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The Data of the *Knowledge Base of Traditional Dances*

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## Introduction

Many of the data names used in the *Knowledge Base of Traditional Dances* are self-explanatory, e.g. Subject, Title, or Text, therefore they do not need discussion. However, some of them, such as Source, or abbreviations, e.g. AP No., need clarification. The pre-sent compilation introduces the data names alphabetically, which are considered the ones to be explained.

Certain cells of the databases may be empty. The reason can be that there is no valid data (e.g. cell Notation No. in MOTIFS may be empty because there is no dance notation manuscript as a source for the motif), or the data input is still missing (e.g. the Sound logbook No. in DANCES). If a data could not be identified from logbooks or other documents, the cell contains the abbreviation “n.i.” to indicate that there is no information.

## The data

AP No.: ID of recordings copied to LP in the Collection of Traditional Music of the Institute for Musicology (RCH, HAS). The tunes recorded originally on magnetic tapes were copied to LPs to avoid damaging the tapes when the researchers notated the melodies. When a musical notation was published, the researcher usually referred to the recording by its AP No.

Content: the content of a film in FILMS according to the logbooks. The list usually includes the local names of recorded dance, games, customs, or those of other events (Pentecost, play of a music band, procession, wedding acts, etc.)

The dance names of other nations are presented in the original language, if they were available (e.g. *sârbă*, *mânântălu*, *pravo horo*, *momačko kolo*, *Steirer*).

County: the name of the county where the data in Locality belongs to, according to the *Helységnévtár 1913* [further on referred to as *Gazetteer 1913*] by the Központi Statisztikai Hivatal [Central Statistical Office]. To help search the name of county was used as in the *Helységnévtár 1913*, even if a new locality name was created when two localities were merged for administrative reasons. For example Tiszakécske was formed by merging Ókécske and Újkécske in 1950. That time their county was called Bács-Kiskun, however in the Knowledge Base we kept the 1913 county name, Pest-Pilis-Solt-Kiskun.

To help data retrieval, Moldova and Bucovina are registered here as counties, though they are not administrative but geographic and ethnographic regions.

Cell County is left empty in case of foreign localities.

County of research: the county of research according to the *Gazetteer 1913*. See the description of County.

Country (2011): a three letter abbreviation of the country's name, where the locality belonged in 2011, as proposed by the ISO 3166-3. If the locality was recorded a part of former Czechoslovakia, Yugoslavia, and the Soviet Union, in certain cases data was missing to trace unambiguously to which country a locality belonged in 2011, therefore the name of the country in the logbooks was used. The *Knowledge Base* includes the following abbreviations:

AFG	Afghanistan	IDN	Indonesia
ALB	Albania	IND	India
ARG	Argentina	ITA	Italy
ARM	Armenia	KOR	Korea
AUT	Austria	LBY	Libya
AZE	Azerbaijan	MDG	Madagascar
BGR	Bulgaria	MEX	Mexico
CHE	Switzerland	MNG	Mongolia
CHN	China	NER	Niger
CIV	Cote d'Ivoire	NLD	Netherlands
CZE	Czech Republic	NOR	Norway
CSK	Czechoslovakia	PAK	Pakistan
DZA	Algeria	POL	Poland
EGY	Egypt	PRT	Portugal
ESP	Spain	ROU	Romania
ETH	Ethiopia	RUS	Russia
FIN	Finland	SRB	Serbia
FRA	France	SUN	Soviet Union
GBR	Great Britain	SVK	Slovakia
GHA	Ghana	SWE	Sweden
GRC	Greece	TUR	Turkey
HRV	Croatia	UKR	Ukraine
HUN	Hungary	YUG	Yugoslavia

Dance dialect: regions of Hungarian traditional dances established by geographic divisions. In databases DANCES, DANCE NOTATIONS, and MOTIFS of the *Knowledge Base* cell Dance dialect includes subdialects of the three great regions of the *nyugati* [western], the *tiszai* [Sylvanian], and the *erdélyi* [Transylvanian] main dialects. The identification of subdialects follows the second, revised version of *Magyar tánc típusok és táncdialektusok* by György Martin published in 1995.

Dance name: the local name of a dance used by the informers (e.g. *kopogó*, *dus*, *kocsikala*), or the name of the dance type (e.g. *ugrós*, *verbunk*, *csárdás*). Sometimes the film logbooks did not distinguish the two.

Dance subtype: the subtype of dance according to *Magyar tánc típusok és táncdialektusok* by György Martin.

Dance type: a set of dance variations representing similar frames of content and form, and are accompanied by similar genre of music. The definition of dance type follows the second, revised version of *Magyar tánc típusok és táncdialektusok* by György Martin.

Date of research: the date of field research is written in the form of yyyy.mm.dd, e.g. 1941.08.18.—if all the data were known. In case of several field researches only the year and month, or the year alone was registered.

Genre: in FILMS, beyond the self-explanatory genres, such as instrumental music or vocal music, the following ones are used:

constructed traditional dance: a stage choreography, made from original traditional dances for the folk heritage preserving groups;

original traditional dance: a dance transmitted as the organic part of rural, peasant traditions, without institutional education;

other: not listed elsewhere;

traditional-like dance: A dance compiled by dancing master from traditional dance motifs (or their modified versions), usually a version of choreographed dance in the practice of institutional education;

urban origin dance: a dance appearing in the traditional dance culture by the influence of urban dance fashions, such as polka, mazurka, cottilion, etc.

In MANUSCRIPTS:

competition essay: A research paper handed in for an application;

note: supplementary information helping to interpret the research material;

report: a report on the field work, the ways and results of research;

slip: a short, thematic note applied in the humanities. In the present context usually a single page document focusing on a subject or entry, containing the locality and date of research, the names of the informant and the researcher, and other supplementary information.

In: in DANCE NOTATIONS the short reference to the publication where the notation was released, e.g. Pesovár Ernő – Lányi Ágoston 1974: 192–196. A click to the underlined reference opens the related record in BIBLIOGRAPHY in a separate window of the browser. The abbreviation (sz) refers to the textual notation of the dance; (m) indicates, that only motifs of the dance were published.

The cell with the same name in BIBLIOGRAPHY contains the title of the edited book where the paper or chapter was published.

Locality: the place of birth of performers or informers. If the performers or informers are from different localities, all the places are listed. If the locality was part of Hungary in 1913, its name is given as it can be found in the *Gazetteer 1913*. If the locality did not exist in 1913, its name is given at the time of the field research. In the English version of the *Knowledge Base* names of localities beyond the 1913 border of Hungary are given by their names used in English or by a Latin transcription.

Locality (2011): the place of birth of performers or informers as in 2011. Some localities or their parts were united with other ones. E.g. village Tápé became a part of town Szeged in 1973 therefore cell Locality contains “Tápé,” while cell Locality (2011) contains “Szeged.” A similar pattern is followed in case of localities outside the present borders of Hungary. The village registered as Magyarvista in 1913 is written in cell Locality (2011) as Viştea, by its official name in Romania now.

Locality of research: locality of research according to the *Gazetteer 1913*. See the description of Locality.

Main class: classification of the items in DANCE RHYMES as established in *A táncszók tartalmi osztályozása* [Classification of Dance Rhymes by Their Content] by Gyula Pálffy.

Measures: the number and meter of measures of a item in DANCE NOTATIONS. For example 150 x 4/4 indicates 150 measures in 4/4 meter. If the dance is performed by a couple or more than one dancer, the number indicates the complete amount of measures.

Music logbook No.: the ID of the logbook of music recorded when the film was made.

No.: an ID of a document in a collection.

The initials of the Collections in the Traditional Dance Archives:

Akt: Manuscript Collection

Ft: Film Collection

Mot: Motif Collection

Tf: Dance Photograph Collection

Tit: Dance Notation Collection

The initials of the Collections in the Traditional Music Archives:

AP: LP Collection; LPs are copies of music recordings on magnetic tapes

CD: CD Collection

DAT: DAT Cassette Collection

JK: logbook of magnetic tapes

MD: MiniDisc Collection

MK: MK Cassettes Collection

Mg: Magnetic Tape Collection

Nz: Music Photograph Collection

Notes: supplementary information, not classified as data.

Occasion: description of the research situation when the events were recorded in FILMS. The following terms are used:

Film recorded in function: the film was recorded in its original function, at the dancers' place of birth or permanent residence.

Out of the dancers' permanent residence: the film recording was made during traditional dance festivals.

Film for a TV series: a film of a TV series titled *Magyarországi néptáncok* [Traditional Dances in Hungary], made with professional film technology (the films were made usually out of the dancers' permanent residence).

Film recorded at an organized event: the dance occasion was organized by researchers

Pages: the number of pages of a document in MANUSCRIPTS. The size of a page is usually A4 or A5.

Performer(s): the name(s) of the performers of dances or dance music. Nicknames are written in quotation marks after the name of the performer, e.g. Fekete János "Poncsa." (Hungarian names start with the surname and finish with the given name. In the above example Fekete is the dancer's family name, János is his given name, and "Poncsa" is his nickname.)

Dancers with identical names are distinguished by their place of birth written in parentheses, e.g. Vincze Ferenc (Gencsapáti). For married women both their married and maiden names are applied (if both are known), e.g. Ács Györgyné Molnár Mária. The abbreviation of family or marital status of performers, which are usually used before the names, are written after them to support search, e.g. Banics János *id.* Three abbreviations are applied: *id.* for senior; *ifj.* for junior; *özv.* for widowed.

Persons: names of performers or researchers on the pictures in PHOTOS. Conventions of name use are the same as at data Performer(s).

Sections: a film clip published in DANCES may include several smaller sections. The section identifying follows the indications in the film logbooks. A section can be the result of a stopped and restarted film recording, the change of dance type (e.g. from slow *csárdás* to quick *csárdás*), or the change of persons dancing. The section identifier is written in one of the corners of the film clip.

Short reference: a short version of a bibliographic item, which is used in different databases of *Knowledge Base* in the same form, e.g. [Martin György – Pesovár Ernő 1960](#); [Martin György 1995a](#)). A click on the text opens the referred entry of BIBLIOGRAPHY in a separate window of the browser. Letters after the year indicate different publications by the same author in the same year.

Size of negative: the size of a photo negative frame in mm.

Sound film: in DANCES information is given whether the clip has sound or not.

Sound notes: in FILMS special information is given on the accompanying dance music such as:

hand-mark: on a mute film the synchrony of dance and music is indicated by hand strokes (for more information see page 3 of the paper *The Archives of Traditional Dances*);

hand-marks appearing partially: on a mute film the synchrony of dance and music is indicated occasionally by hand strokes;

mute film: film without sound recording, or the sound was recorded without synchron technology;

no hand-mark: on a mute film the synchrony of dance and music is not indicated by a hand stroke;

not synchronized: the synchrony of dance and music has not been done yet;

on-the-spot music notation: the sound was not recorded when the film was shot, but musical notation was made;

partially synchronized: certain sections of the recorded film could be synchronized;

playback music: the music was played from a tape recorder when the dance was filmed;

sound film: the dance and music can be synchronized;

sound recorded simultaneously: the sound was recorded when the film was shot;

synchronized: a copy is available where the dance and the music are synchronized.



Source: in DANCE NOTATIONS and MOTIFS the ID of a film from which the dance was notated. The abbreviations are the following:

- AG: video archive of Anca Giurghescu
- BG: video archive of Gusztáv Balázs
- Ft: film archive of the Institute for Musicology (RCH, HAS)
- MGy: films by György Martin
- Vt: video archive of the Institute for Musicology (RCH, HAS)
- NM: film archive of the Ethnography Museum
- NISZH.VK: video archive of the Néptáncosok Szakmai Háza [House of Traditional Dancers] in the Népművelési Intézet [Institute of People Education, now House of Traditions]
- IWF.E: video archive of the Institut für den Wissenschaftlichen Film (now Technische Informations-bibliothek)
- JNE: video archive of the Jászberényi Népi Együttes [Folk Ensemble of Jászberény]
- KG: video archive of Gábor Keltai
- MG: video archive of Gábor Misi
- NF: film by Ferenc Novák
- SZMK: video archive of the Székesfehérvári Művelődési Központ [Székesfehérvár Cultural Center]
- TA: video archive of András Takács

If the source of a dance notation or a motif is not a film but a publication, the short reference is written in the cell (see Short reference).

In LEXICON the web address or publication data, where the information stems from.

In DANCE RHYMES the short reference of a rhyme with page number.

Tape: The data in DATA INDEX presents the registry number of the tape in the Archives of Traditional Music of the IM RCH HAS. Occasionally the text sound recording is not available can be read in the cell. It refers to the fact, that the tape is not stored in the Archives of Traditional Music, but usually was kept by the researcher.

Tune type: the type of a melody applied in DANCE TUNES. The definition of *ugrós* tune types follows the recommendations in *Az ugrós táncok zenéje* [Music of Ugrós Dances] by Katalin Paksa.

Video: a click on the icon image opens the film clip in a separate window of the browser. The clips are uploaded to a video sharing site.

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