavonia, Gömör, Mezőség (the Transylvanian Plain), Háromszék, Székelyföld. The data represent a wide span of time as well: there are rhymes from sources created at the end of the 19th and at the beginning of the 20th century (e.g. the series of Magyar Népköltési Gyűjtemény [Hungarian Folk Poetry Collection], Magyar Nyelvőr [Hungarian Guard of Language], Ethnographia), and from books published later (e.g. Magyar Népzene Tára [Collection of Hungarian Folk Music], books by Árpád Együd, István Horváth, Zoltán Kallós, Ferenc Pozsony, etc.).

The second volume of Vadrózsák [Wild Roses], compiled from the unpublished documents of János Kriza and his fellow researchers, was published in 2013, about a hundred years after the release of the first volume, presents 791 dance rhymes, without classification.<sup>21</sup> Because the book appeared a year after Gyula Pálffy's passing away, the rhymes in it could not be included in Pálffy's system; classifying the new sources is a task for the future.

The investigation of form and semantic phenomena, the functional and pragmatic analysis of the dance rhymes are needed as well. The functional analysis reveals the context of using dance rhymes, the linguistic features of their use, etc., the pragmatic analysis of the texts investigates how the linguistic elements and structures indicate the context, in which the information may be heard, or for whom, when, why a dance rhyme was shouted. The collection may arouse interest for the dialectology studies as the texts include dialectal-morphologic phenomena, dialectal words, and

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20 For example Küllös and Martin 1982, Fülemile 1984, Pálffy 2004.

21 Kriza János 2013.

elements of foreign (especially Romanian) languages. The investigation of prosody—beyond subjects such as rhythm, emphasis, intonation—may provide results in a clearer determination of the genre.

The Collection of Dance Rhymes is an important section of the Archives from the point of ethnolinguistics, ethnochoreology, and ethnomusicology. Completing each other, the different disciplines may promote the complex analysis of dance rhymes and the holistic approach to our cultural heritage.

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