Journal of Movement Arts Literacy

2021 | Volume 7 | Number 1 Article 2

Motif Creation Based on Movement Content: A Proposal for Developing Traditional Dance Education

János Fügedi
Research Centre for the Humanities Institute for Musicology, *Department of Traditional Music and Dance Research and Archives, Leader of Dance Research Division*
fugedi.janos@btk.mta.hu

Abstract

Traditional dance is considered today as preserving established spatial–rhythmical patterns without the liberty to create new ones. The paper introduces an approach based on the analysis of spatial changes in dance to interpret content at an abstract level to discover the underlying movement concepts. The content is discovered via the analysis of several *legényes* motifs by original Hungarian dancers. The concepts are used as foundations to create new patterns by contemporary dancers, which still represent all the hidden features of traditional dancing but may reflect individual creativity. The results suggest a direction of progression where the foundation of development is the movement analysis with the organically connected dance notation and the interpretation of content present new sense in dance, to manifest the creative mind of dancers. The approach is expected to revitalize the true, in a good sense competitive nature of traditional dancing..

Keywords: dance education, dance analysis, content analysis, dance motifs, Laban kinetography, traditional dance, ethnochoreology, Hungary, dance notation

Editor-in-Chief: Teresa Heiland
Follow this and additional works at: https://digitalcommons.uncg.edu/jmal

Let what is alienated . . . by the character of being distantiated
by cultural or historical distances speak again!
—Gadamer, *Truth and Method*

An Understanding of Content in Dance

The high complexity of even single movements of dance requires a thorough analytical readiness to discover and interpret the contents in movement contexts. The content-based approach is strongly related to concepts of movement, in relation to which Joseph Margolis, in his paper titled "The Autograph Nature of Dance," writes:

> The salient, indisputable fact about philosophical studies of the dance is their conceptual poverty. I think it is accurate to say that the dance is the single principal art that is either very nearly unmentioned in comprehensive overviews of aesthetics or else treated (almost as a second thought) by way of adjusting arguments strongly and directly grounded in the other arts—principally, drama and music—or, by way of notions of representation and expression, linked even with the analysis of the literary arts.[1]

The present paper argues that abstract concepts of traditional dance beyond the apparent spatial trajectories can be identified, discussed, and studied just as well as they can be applied in education to enhance creativity while keeping the frames of content characteristics established by tradition. The investigation tool to discover contents of highly variable forms and structures here is the Laban system of notation and movement analysis this system is based upon. Though Margolis believes that "there is no sense in which the perception of related positions and movements, ordered in an interesting way and legible from the notation itself could possibly be grounded in an understanding of the deeper structures of the dance" and notation lacks the allographic function,[2] this paper applies a variation of the notation system too, Motif Writing,[3] that may approach such an expectation.

The research defines the notion of content in traditional dance variously; the present understanding, inherent in forms, differs from most approaches. György Martin, a leading personality in European ethnochoreology, in his paper "Analysis and Classification of Folk Dances," states that all the features that belong to the notion of content and function "are related to the social role, life, customs, aims, meaning, and consciousness of dance."[4] Adrienne Kaepler confirms this view as

---

1. Joseph Margolis, "The Autographic Nature of Dance," *The Journal of Aesthetics and Art Criticism* 38, no. 4 (Summer 1981), 419.

2. Margolis, "The Autographic Nature," 419–420.

3. Ann Hutchinson Guest. *Your Move: A New Approach to the Study of Movement and Dance*. New York: Gordon and Breach, 1983.

4. György Martin, "Analysis and Classification of Folk Dances," in *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quigley,

she states that "Though transient, movement systems have structured content, they can be visual manifestations of social relations, the subjects of elaborate aesthetic systems, and may assist in understanding cultural values and the deep structure of the society."[5]

Lujza Ratkó, a Hungarian dance researcher, formulates a similar approach—though definitely different in angle—in her paper "A néptánc tartalmi elemzése" (Content Analysis of Folk Dance): "content of a dance is nothing else than the traditional principle, idea, notion, which the movements and gestures, space patterns and directions, variations of relations of the dance inherently include in themselves."[6]

Andriy Nahachewsky represents another view. When comparing the differences between participatory and presentational traditional dancing, he pays attention to "the *text*—the movement content" of two sample dances.[7] He refers to the 1974 paper of the ICTM Study Group on Folk Dance Terminology when differentiating movement content at the microscopic level of small kinetic element, and at the macroscopic level where "a dance includes an investigation of how the dance motifs are connected into dance phrases, sections, and other larger units in the dance composition."[8] In his "textual" investigation and comparison of the two types of performances based on notation, Nahachewsky identifies movement content with the smaller or larger forms of traditional dance.

Different from the two ends of approaches, I proposed a third, in-between understanding of content as the *interpretation* of spatial changes of dance in my recent paper "Simultaneous Events, Parallel Themes, Spatial Oppositions: A Comparative Content Analysis of Traditional Dance,"[9] to distinguish the changes as pure forms of motions and the meaning of movement, the latter attributed to movement in social contexts. This understanding may stand near to that by Roselyn Stone, who regards the content of dance as a similar notion to "recognized relatedness" that defines meaning.[10]

Vivien Szőnyi, and Sándor Varga (Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020), 342. Translated by Jánosné Almási.

5. Adrienne L. Kaeppler, "Dance Ethnology and the Anthropology of Dance," in *Dance Research Journal* 32, no. 1 (Summer 2000), 117.

6. Lujza Ratkó "A néptánc tartalmi elemzése" [Content Analysis of Traditional Dance], in vol. 44 of *A nyíregyházi Jósa András Múzeum Évkönyve*, general editor, Péter Németh, (Nyíregyháza: Jósa András Múzeum 2002), 259. Translated by the author of this paper.

7. Andriy Nahachewsky, "Participatory and Presentational Dance as Ethnochoreological Categories," in *Dance Research Journal* 27, no. 1 (Spring 1995), 5.

8. Nahachewsky, "Participatory and Presentational" 5

9. János Fügedi, "Simultaneous Events, Parallel Themes, Spatial Oppositions: A Comparative Content Analysis of Traditional Dance," in *Studia Musicologica* 60, no. 1–4 (2019), 276, doi.org/.10.1556/6.2019.60.1–4.14.

10. Roselyn E. Stone, "Human Movement Forms as Meaning-Structures: Prolegomenon," in *The Quest* 23, (Winter 1975), 10.

Music hermeneutics, whose object of phenomenology is similarly abstract to dance, offers some specific interpretations from the nineteenth-century Eduard Hanslick through Carl Dallhaus to writings by Lawrence Kramer released in the recent past, but these are not investigated here.[11]

Improvisation in Traditional Dance

Among the different traditional, improvised male dances in East Central Europe, ethnochoreology regards the Transylvanian *legényes* as the most developed dance type.[12] According to Martin, the eight-measure periods of the *legényes'* accompanying music stabilize the length of a recognizable higher unit, the section of the dance.[13] The section, locally called *pont*, usually consists of four, two-measure long motifs.[14] The structure of a section in the Kalotaszeg region (Western Transylvania) can be represented by the *abbc* construction— see figure 1 as an example.[15] Letter *a* stands for an opening formula that is usually performed in each *pont* as a *rondo*-like repetition; *b* is an always varying central motif in different sections, considered the "pillar" of the section; and *c* is the closing formula that differs in movements and rhythm from *a* and *b* to convey the sense of segmentation.[16]

---

11. Hanslick, Eduard. *Vom Musikalisch-Schönen.* Leipzig: Rudolph Weigel, 1854. http://www.koelnklavier.de/quellen/hanslick/_index.html. Dahlhause, Carl. *The Idea of Absolute Music*. Chicago: University of Chicago Press, 1989. Kramer, Lawrence. *Music as Cultural Practice, 1800–1900*. Berkeley: University of California Press, 1993.

12. *Legényes* (lit. approx. manly) is a solo or group from of fast male dances in Transylvania. For a detailed introduction, see the entry "erdélyi legényes táncok" ("Transylvanian *legényes* dances"), Lexicon in *Knowledge Base of Traditional Dances*, general editor, János Fügedi. http://db.zti.hu/neptanc_tudastar/lexicon_en.asp.

13. György Martin, "Improvisation and Regulation in Hungarian Folk Dances," in *Acta Ethnographica Academiae Scientiarum Hungaricae* 29, no. 3–4, 404.

14. Martin, "Improvisation," 404.

15. The source of notation: János Fügedi, "Táncírástár" [Dance Notations], in *Népzene, néptánc, népi játék*, edited by Mihály Hoppál, vol. 6 of *Magyar néprajz*, editor general, Tekla Dömötör (Budapest: Akadémiai Kiadó, 1990), 486–487.

The notation convention of contacting gestures is different in all the notation examples presented in this paper from the standard indication in kinetography. The simplified use was proposed by János Fügedi and Gábor Misi, "Ways of Notating Floor Touching Gestures with the Foot," in Proceedings if the Twenty-sixth Biennial Conference of the International Council of Kinetography Laban (s.l.: International Council of Kinetography Laban, 2009), 43–60. Application examples of the proposal can be seen in János Fügedi, *Basics of Laban Kinetography for Traditional Dancers* (Budapest: Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, 2016), 63–64.

16. Martin, "Improvisation," 412–413.

Sections of fast solo male dances in Eastern Transylvania (usually in the midland of the Maros and Küküllő Rivers) meet the musical periods as well; however, their structures are simpler, built of sequences of *aaab* motifs,[17] as shown in figure 2.[18] The opening *rondo*-motif is missing, the main motif *a* is repeated three times, and the two-measure long closure appears as *b*.

In connection with improvisation, Martin discusses the planning *legényes* in advance in a separate chapter of his cited paper. He states[19] that

1. "The *legényes* dancer is mainly trying to make his dance *varied*; he always wants to introduce *something that is new* and different;"
2. ". . . during the dance composition, i.e., a single improvisation, *the repetition of motifs is avoided;*"
3. "The dancer makes a conscious effort to *increase effect during his dance*."

He adds further two aspects of planning in advance:

4. "Impact can be raised by the use of *interesting*, surprising, or extraordinary *elements, motifs* that have been seen rarely or not at all (extraordinary positions, funny gestures, cartwheels, somersaults, and so forth)."

We may say the dancer strives to present "shots" or "punchlines." These effects may matter from the point of the present investigation because they are intentional; however, on behalf of their effect mechanism, they can be classified as an incongruent phenomenon that I regard as a separate aesthetical category.

For the sake of completeness, I mention Martin's fifth factor; it is ignored here as irrelevant from the point of the present paper:

5. "Finally, the *length of the dance* is also connected with planning in advance."

In his paper titled "The Structure of an Improvisatory Male Dance," Martin mentions that:

> Improvisation in the *legényes* is never an instinctive and random process, not even at the motif level. The eighteen motifs that are performed during this improvisation lasting barely 1.5 minutes were developed and polished by long practice of the dance, and the dancer keeps these motifs in mind on purpose. [. . .]

17. Martin, "Improvisation," 427.

18. The source of notation: János Fügedi, „Táncszerkezet és motívumhasználat Jakab József pontozóiban" [Dance Structure and Use of Motifs in József Jakab's *Pontozós*], in *Zenetudományi Dolgozatok 2004–2005*, edited by Márta Farkas Sz. (Budapest: MTA Zenetudományi Intézet, 2005), 288-289. In his cited article (Martin "Improvisation," 427), Martin regards the structure of such a *pont aaab*, even if the two-measure long *a* includes the symmetrical repetition of a measure.

19. All of his following five statements are cited from Martin, "Improvisation," 414.

> The primary method of motif creation is the combination of elements to achieve the most complex dance form. The rich motif repertoire, representing the basis of a diversified dance form, mainly derives from combinations.[20]

The reader may discover a certain contradiction between the constant drive of variation and applying motifs that were developed and polished during a long practice of dancing. Therefore, what does improvisation mean in *legényes*? A *legényes* performance usually consists of six to eight sections; built of eight 2/4-meter musical measures, a section lasts for seven to eight seconds at a fast tempo of approx. ♩ = 120. Is it possible to improvise motifs required to correspond to an expected complexity in content or include "extraordinary elements" during a section as short as seven to eight seconds? May improvisation mean the creation of new movement content? It is improbable because a motif needs to be "developed and polished by long practice." Or does improvisation mean a new structure of a section, perhaps the sequence variation of established sections? To investigate the *legényes* motifs in their actual movement reality, let us return to their content.

Content Analysis of *Legényes* Motifs

I limit the investigations here to the analysis of certain *legényes* motifs that consist of leg variations only because of the initial state of the underlying theory;[21] then, I attempt to abstract the result.

---

20. György Martin, "The Structure of an Improvisatory Male Dance," in *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quigley, Vivien Szőnyi, and Sándor Varga (Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020), 605–606.

21. Martin's motif classification of *legényes* separates two main groups: the first represents motifs that include only movements of the supporting and gesturing legs; motifs with hitting the legs belong into the second; see Zsigmond Karsai and György Martin, *Lőrincréve táncélete és táncai* [*Dance Life and Dances in Lőrincréve*] (Budapest, MTA Zenetudományi Intézet 1989),76. In an analysis of *pontozó*, I followed this basic distinction; see Fügedi, "Táncszerkezet," 262. In the *legényes* motif classification of his dissertation, Zoltán Karácsony mingles partially the two groups, in accord with the performed movements of motifs; see Zoltán Karácsony, "Mátyás István 'Mundruc' legényes motívumkincse táncos környezete tükrében" [*Legényes* Motif Repertoire of István Mátyás "Mundruc" in the Context of His Dancing Environment], (PhD. Diss., Eötvös Loránd Tudományegyetem, 2020), 53–54.

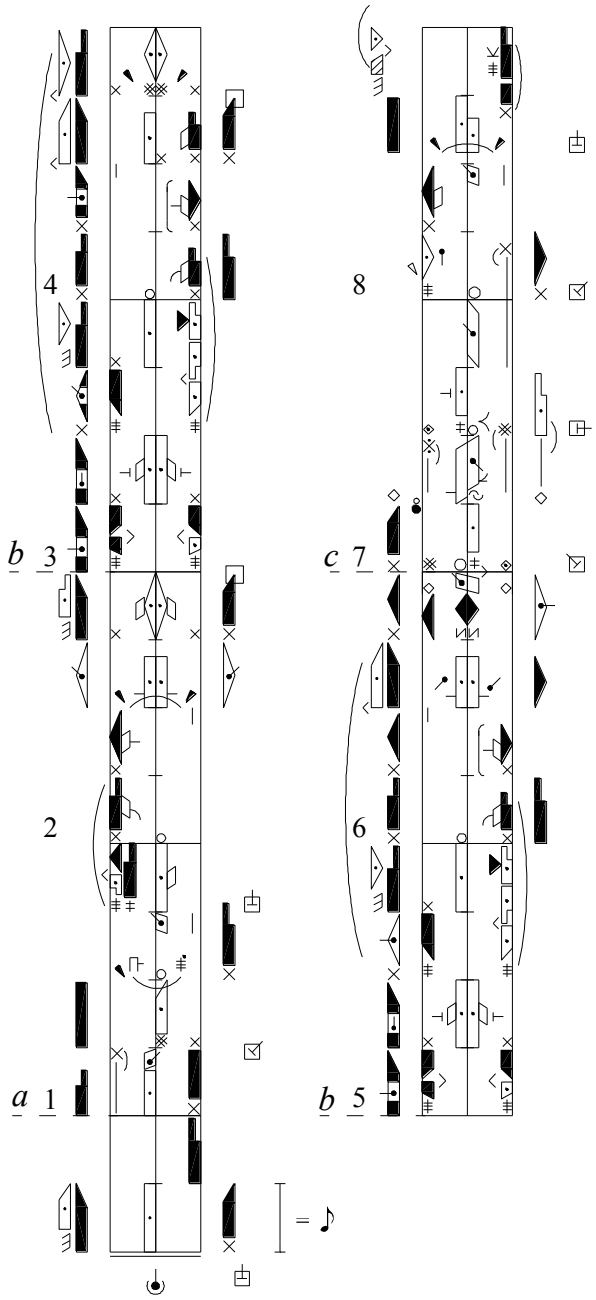


Fig.1. The *abbc* structure of a Western Trasylvanian *legényes*.

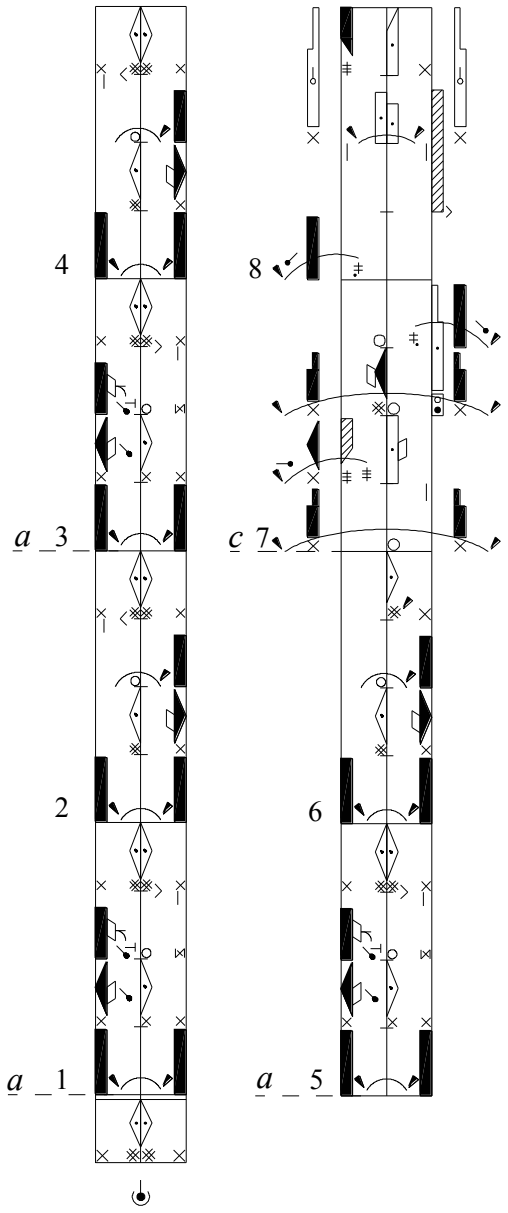


Fig.2. The *aaab* structure of an Eastern Trasylvanian *legényes*.

Figures 3–6 illustrate four two-measure examples by István Mátyás, an outstanding Kalotaszeg *legényes* dancer.[22] The first measures are repeated either symmetrically or (approximately) identically. A closer look reveals that each measure is built of ♩♩-rhythm movement pairs that can be well separated by their movement content and are repeated (see the next paragraph). Dotted rectangles indicate the movement pairs.

In movement pair α of figure 3, a spring on the spot is simultaneous with a diagonally lifted and inward rotated leg gesture followed by a contact with the heel forward, the leg rotated outward. Pattern α is repeated identically then symmetrically twice. Figure 4[23] is built of similar but slightly varied pairs. The pairs start with an inward rotated, floor-contacting gesture moved away from the body, while the supporting leg is rotated outward; it is followed by an outward rotated contacting gesture that moved towards the body and slightly forward while the supporting leg is rotated inward (a variation of it is the closing into a third position in the last but one beat of the motif). Figure 5[24] includes two pairs, different in movement content. The pair identified as α here is similar to the α-pairs of the previous motifs, while the pair β of figure 5 represents a spring into a second position (rotated inward) followed by another spring into first position with an added heel click (the very small outward rotation is an understood feature). The already familiar pattern α opens in figure 6,[25] followed by variations of a different β sequence. Even if the beginning of β_1 seems similar to the start of α here, the pair is considered different from α based on its second movement.

Figures 7–10 introduce four *legényes* motifs as well, by another Kalotaszeg dancing personality, János Fekete Jr. As in the previous set, the motifs are built of movement pairs similar or different here too.

Figures 7,[26] 9,[27] and 10[28] show the same characteristics: a certain spatial trajectory in a pair α is followed by another in β, then the α + β pattern is repeated symmetrically. In figure 8,[29] the structure is different: pair α is repeated identically and followed by pairs β and γ.

---

22. György Martin, *Mátyás István "Mundruc": Egy kalotaszegi táncos egyéniség vizsgálata* [*István Mátyás "Mundruc:" Individual-based Investigation of a Kalotaszeg Dancer*], edited by László Felföldi and Zoltán Karácsony (Budapest: MTA Zenetudományi Intézet; Budapest: Planétás Kiadó, 2004), 585.

23. Martin, *Mátyás*, 586.

24. Martin, *Mátyás*, 282.

25. Martin, *Mátyás*, 485.

26. János Fügedi, "Táncírástár," 484.

27. Dance Notation Collection of the Traditional Dance Archives, Institute for Musicology, Research Centre for the Humanities, Tit.316, notated by Ágoston Lányi, 1969.

28. Fügedi, "Táncírástár," 482.

29. Fügedi, "Táncírástár," 486.

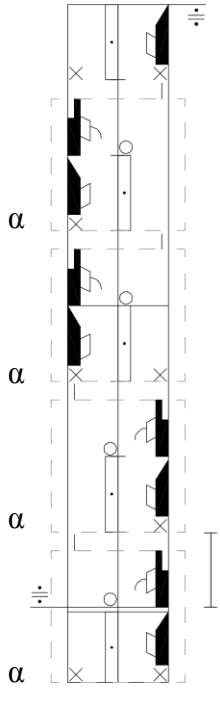


Fig. 3

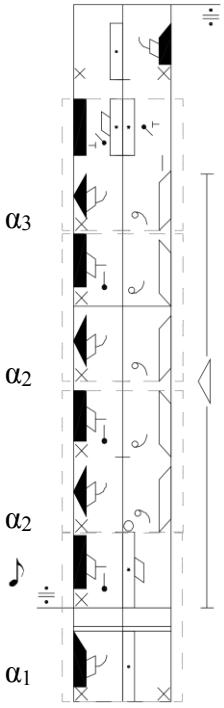


Fig. 4

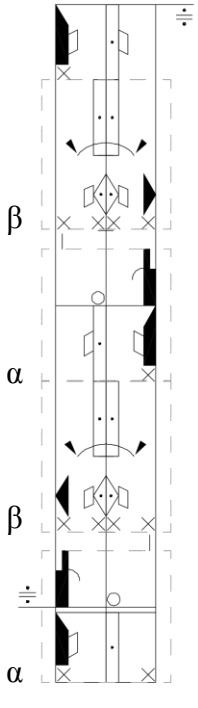


Fig. 5

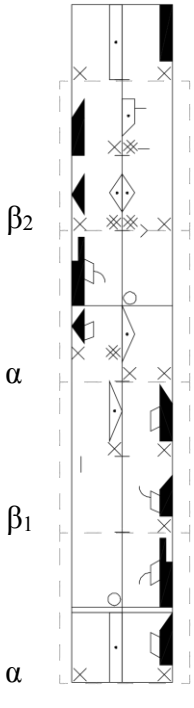


Fig. 6

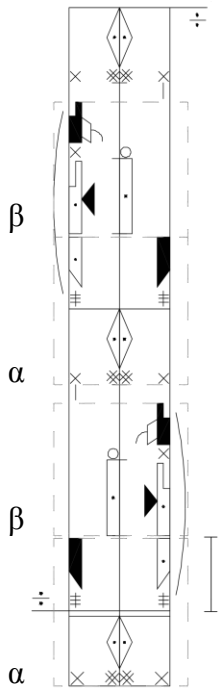


Fig. 7

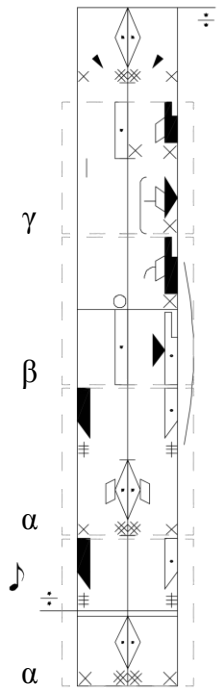


Fig. 8

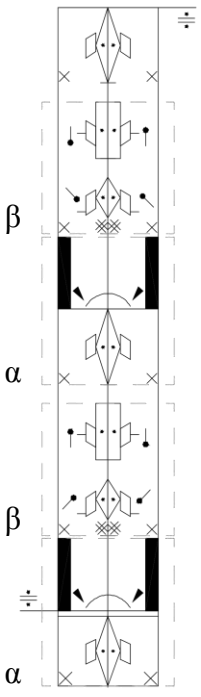


Fig. 9

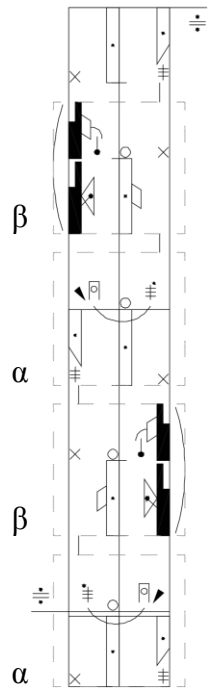


Fig. 10

Motifs of a third dancer, József Jakab from the Maros–Küküllő Region, can be seen in figures 11–14 (the dance is locally called *pontozó*).[30] His motifs' structures are similar in pair-structure to those of the two dancers introduced above; all the motifs are built of well-separable movement pairs identical or different in spatial characteristics.

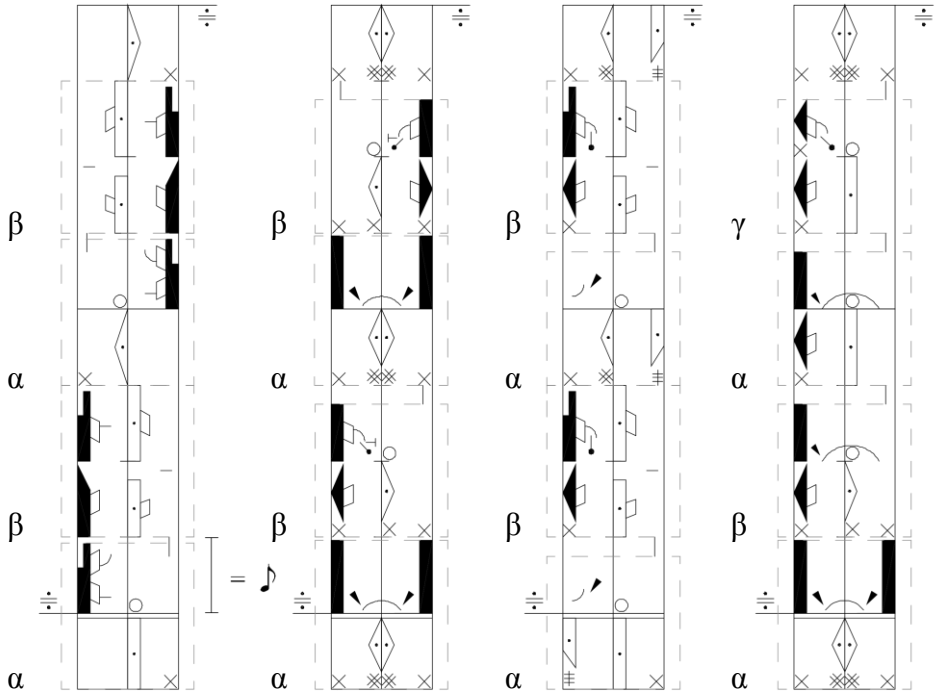


Fig. 11 Fig. 12 Fig. 13 Fig. 14

In motifs of figures 11–13, Jakab constructed the dance of movement pairs α and β and repeated the dual unity of pairs symmetrically in the next measure. The structure is different in figure 14: the movement pair α with an aerial heel click is followed by a heel click variation (β) twice, then the sequence is closed with γ (whose gesture characteristics strongly resemble β in Figure 13).

A collected set of movement pairs extracted from the above twelve motifs can be seen in figure 15. The pairs are identified by the number of the figure that includes it and the letter within that figure. Identical or very similar pairs are represented by the one considered more characteristic (such as 3α represents 13β and

30. János Fügedi, "Táncszerkezet és motívumhasználat Jakab József pontozóiban" [Dance Structure and Use of Motifs in József Jakab's *Pontozós*], in *Zenetudományi Dolgozatok 2004–2005*, edited by Márta Sz. Farkas (Budapest, MTA Zenetudományi Intézet, 2005), pp. 308–312.

14γ; $4\alpha_2$ represents $4\alpha_1$; $6\beta_2$ represents 8γ and $6\beta_1$; 3a represents 7β, a slightly exaggerated performance; and so forth).

In figure 16, the same set is repeated but in a different "allographic" way of illustration, with the tool of Motif Writing. A vertical line in the support column represents a support action in a broad sense without informing the reader about the specific direction, level, and type of movement; similarly, a line in the leg gesture column shows a gesture without specifying direction and level. However, the standard symbol set of Motif Writing is completed here with some special indications; straight arrows represent the direction of the main motion and circular ones the rotation. It is expected that the "vectors" of movement reveal an underlying concept of motif creation.

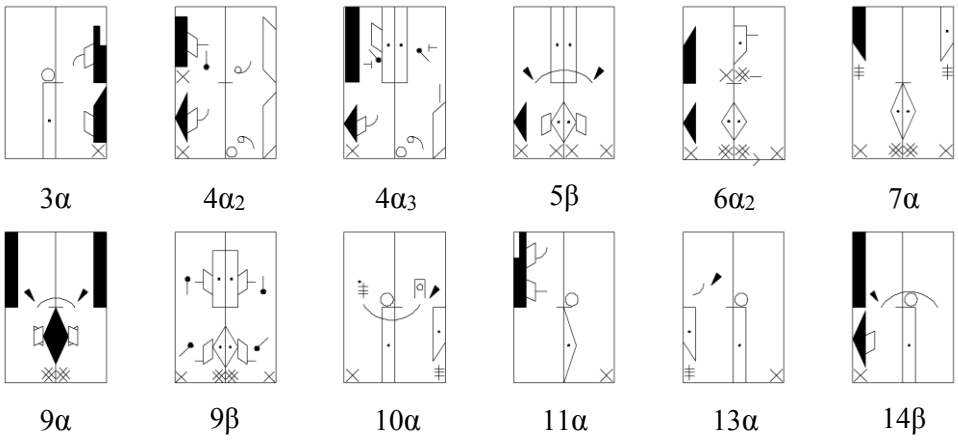


Fig. 15. A collection of movement pairs.

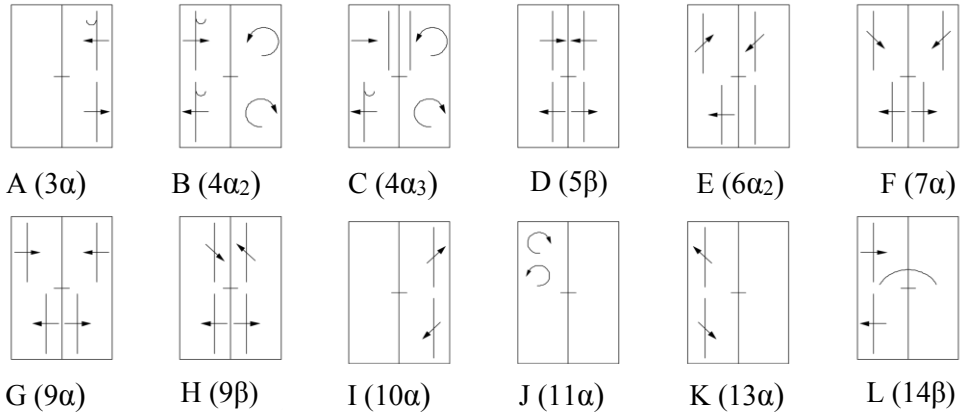


Fig. 16. Abstractions of the movement pairs content.

At the abstract level of figure 16, some motifs are resembling each other, such as the direction of gestures' motions are very similar in A and B; in D and H, the supporting legs open in the first beat then approach the center line of the body in the second; in I and K (apart from symmetricity), the point of arrival of the foot to hit the supporting leg is different, but the direction of motion is the same.

Beyond the above evident similarities, all the motifs can be interpreted as representing a common spatial content. Each of them includes the principle of *movement opposition* that I named in a previous paper as *contrakinesis*.[31] Most of the time, motions of leg gestures represent the opposition as in A, B, I, J, K, and L, while in D and H, the supporting legs perform contrakinetic movements; opposite motions of the whole leg can be discovered as well during the change from gesture to support in C or back, from support to gesture in E.

Dancers organize the contrakinetic movement pairs into higher-level structures. Table 1 presents the motifs as sequences of abstracted pairs, index *s* (e.g., A_s) refers to a symmetrical performance.

Table 1. Pair-structures of the selected male dance motifs

Mátyás	Fekete	Jakab
1. A + A + A_s + A_s	5. F + A + F_s + A_s	9. J + A + J_s + A_s
2. B + B + B + C	6. F + F + A + E	10. G + A + G_s + A_s
3. A + D + A_s + D_s	7. G + H + G +H_s	11. K + A + K_s + A_s
4. A + E + A_s + E_s	8. I + A + I_s + A_s	12. G + L + L + A

The above investigation leads to the following conclusions on the selected set of motifs:

a) The two-measure sequences considered by former research as motifs based on their repetitive nature and the determination of their length by the accompanying music[32] are built of movement pairs different in movement content.
b) An underlying concept of each movement pair is the spatial opposition of dislocation of limbs.
c) In the majority of motifs (in nine of twelve), the opening movement pair differs from the following one (Mátyás's A + D and A + E; Fekete's F+ A, G + H, and I + A; and all the motifs of Jakab).

31. The notion of contrakinesis was introduced in János Fügedi, "Motivic Microstructures and Movement Concepts of Expression in Traditional Dances," in *From Field to Text & Dance and Space: Proceedings of the 24th Symposium of the ICTM Study Group on Ethnochoreology*, edited by Elsie Ivancich Dunin, Anca Guirchescu, and Csilla Könczei Cluj: ISPMN/ICTM 2012), 43-46. It was discussed further in Fügedi, "Simultaneous Events," 298–303.

32. Martin, "Improvisation," 412–413.

d) In the majority of motifs (in ten of the twelve), the dancers repeated the first measure (m1) composed of dual pairs (e.g., m1=A + D) symmetrically in the second measure. Motifs follow the $m1+m1_s$ pattern.[33]

It can also be observed that the dancers always applied some repetition of movement pairs in their motifs; no A+B+C+D organization could be discovered. It may be an aesthetic preference not to condense the anyway compressed structure compared to other general and definitely simpler ways of composing traditional dance motifs.

Teaching Methods and Dance Competitions

According to a customary process of teaching traditional dance in schools and ensembles, the teacher or trainer performs the dance to learn, and he or she may add some verbal explanation; the students or dancers imitate the movements presented and may modify their performance to follow the instructions.[34] There is no published literature on the method of teaching the technically most challenging and most spectacular Hungarian traditional solo male dance, the *legényes*. In a methodological video presentation, Zoltán Farkas "Batyu," choreographer and dance educator, proposes a method of improvisation to apply movement pairs to augment motifs or replace a pair with another in a different context.[35] All the movement pairs of his approach stem from the collected, recorded material of the original dancers.

On my inquiry, in email correspondence (14 April 2020), Zsolt Szilágyi, former leader of the dance education of one of the most successful dance schools to train traditional dancers in the age 14–18 in Hungary,[36] detailed his process of

33. A deeper investigation may reveal further characteristics of the movement composition in traditional dances, such as the parallel running movement themes (see, e.g., Fügedi, "Simultaneous Events," 292–296). However, even at this level and narrow selection of motifs, the use of pair A by Mátyás and the other two dancers is contrasting. Pair A, resembling strongly the movement patter widely known as a motif of the social jazz dance Charleston, is applied by Mátyás as the opening member of the dual structure, while the other two dancers use it as the closing member. If we consider that pair B is practically the same as pair A in terms of the leg gesture, it emphasizes the role of this comparatively simple pattern in Mátyás's form creation.

34. Online examples of teaching *legényes* dances: "Szék – Sűrű tempó," accessed May 23, 2020, https://idancehungary.hu/szek-suru-tempo/; "Széki férfitáncok (tempó) – Néptáncóra a Biharival," YouTube, accessed May 23, 2020, https://www.youtube.com/watch?v=qSGeeQbVTBE&t=1330s; „Kalotaszegi táncok, Nádas mente – tánctanítás," Erdélyi Néptánctudás Tár, accessed May 23, 2020, https://erdelyineptanctudastar.neptanc.ro/kalotaszegi-tancok-nadas-mente-tanctanitas/

35. Zoltán Farkas "Batyu" and János Fügedi, *Bevezetés a kalotaszegi legényes alaptechnikáiba* [*Introduction to Basic Techniques of Kalotaszeg Legényes*], X-Produkció, 2007.

36. The Nyíregyházi Művészeti Szakgimnázium (Nyíregyháza Art High School). Szilágyi was a leader of the school at the time of my inquiry.

teaching *legényes*. In his classes, first, he introduces the motifs of original traditional dancers (known from films recorded by researchers). When the motifs are acquired, he teaches the required structure of a *pont* (eight-measure section), calling attention to the appropriate (opening, center, or closing) function of a motif. After the students have learned a certain amount (approx. 9–11) sections of the two main types, those of leg-hitting and "leg-figuring,"[37] he asks them to improvise the sequence of sections, to select freely from the acquired set (with the established motif sequence). The next level of improvisation is to alter the sequence of motifs in a section; however, they need to follow the requirement to keep the opening and closing function of a motif. The final stage of learning improvisation is to modify the motifs with the already known smaller parts, usually with the method of augmenting the one- or two-measure border of a motif. Szilágyi mentioned that at the organized *legényes* competitions, dancers are expected to perform the motifs and even sections of original traditional dancers without any change.

The released terms of *legényes* competition seem to match the education practice introduced above. The homepage of the twenty-second "Tedd ki a pontot!" (Display the *Pont*!) *legényes* competition declares that "The competitors need to improvise freely from the Küküllődombó *pontozó* dance material."[38] No further information was given on the nature of the improvisation, although it is general knowledge that only individual compilation of already known motifs and movement structures is, in practice, never invented. Conclusively, both the education practice and applying the knowledge in a competitive circumstance hold to the actual and existing forms, spatial–rhythmical attributes of the already discovered movement tradition.

Creation of New Content

The analysis of the abstract content of *legényes* dances introduced above provides a possibility to give scope for another, deeper, more creative way of dance performance—that may look like improvisation by its novelty. I designed an experiment with the participation of four of my former notation students. The three male dancers and one female dancer with a high level of skills and technical knowledge of Hungarian traditional dance (all of them are certified professional dancers, graduated from the Hungarian Dance Academy) attended a two-year kinetography class[39]

37. See footnote 21.

38. Homepage of the Bartók Ensemble. *Bartók*, accessed May 22, 2020, http://bartokdance.hu/programjaink /legenyesverseny/. Translated by the author of the present paper.

39. Four semesters between September 2015 and June 2017, ninety-minute classes each week.

during their dance training. In their notation class, they learned the movement analytical concepts of kinetography and acquired the knowledge of reading scores at approximately middle-level complexity.

I explained and demonstrated to them the findings on forms and content of selected *legényes* motifs: the use of movement pairs, the relation of spatial opposition between the members of the pairs, and the above introduced dual-pair compositional method. I asked them to compose their own *legényes* motifs that correspond to the introduced four criteria, but the actual movement content be different from the existing motifs of known *legényes* dances. The task given was new for them; they have met similar requests neither in their dance training nor in the notation class. They had a two-week period for individual preparation. When performed, the dances were accompanied by playback Kalotaszeg *legényes* and Maros–Küküllő Region *pontozó* tunes, depending on which one the dancers required.[40] The solutions were diverse: the dancers either repeated the created motifs *ad libitum* or included the new content in a *pont* as discussed above in chapter "Improvisation in Traditional Dance."[41]

The *ad libitum* sequence of Dancer 1 in figure 17 is built of four movement pairs.[42] G_1 and D_1 are varied structures of G and D in figure 16. Beyond opening into a second position and closing the legs in the air, G_1 includes an added opposition of rotation inward and outward. In D_1, the dancer arrived on low heels when closed in a first position; a subtle but technically more difficult solution compared to the usual arrival to the whole foot as in D. The segmentation of the solution's second part is not so obvious. Movement pairs A_1 and I_1 can be identified by the directional opposition of the right leg's gestures; however, the lower leg circle that overlaps the two pairs eliminates the definite distinction between them. Circling the lower leg in the air is a common practice in *legényes,* but Dancer 1 added a sliding contact on low heels to it (in the first beat of measure 2), which is a novelty, his special creation. I_1 presents an instep-hit similar to that of pair I in figure 16 but not from an obvious direction.

The composition in figure 18 of Dancer 1 opens with pair M, a structure not listed in the set of figure 16. The elevated and diagonally crossed, then backward

40. Kalotaszeg *legényes* tunes accompanied most of the performances. I will mention specifically, when *pontozó* tunes were required. The tunes are formulated by sixteen 2/4 measures and divided into two musical periods.

41. The performances were videographed in the Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, 11 June 2018. The recordings are in the possession of the author of the present paper. In the following analysis, the dancers are identified by numbers; their numbering follows the sequence of recordings. Dancer 1: Balázs Sáfrán; Dancer 2: Zita Szilágyi; Dancer 3: Richárd Kovács; Dancer 4: Ákos Östör. The numbering of their motifs or structures presented also follow the sequence of their performances. The dances were notated by the author of this paper.

42. In all the subsequent examples, the unit of beats is an #, indicated only in figure 17.

slid gestures of the left leg represent the directional, and the outward and inward rotations of the limb the rotational opposition. Pair K is almost identical to the one in figure 16. However, pair N is another new structure that stands for a backward–forward opposition just as well as M, but with the change of the progression of the whole body, a backward spring and a forward step. In the remaining part of the motif, pair O, the dancer did not follow the concept of consecutive oppositions. No contrakinetic pairs can be discovered in the movement pair of forward progression of the left foot to hit the right supporting leg followed by the spring to the left arriving into a first position. However, this small section represents a new spatial solution compared to the practice of *legényes*.

Dancer 1's third sequence in figure 19 opens with the intermingled structures of A_2–C_1 due to the circling gesture by the lower leg, which is similar to the A_1–I_1 solution of figure 17, except the circle starts from a different direction and the double pair is closed by a small spring into a first position with a heel click. It is followed by an "ordinary" areal heel-click of G but continues with an unusual compilation of movements in pair J_1 whose structure resembles J in figure 16, even if a step replaces the rotated gesture. The step with a double, opposite rotation is a known feature in the *legényes* practice but usually performed on the main beat of a measure, not on the third.

Dancer 1 modified existing structures with details that themselves represent contrakinesis (rotation in G1, change of the parts of the foot in D_1), created new ones (M, N, O). From the point of dance analysis, some of his solutions (A_1–I_1, A_2–C_1) called attention to possible overlaps between dual segmentations.

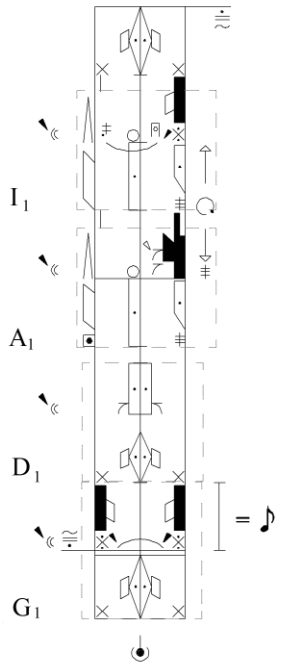


Fig. 17

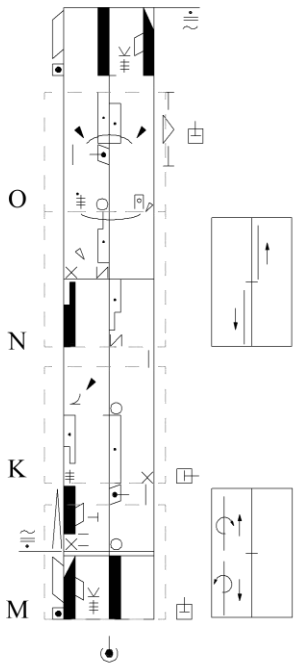


Fig. 18

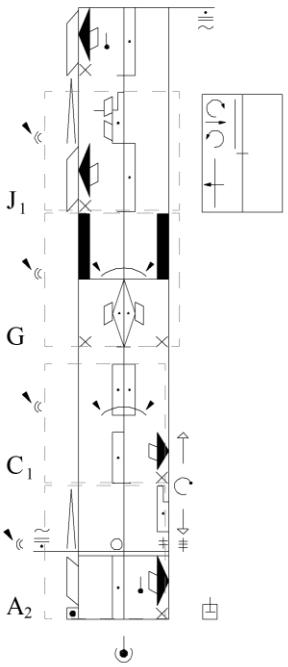


Fig. 19

Dancer 2 also performed her two-measure long motifs in figures 20, 21, and 23 *ad libitum*, but compiled a long sequence of movement pairs indicated in figure 22. Figure 20 is practically a one-measure composition as measure 1 is repeated symmetrically in measure 2. Compared to the main beat, movement pair C_2 starts the sequence. P is a new structure compared to the previously discussed ones; its specialty is the partial-weight forward step that follows the lower leg gesture opened diagonally backward. The content analysis reveals an opposition of support indicated as N in figure 20, which overlaps the pairs divided by the principle of opening and closing gestures. Such an overlap, as the leg circle in the case of the previous dancer, may behave as the glue of "obvious," elementary fractions and may represent a more advanced level of composition.

Dancer 2's second solution in figure 21 starts with F, characterized by the crossed lower leg gestures in the air. F is followed by familiar structures of H and D, and a slightly modified A closes the identically repeated sequence.

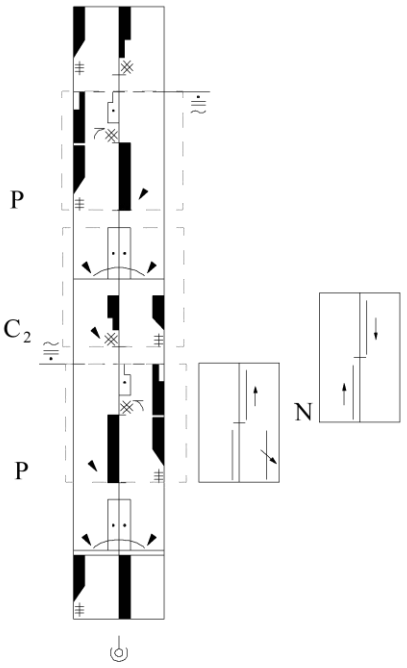


Fig. 20

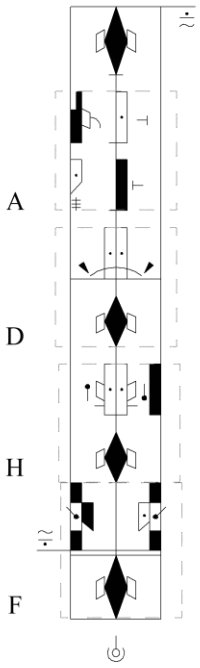


Fig. 21

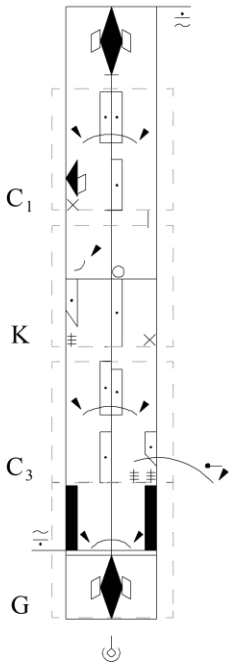


Fig. 23

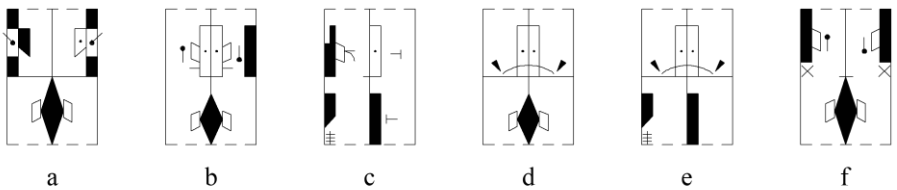


Fig. 22

She performed elements of figure 22 in a lengthy, two and a half-period long sequence as indicated below. The movement pairs in one line are grouped by musical periods of eight measures that represent a *pont*, and the recognizable, recurring, two-measure long structures are separated by small vertical lines. Apparently, she built this sequence from the previously performed pairs except for figure 22f that is a spatial variation of structure F.

F	H	A	D	|	F	H	A	D	|	F	H	C	A	|	F	H	A	D
F	F_v	D	A	|	F	F_v	D	A	|	F	H	D	A	|	F	H	D	A
F	H	D	A	|	F	H	A	D	|									

The long sequence has constant features. The repetitive sections usually start with FH; the second part is varied, either in sequence (AD, DA) or in content (AD, CA). The sequence FF_v is a change with its contrasting gestures crossed in the air, right leg first backward, in a large circle, then forward, as an entrechat-like spring, started from a second position.

Her solution in figure 23 is compiled from known, occasionally modified elements: G, C_3, K, C_1. C_3 includes a hit to the outer surface of the heel but structurally corresponds to C.

Dancer 2 presented P as a new movement content. Her connected P–C_2 structure also represents a case of overlapping oppositions: the oppositional, opening and closing leg gestures separate P and C_2, but the oppositional steps overlap between the structures. The clarity or simplicity of her applied movement pairs may be due to her training missing long practice and the level of knowledge in the male dance *legényes*. However, her variations of existing elements, especially the long sequence, strongly resemble the method described by the leader of the dance education mentioned above. It is not surprising; she attended this school before her professional training.

Dancer 3 included his first two inventions in complete *abbc pont*-structures. His solution in figure 24 starts with a well-known opening motif of Mátyás.[43] He performed an extended version of G, indicated as G+, at the beginning of his central (*b*) motif. G+ resembles more a closing than a motif-starting formula due to the second heel click arriving into a first position. Its length of ♩♩♩ resulted an ♪ shift of the following ♩♩ pairs compared to the main beat; therefore, the usual relation of gestures isolated from support movement to musical beats changed (cf. figures 1–14, except figure 4).

G+ is continued by A_2 (spatially modified A) and R movement pairs. The support–gesture structure of R is similar to that of A, I, K, and L, but the actual paths the lower leg draws in space are definitely different. He formulated his central motif *b* from RA_2. He started the closing motif (*c*) with a recomposed R: the

43. Martin, *Mátyás*, 304.

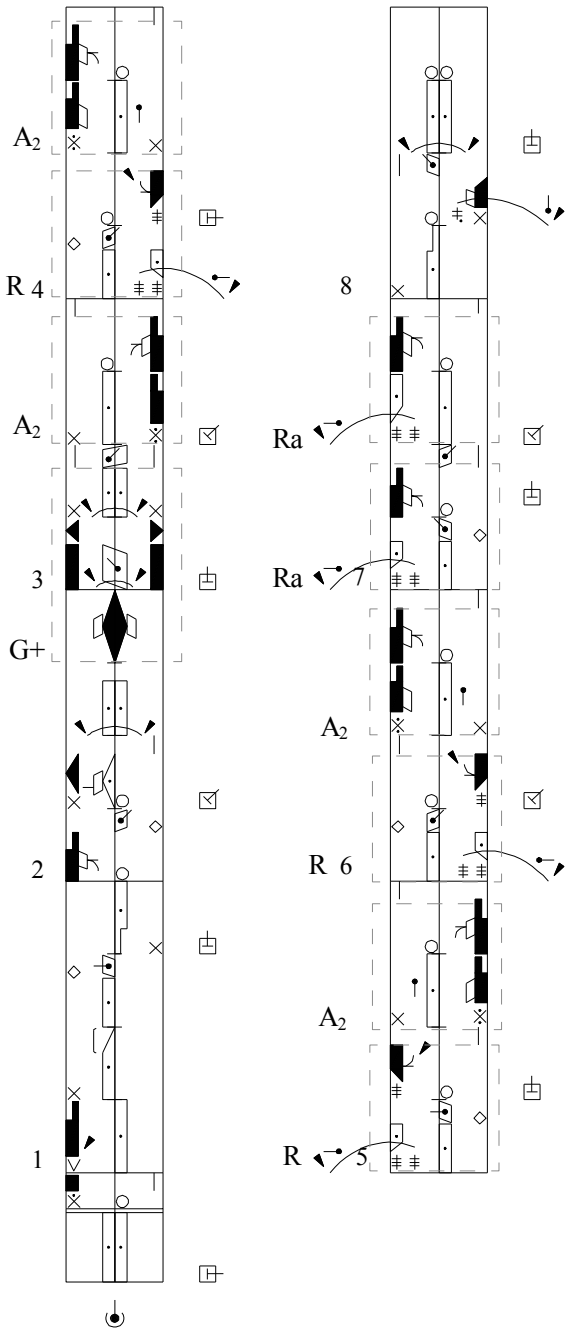


Fig. 24

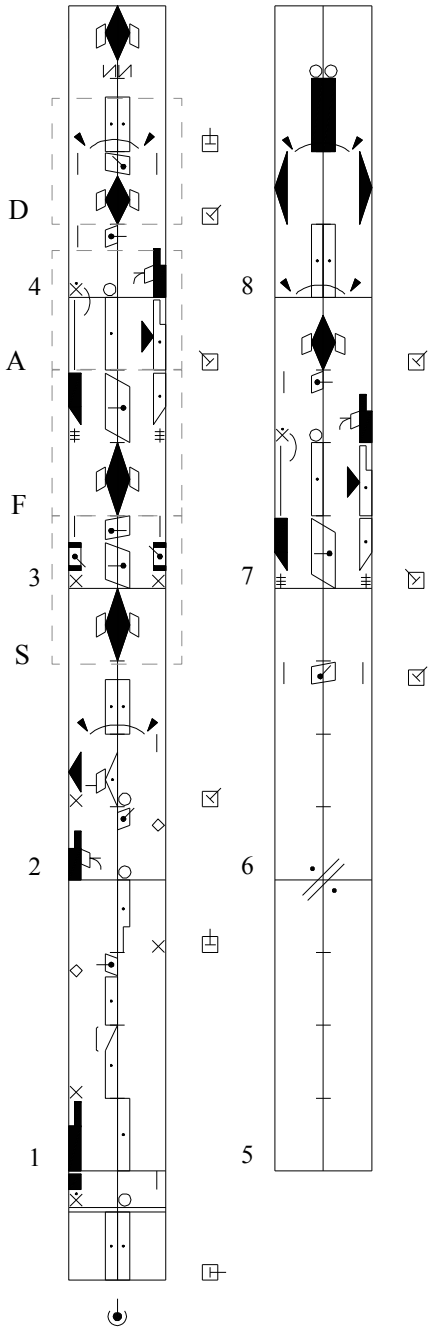


Fig. 25

compilation of the first ♪ of R and the second ♪ of A_2 created a new contrakinetic gesture-structure, a compressed version of the RA_2, identified as Ra. The second part of the closing motif (measure 8) is an already known combination of step–leg-hitting–heel-clicking movements.[44]

Dancer 3's second *pont* in figure 25 provides only one but a spectacular invention. After the same opening motif as in figure 24, he performed movement pair S that featured a high spring with sharp 1/4 turns to the left, then, still in the air, to the right, while the gesturing legs crossed, right in front. The further parts of motif *b* included structures discussed in figures 13 and 14. In the second half of the *pont*, he repeated *b* symmetrically and finished the sequence in the last measure with a standard closing structure.[45]

For the third solution of dance creation, he introduced a version of the *b* section of his second *pont*—see figure 26. Compared to the former S–F–A–D sequence, he presented an S–F–A–Ra one. The change of D to Sa confirms that Dancer 3 applied pairs consciously and, by repeating it in a new compilation, was aware of the novelty of his condensed Ra pair.

As a fourth composition, Dancer 3 presented the *pont* in figure 27. He announced that it was a *pontozó* and required the corresponding tune for accompaniment; however, he deviated from the Eastern Transylvanian dance's regular compositional structure, *aaab* (discussed above, see chapter "Improvisation in Traditional Dance"). He built the content of the *pont* mostly from known movement pairs. The first half of the *pont* started with the repetition of the first two measures (*aa*) with the content of C_1–G–J–A. The second part seems like a free compilation of pairs. Measures 5–6 are built of J–T–C_1–J pairs; the simple two steps of T, not appearing so far, and possessing little expressive quality, are occasionally applied in *legényes* dances in expletive function. The closing measures 7–8 are compiled from a directional variation of P (used by Dancer 2) and finished by movement pair D. Dancer 3 performed the sequence only once; it may represent a one-time improvisation of movement pairs.

Dancer 3 applied mostly existing movement pairs with modifications. His invention R added an unusual structure to *legényes*, creating the effect of surprise. His movement pair S with its high spring and double turn in the air tends toward elevating the anyway high technical standards of the dance type, especially when performed together with F, another high spring with crossed leg gestures. The first part of his *pontozó* presentation (figure 27) applied the movement material of figures 11–14, original *pontozó*s, but started with a closing pattern. The closing measures 7–8 are inventions; however, the ♫♩ rhythm of the last measure is a characteristic feature of Kalotaszeg, not a Maros–Küküllő Region fast male dance.

44. Martin, *Mátyás*, 348.
45. Fügedi, "Táncírástár," 485.

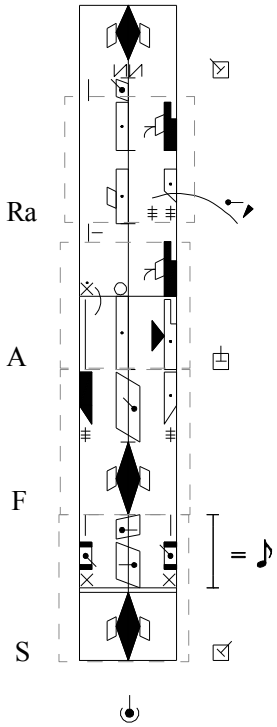
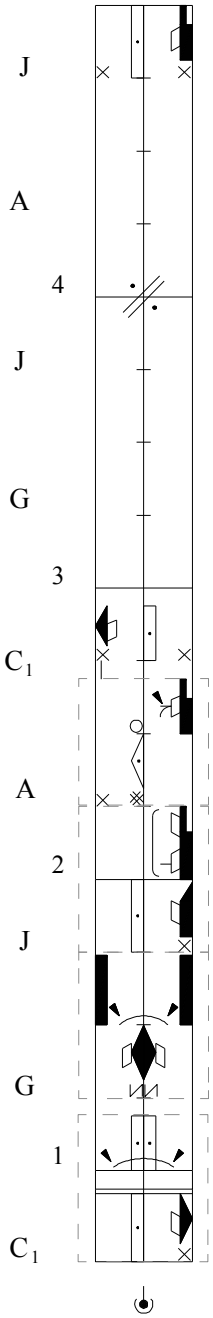


Fig. 26



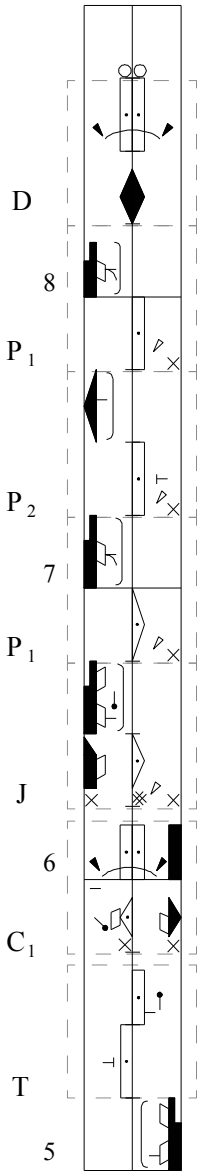


Fig. 27

Dancer 4 repeated his first composition, as written in figure 28, *ad libitum*. He started his sequence with pair A and continued with E. However, it seems difficult to find the appropriate reasoning for dividing the following part into movement pairs. Three consecutive gestures of the right leg seem to formulate spatial oppositions, even if not in movement pairs. The fourth ♪ of the sequence can be regarded as a complementary, ♪-rhythm movement again to achieve the required length of ♩♩♩♩ but also serves to change the side of the body for symmetrical repetition. In lack of a better, this sequence is identified as a unit.

Dancer 4 presented his second solution included in a complete *pont*—see figure 29. He started the composition with the same opening motif as Dancer 3 did in figure 24 and, similarly to him, continued with a ♩♩♩ support-changing structure U+. The repetition of measures 3–4 reveals that the first ♪ in U+ is a complementary movement; the second time, the dancer started the sequence with the ♩♩-rhythm U, which is a known small structure of *legényes*.[46] The composed sequence is U–K–Ra–A (where Ra lacks the leg hit Dancer 3 added in his solution).

Finally, Dancer 4 asked for *pontozó*-music and performed his two-measure variation as in figure 30. The amorphous structure does not provide an easy approach. A unique variation of J can be discovered in the second measure. Contrary to the usual performance of the double rotation with a forward step or gesture,[47] Dancer 4 presented it with a backward partial weight step. In the unit identified as X, the arrival in a first position with a heel click is a usual closure of a movement sequence (which is performed now in the main beat of measure 2); the previous support–contact structure is also a customary pair; they together form a ♩♩♩ sequence. The three movements of V may also be regarded as a sub-composition, although no specific spatial characteristics can be identified as their compositional concept. The intention might have been a delayed start of the motif; in relation to the main beat, it can be written as ♪|𝄾♪. The three units together result in a ♪|𝄾♪ ♩♩♩ ♩♩ rhythm-segmentation (3+3+2), with V–X–Jv structure.

Dancer 4's solutions are impressive compositions, even if they do not follow entirely the requirements established as concepts for creations. His triple-structures (V, X) call attention to the following analyses that require consideration of complex units beyond movement pairs as well.

46. Martin, *Mátyás*, 316.

47. With forward step, see Karsai and Martin, *Lőrincréve*, 82; with gesture, see figure 11.

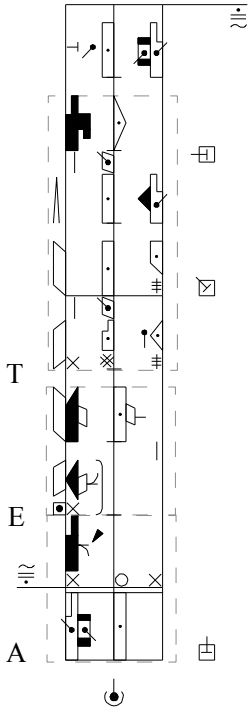


Fig. 28

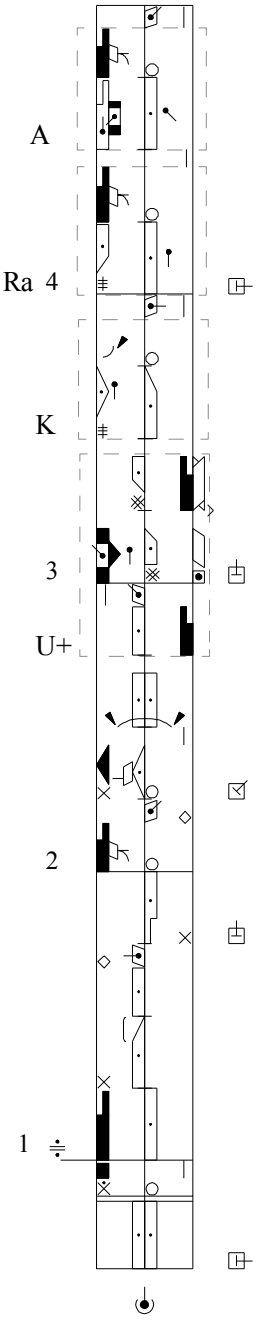
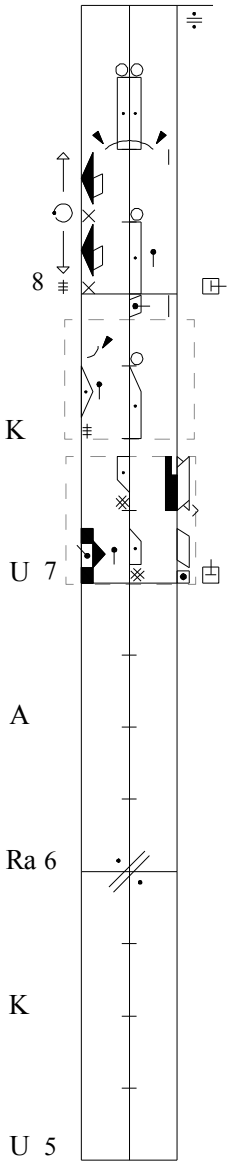


Fig. 29



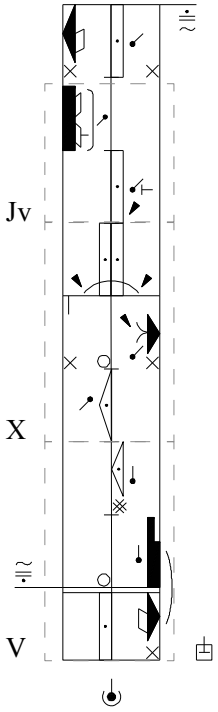


Fig. 30

Conclusion

The compositional principles applied by the participants correspond to three of the four general criteria summarized in the chapter "Content Analysis of *Legényes* Motifs," which characterize the performance of the selected original *legényes* examples:

a) The dancers build their compositions from movement pairs (except the X–Y structures by Dancer 4).
b) Most of the pairs include the concept of spatial opposition corresponding to the concept of *contrakinesis*.
c) Two consecutive pairs differ in movement content.

However, the bulk of solutions do not match in the fourth one, the repetition of dual pairs identically or symmetrically (such as, e.g., Mátyás's third structure is: $A + D + A_s + D_s$). In the practice of participants, 85% of the two-measure composition feature *four different consecutive pairs*:

Dancer 1: G_1–D_1–A_1–I_1, M–K–N–O, A_2–C_1–G–P;
Dancer 2: F–H–D–A, G– C_3–K–C_1, F–H–A–D, F–H–C–A, F–H–D–A;
Dancer 3: S–F–A–D, S–F–A–Ra, C_1–G–J–A, T–C_2–J–R_1;
Dancer 4: A–E–T, U–K–Ra–A, V–X–J_v.

Several traditional dance publications prove that a long sequence of repeating the same two- or three-member movement pattern identically or symmetrically is a characteristic feature of the improvised Hungarian solo traditional dances such as the *ugrós* type.[48] Two examples can be seen in figures 31–32. The *legényes*, which is regarded as belonging to the same historical stratum of Hungarian traditional dances as the *ugrós*,[49] repeats more condensed structures, as shown in figures 3–14, and, according to table 1, the dual pairs are repeated identically or symmetrically. The participants stepped further in complexity and condensation: even if I informed them about the nature of repetition mentioned here, they created quadrat pairs as a base for repetition. This phenomenon may reflect an unconscious, inner drive for more condensed, more effective expression; I suppose, a representation of advanced skill as well.

The survey revealed two skills that facilitate creating new content, a skill of variation and invention. Dancer 2 presented a long sequence of variations that applied already known patterns; the others seemed to focus on inventing new move-

48. See, for example, the more than seventy dances in the volume János Fügedi and András Vavrinecz, editors, *Old Hungarian Dance Style: The Ugrós: Anthology* (Budapest: L'Harmattan Kiadó; Budapest: Bölcsészettudományi Kutatóközpont Zenetudományi Intézet, 2013).

49. György Martin, "Eastern European Relations of Hungarian Dance Types," in *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quigley, Vivien Szőnyi, and Sándor Varga (Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020), 129–134.

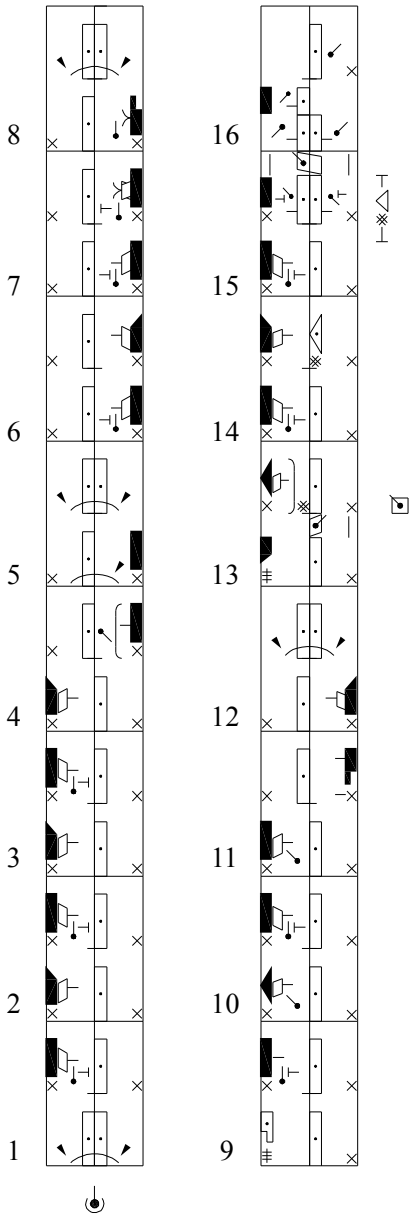


Fig. 31. West Dunántúl *ugrós*.[52]

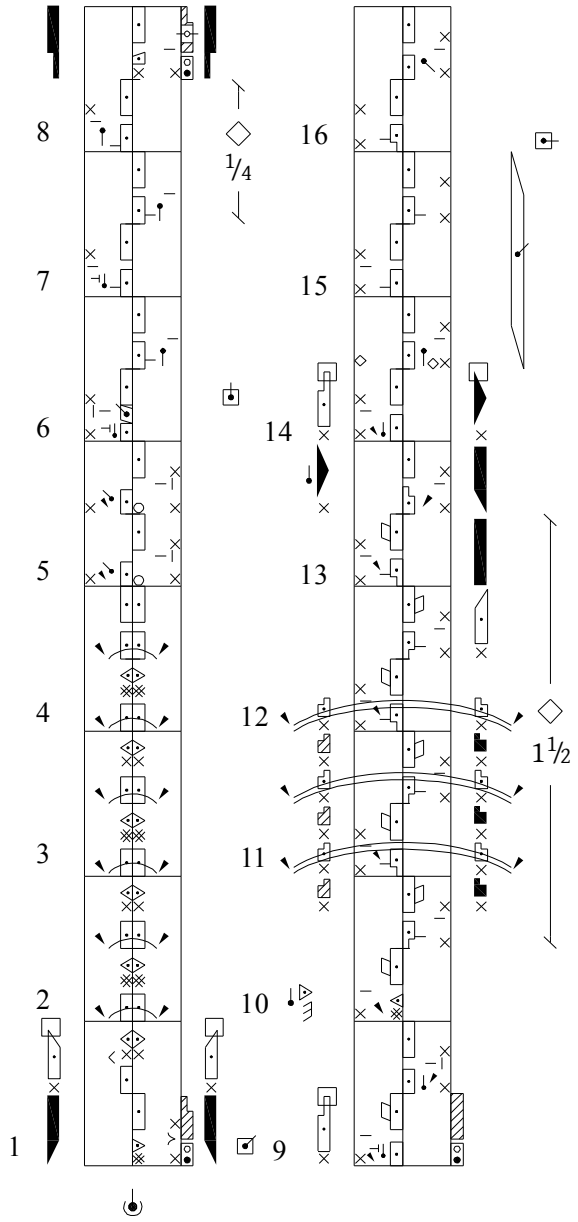


Fig. 32. *Silladri* from Bukovina.[53]

50. Fügedi and Vavrinecz, *Old Hungarian Dance Style*, 80.
51. Fügedi and Vavrinecz, *Old Hungarian Dance Style*, 339.

ment pairs compared to their previous knowledge of the traditional repertoire.[52] In both cases, by my judgment, the structures "stayed within the style," they appeared valid as traditional *legényes* due to the characteristics and features of the selected set of movements.

The analysis of results confirmed the notion that movements of the supporting and gesturing legs need separate investigation.[53] Dancer 2 performed structures where dual pairs could be segmented by the opposition of gestures, and these pairs overlapped by the opposition of support movements. The fluent lower leg circles by Dancer 1 also introduced a possibility that confirms the existence of overlapping contents.

Finally, it is worth introducing the reflections of participants to the question "What was it like to elaborate the task."[54] They show an unexpected aspect. We may say, a "hidden" desire that is oppressed by their education based entirely on already known patterns:

> Dancer 1: "They [the motifs] are mine. I worked for them [. . .] It was a good feeling as they met music."
>
> Dancer 2: "The most interesting and most difficult was for me that we learned *legényes* before but to make it as my own was a challenge."
>
> Dancer 3: "It was unique. I performed what I was thinking and not what at competitions where I have to adjust my dance to someone else's motifs."

They agreed that the task was difficult, they had to work hard for the results, but each of them stressed the elevating feeling of creating their own dance.

The results of creations and the above verbal responses of participants highlight the disadvantages of traditional dance education that do not surpass the standard patterns: the evaluation of performance can appraise only the "beauty" of dance but not the witticism of creation. The constant repetition of forms may do other harm: it freezes the dance tradition that has always lived in ever-renewing variations.

The survey seems to confirm the view that content analysis, the interpretation of movement contexts, makes it possible to discover the underlying concepts of motif creation that bear the compositional features of traditional dancing. It may open the path to leave behind the practice that does not surpass copying the original traditional dancers, the strict attachment to an established motif repertoire.

---

52. Unfortunately, up today, the full repertoire of the collected *legényes* motifs are not published, neither are analyzed in writing the features of their movements to state with certainty what makes a movement look "traditional." This knowledge is still hidden in the minds of dancers and teachers. Comparison and decision of "new" can be based at present mostly on this procedural knowledge.

53. Fügedi, "Simultaneous Events," 296.

54. Recorded after their dancing. Translated by the author of the present paper.

Predictably, the lack of creativity will sooner or later exhaust the forms. If the creative process outlined above relies on the proper analysis of content and research discovers the underlying, hidden concepts of dance creation, the newer and newer results can lead to the revitalization of the true, ingenious, and in a good sense, competitive nature of traditional dance.

The approach discussed above does not deny but requires the present, successful dance education methods to develop dancing skills that enable the dancer to perform complex movements. The results suggest a direction of progression where the foundation of development is the movement analysis with the organically connected dance notation and the interpretation of content based on the notated movement to present a new sense in dance, to manifest the creative mind of dancers.

Acknowledgment

This research was supported by project no. K 124270, which was financed by the Hungarian National Research, Development, and Innovation Office.

Bibliography

Dahlhause, Carl. *The Idea of Absolute Music*. Chicago: University of Chicago Press, 1989.

Farkas, Zoltán "Batyu," and János Fügedi. *Bevezetés a kalotaszegi legényes alaptechnikáiba* [*Introduction to Basic Techniques of Kalotaszeg Legényes*]. Budapest: X-Produkció, 2007, DVD.

Fügedi, János. *Basics of Laban Kinetography for Traditional Dancers*. Budapest: Institute for Musicology, Research Centre for the Humanities, Hungarian Academy of Sciences, 2016.

———, ed. *Knowledge Base of Traditional Dances*, general editor, János Fügedi, Institue for Musicology, RCA, 2016, DOI:10.23714/nzntk.ntt.tanc.en.

———. "Motivic Microstructures and Movement Concepts of Expression in Traditional Dances." In *From Field to Text & Dance and Space: Proceedings of the 24th Symposium of the ICTM Study Group on Ethnochoreology*, edited by Elsie Ivancich Dunin, Anca Guirchescu, and Csilla Könczei, 43-46. Cluj: ISPMN/ICTM, 2012.

———. "Simultaneous Events, Parallel Themes, Spatial Oppositions: A Comparative Content Analysis of Traditional Dance." *Studia Musicologica* 60, no. 1–4 (2019), 281–311, DOI: 10.1556/6.2019.00014.

———. "Táncírástár" [Dance Notations]. In *Népzene, néptánc, népi játék*, edited by Mihály Hoppál, 453–527. Vol. 6 of *Magyar néprajz*, editor general, Tekla Dömötör (Budapest: Akadémiai Kiadó, 1990).

———. "Táncszerkezet és motívumhasználat Jakab József pontozóiban" [Dance Structure and Use of Motifs in József Jakab's *Pontozós*]. In *Zenetudományi Dolgozatok 2004–2005*, edited by Márta Farkas Sz, 259–318. Budapest: MTA Zenetudományi Intézet, 2005.

Fügedi, János, and Gábor Misi. "Ways of Notating Floor Touching Gestures with the Foot." In *Proceedings of the Twenty-sixth Biennial Conference of the International Council of Kinetography Laban*, 43–60. S.l.: International Council of Kinetography Laban, 2009.

Fügedi, János, Colin Quigley, Vivien Szőnyi, and Sándor Varga, eds. *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*. Budapest, Research Centre for the Humanities Institute for Musicology; Budapest, Hungarian Heritage House, 2020.

Fügedi, János, and András Vavrinecz, eds. *Old Hungarian Dance Style: The Ugrós: Anthology*. Budapest: L'Harmattan Kiadó; Budapest: Bölcsészettudományi Kutatóközpont Zenetudományi Intézet, 2013.

Hanslick, Eduard. *Vom Musikalisch-Schönen.* Leipzig: Rudolph Weigel, 1854.

Hutchinson Guest, Ann. *Your Move: A New Approach to the Study of Movement and Dance*. New York: Gordon and Breach, 1983.

Kaeppler, Adrienne L. "Dance Ethnology and the Anthropology of Dance." In *Dance Research Journal* 32, no. 1 (Summer 2000), 116–125.

Karácsony, Zoltán. "Mátyás István 'Mundruc' legényes motívumkincse táncos környezete tükrében" [*Legényes* Motif Repertoire of István Mátyás "Mundruc" in the Context of His Dancing Environment]. PhD. Diss., Eötvös Loránd Tudományegyetem, 2020.

Karsai, Zsigmond, and György Martin. *Lőrincréve táncélete és táncai* [*Dance Life and Dances in Lőrincréve*]. Budapest, MTA Zenetudományi Intézet, 1989.

Kramer, Lawrence. *Music as Cultural Practice, 1800–1900*. Berkeley: University of California Press, 1993.

Margolis, Joseph. "The Autographic Nature of Dance." *The Journal of Aesthetics and Art Criticism* 38, no. 4 (Summer 1981), 419–427.

Martin, György. "Analysis and Classification of Folk Dances." In *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quigley, Vivien Szőnyi, and Sándor Varga, 341–351. Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020.

———. "Eastern European Relations of Hungarian Dance Types," in *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quegley, Vivien Szőnyi, and Sándor Varga, 119–167. Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020.

———. "Improvisation and Regulation in Hungarian Folk Dances." *Acta Ethnographica Academiae Scientiarum Hungaricae* 29, no. 3–4, 404.

———. *Mátyás István "Mundruc": Egy kalotaszegi táncos egyéniség vizsgálata* [*István Mátyás "Mundruc:" Individual-based Investigation of a Kalotaszeg Dancer*], edited by László Felföldi and Zoltán Karácsony. Budapest: MTA Zenetudományi Intézet; Budapest: Planétás Kiadó, 2004.

———. "The Structure of an Improvisatory Male Dance." In *Foundations of Hungarian Ethnochorelogy: Selected Papers of György Martin*, edited by János Fügedi, Colin Quigley, Vivien Szőnyi, and Sándor Varga, 598–623. Budapest: Research Centre for the Humanities Institute for Musicology; Budapest: Hungarian Heritage House, 2020.

Nahachewsky, Andriy. "Participatory and Presentational Dance as Ethnochoreological Categories." *Dance Research Journal* 27, no. 1 (Spring 1995), 1–15.

Ratkó, Lujza. "A néptánc tartalmi elemzése" [Content Analysis of Traditional Dance]. In vol. 44 of *A nyíregyházi Jósa András Múzeum Évkönyve*, editor general, Péter Németh, Nyíregyháza: Jósa András Múzeum 2002. 257–263.

Stone, Roselyn E. "Human Movement Forms as Meaning-Structures: Prolegomenon." *The Quest* 23, (Winter 1975), 10–17.

"Transylvanian *legényes* dances." In *Lexicon*, edited by László Felföldi. Budapest: MTA BTK Zenetudományi Intézet, 2016, http://db.zti.hu/neptanc_tudastar/lexicon_en.asp.