

ANNOTATION OF ARTICLES PUBLISHED IN
TÁNCtudományi Tanulmányok
(STUDIES ON THE ART OF DANCING)

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The present list gives some information on the papers published in the yearbooks of the Science Department of the Association of Hungarian Dance Artists from 1956 to 1968 inclusive.

The headings, and the emphasis on the titles of the studies aim to facilitate a comprehensive view of the material according to thematic arrangement. The titles are followed by the author's name and reference to the volume and the page numbers.

Below the reader will find the bibliographical data on the volumes until now published and their reference numbers in the present annotation.

Táncművészeti Értesítő (Bulletin of Dance Art) 1956 (Ed.: Rózsi Vályi). Budapest (Reference number: 56)

Táncstudományi Tanulmányok (Studies on the Art of Dancing) (Ed. Péter Morvay) Budapest 1958 (Ref. No.: 58)

Táncstudományi Tanulmányok 1959–1960 (Ed. Gedeon Dienes and Péter Morvay) Budapest 1960 (Ref. No.: 59–60)

Táncstudományi Tanulmányok 1961–1962 (Ed. Gedeon Dienes) Budapest 1962 (Ref. No. 61–62)

Táncstudományi Tanulmányok 1963–1964 (Ed. Gedeon Dienes) Budapest 1964 (Ref. No.: 63–64)

Táncstudományi Tanulmányok 1965–1966 (Ed. Gedeon Dienes) Budapest 1967 (Ref. No.: 65–66)

Táncstudományi Tanulmányok 1967–1968 (Ed. Gedeon Dienes and László Maácz) Budapest 1969 (Ref. No.: 67–68)

STAGE DANCING

Ballet

Academic Dancing (Akadémiai tánc). RÓZSI VÁLYI 63–64: 11–20.

The paper pays tribute to the three-hundred-year anniversary of the foundation of the *Académie de la Danse* by reviewing the history of the ballet from the *Ballet Comique de la Reine* first shown in 1581 until the appearance of Noverre on the scene.

Reform Endeavours in the History of the Ballet (Reformtörekvések a balett történetében). GEDEON DIENES 58: 3–12.

The author divides his topic into the following four periods: 1) The emergence of professional ballet (1661–1760); 2) The ascension of dramatic ballet (ballet with a plot) and the improvement of technique (1760–1790); 3) The classicization of technique, the development of character dances, and the reign of romantic ballet (1790–1845); 4) The decline of Western ballet and the role of Petersburg ballet in salvaging traditions (1845–1900).

The Spirit of the Times in 17th-Century Ballet (Korszellem a XVII. századi balettben). LÁSZLÓ TAMÁS 61–62: 25–42.

Through an analysis of ballet at the courts, the paper asserts that it faithfully reflected the times. This kind of modernity is something contemporary dance art must also have: it must reflect the spirit of today.

Aurel Millos's Innovations (Milloss Aurél újító munkássága). GINO TANI 56: 39–47. An excerpt from the study entitled „The Ballet in Italy”, which appeared in the volume *Fifty Years of the Opera and the Ballet in Italy* published in Rome by Bestetti, in 1955.

Soviet Ballet (A szovjet balett). MARIETTA FRANGOPULO 59-60: 23-44.

The main phases of the development of Soviet ballet are discussed within the context of the varied dance art of the Soviet Union. Special attention is paid to the most characteristic works and current artistic and educational problems.

British Ballet since the War (Az angol balett a háború óta). MARY CLARKE 58: 13-17. On the basis of the activities, productions and artistic ambitions of the leading British ballet ensembles including the Ballet Rambert, Sadler's Wells Ballet, International Ballet, and Festival Ballet, the authoress presents English ballet since World War II.

Dance Trends in Paris (Táncirányzatok Párizsban). PIERRE TUGAL 59-60: 45-60.

The various trends and aims in dancing represented by the ensembles of the Marquis de Cuevas, Bêjart, by Cocteau, Lacotte, Robbins, Kochno, Borlin, Janine Charrat, Lifar, Roland Petit, Babilée, and Jean Serry are characterized through the description and evaluation of some of their major contributions.

Modern Art, Music and Dance in the West (Modern képzőművészet, zene és tánc nyugaton). GÉZA KÖRTVÉLYES 63-64: 21-44.

The essay traces the most significant stylistic trends of the art of dancing in the 20th century, analysing related tendencies and interaction in music and fine arts.

Massine and symphonic ballet (Massine és a szimfonikus balett). GÉZAKÖRTVÉLYES 65-66: 27-43.

The development of the trend of symphonic ballet is analysed on the basis of Massine's choreographies composed for the Monte Carlo Russian Ballet. Attention is paid to the various elements that make up symphonic ballet, its philosophy, the dominance of the musical character and to influence on fine arts.

Addenda on the Development of Hungarian Dance Art (Gondolatok nemzeti táncművészetünk kialakulásáról). IVÁN VITÁNYI 58: 52-66.

This is an examination of Hungarian stage dancing in the context of historical and social development. National strivings in the ballet of the 19th century are presented as the first phase; and the development of ballet at the Hungarian State Opera House since 1930 with the emergence of folk-dancing on the stage make up the second major period.

The Guest Performance and Influence in Hungary of the Dyagilev Ensemble (A Gyagilev Együttes magyarországi vendégszereplése és hatása). ÁGNES KÖRTVÉLYES 56: 17-38. The two Budapest performances in 1912 and 1927, of the Diaghilev Ensemble and their reception are recalled on the basis of contemporaneous documents, and then the long-range influence of the production of the guest artists on the dance in Hungary is discussed.

Fokin Ballets in Hungary (Fokin balettek Magyarországon). RÓZSI VÁLYI 65-66: 11-25. The study which follows through the career of Fokin works in Hungary tries to answer the question to what extent the Hungarian choreographers' productions of the great ballet reformer's works realized his five basic principles.

Addenda on the Choreographic Analysis of Gyula Harangozó's THE MIRACULOUS MANDARIN (Adalékok Harangozó Gyula Csodálatos Mandarinjának koreográfiai vizsgálatához). GÉZA KÖRTVÉLYES 59-60: 119-141.

The paper which reviews the difficulties encountered by the Bartók work before it could be fittingly staged in Hungary, analyses the choreography on the basis of the following considerations: the structure of the plot, the dramatic character portrayal, and form and style.

Fifteen Years of Hungarian Ballet Art (A magyar balettművészet 15 éve). GÉZA KÖRTVÉLYES 61-62: 11-24.

In his panoramic view of the new period of Hungarian ballet art the author recalls the state of the dance in Hungary prior to 1945, and in his discussion of post-war development the considers the mastery of the traditions and achievements of Soviet ballet and the results of the State Ballet Institute in the training of dancers as the most important milestones.

Choreographic Analysis of the Repertory of the Ballet Sopianae (A Pécsi Balett repertoárjának koreográfiai elemzése). GEDEON DIENES 67-68: 7-20.

The analysis of the modern tendencies, growing variety of themes and specific style and artistic idiom of the ensemble led by Imre Eck at the city of Pécs presents at the same time a review of the history of the ensemble during its eight years of existence.

Sketches on Hungarian Ballet Music (Vázlatok a magyar balettzenéről). ISTVÁN SZENT-HEGYI 58: 18-30.

This historical survey calls attention to the Hungarian dance plays in the first half of the 19th century rooted in *verbunk* music and in the composed ballet music of a folkish tone popular at the end of the century. After and evaluation of two dance dramas by Bartók, the ballet music composed by Radnai, Weiner, Kósa, Lajtha, Farkas and Kenessey is reviewed.

Folk dance

Fifteen Years of Hungarian Folkdance Art (A magyar néptáncművészet 15 éve). GÉZA KÖRTVÉLYES 59-60: 11-22.

The work of István Molnár, Elemér Muharay and Iván Szabó prior to 1945 and the amateur folkdance movement emerging after 1945 supply the topic of the introduction. The main body of the paper reviews the operation of the professional folkdance ensembles up to now, evaluating their achievements and suggesting their tasks in the future.

A Chronicle of the Dance Ensemble of the Hungarian State Ensemble of Song and Dance (A Magyar Állami Népi Együttes tánckarának krónikája). LÁSZLO MAÁCZ 63-64: 57-75.

The history of the ensemble, its artistic ambitions and the trends of its development provide insight into the theoretical and practical problems of a new performing art: professional folkdance.

Classical oriental dance

The Revival of the Classic Dances of India (Az indiai klasszikus táncok megújítása). ISTVÁN SIPOS In two parts: 63-64: 45-56 and 67-68: 41-60.

The first part discusses the history of interest in the dance art of India and treats the five main groups of classic dances in India. The second part deals with the Kathakali dance drama.

THEORY OF DANCING

Some Problems of Aesthetic Research in Ballet (A balettesztétikai kutatás néhány problémája). GÉZA KÖRTVÉLYES 58: 31-37.

The paper defines the aims of aesthetic research into ballet, suggests the qualifications required for this type of work and outlines the major responsibilities of this branch of study.

The Dance and Related Arts in the Literature of Dance Aesthetics (A tánc és a testvérművészetek a táncesztétikai irodalomban). IVÁN VITÁNYI 59-60: 107-117.

The three faces of dancing are described on the basis of the relationship between the dance and music, the dance and play-acting, and dancing and painting. A distinction is made between ordinary and artistic movement and the laws and problems of artistic movement are discussed.

Thoughts about Dance and Pantomime (Gondolatok a táncról és a pantomimról). GEDEON DIENES 59-60: 93: 105.

The paper attempts to make a theoretical distinction between the dance and the pantomime: and then, defining the position of the dance among the other branches of art, it also clarifies the concept of pantomime.

Two Chapters from THE ART OF THE BALLET MASTER (két fejezet a Balletmester művészeté c. könyvből). ROSTISLAV ZAKHAROV 56: 5-16.

The excerpt contains two chapters, the chapter entitled „Choreographic Genres—Literary Genres” and „The Birth of the Figure” from the book published in Moscow in 1954.

Man in Motion and his Environment (A mozgó ember és környezete). GEDEON DIENES 61-62: 75-95.

This theoretical work serving the clarification of basic concepts places the human organism in its physical environment, defines the external and internal environments that limit the possibilities of movement, the absolute and relative possibilities of the motoric sphere.

The Fundamentals of Relative Kinetics. (A relativ kinetika alapvonalai). VALÉRIA DIENES 65-66: 47-75.

Human movements are defined in terms of spatial modifications of angles. For the indication of the angular modifications, two states are taken as basic: the one from which the modification starts and the one in which it terminates. In this way kinetics is considered a study of poses whose variations provide movement.

The Significance of Anatomy in the Analysis of Dancing (Az anatómia jelentősége a tánc elemzésében). IVÁN VITÁNYI 61-62: 63-74.

An anatomical analysis of movement supports the validity of Laban's kinetography, which integrates the portrayal of movement in the joints and motion in space and stresses the need for an anatomical approach to the styles of movement.

EDUCATION

Ballet Theatre and Ballet School (Balettszínpad és balettiskola). ZSUZSA L. MERÉNYI 63-64: 181-190.

With experience and observations of the ballet master the author tries to answer the questions what to expect of the ballet school in view of the efforts for innovation in stage dancing.

The Effect of Soviet Ballet Education on the Training of Hungarian Dance Artists (A szovjet balettpedagógia hatása a magyar táncművész képzésre). ZSUZSA L. MERÉNYI 67-68: 31-40.

After a historical review of the development of the Russian school, the article informs about the basic principles of Soviet ballet education and the application of these in the training of dancers in Hungary in harmony with the specific requirements in this country.

The Education of the Child in the Art of Dancing (A gyermek táncművészeti nevelése). SAROLTA BERCZIK 59-60: 143-158.

The authoress designates the development of aptitude, actual dancing instruction, and familiarity with the history and theoretical aspects of the dance as the three main tasks of education in dancing. She pays special attention to the hygienic, physical and aesthetic considerations which should be observed in the practical instruction of small children.

Dance, Films and Television (Tánc, film televízió). LÁSZLÓ PÁPAI 61-62: 45-50. The paper which examines the special problems of the dance film, seeks the optimal possibilities for the integration of the dance and of film art—with the full satisfaction of the demands of both.

KINETOGRAPHY

Rudolf Labán. LISA ULLMAN 59-60: 79-92.

A comprehensive portrayal of Labán's many-sided activities, his research in the field of the theory of the dance, and his artistic and educational work.

The Present Position and Future Perspectives of Kinetography (A táncírás mai helyzete és perspektívái). ALBRECHT KNUST 58: 38-43.

This synopsis of the 1957 Dresden congress on dance writing and folkdance research gives information on the position and application of the Labán kinetography in various countries.

The Recording of Subtleties in the Dances of Various Peoples (Finomságok jelölése különböző népek táncaiban) ALBRECHT KNUST 59-60: 159-165.

The author shows with examples that the characteristic features and distinctive subtleties of different folkdances are intelligibly conveyed by the Labán kinetography.

On Dance Writing (A táncírásról). EMMA LUGOSSY 56: 66-72.

After reviewing the various historical and contemporary systems for the written recording of choreographies, the authoress compares descriptions by word with recording by symbols, and then concentrates on the essential importance for research of the latter.

The Methods of Dance Recording on the basis of Choreographical Analysis. (A tánclejegyzés módszere koreográfiai elemzés alapján). EMMA LUGOSSY 58: 44-51.

The complementary functions in the recording of choreographies of filming and kinetography are discussed. In the explanation of the system of written recording the methodological experiences in folkdance research are used as an example.

FOLKDANCE

The Elements and Motifs of Movement in Hungarian Folkdances (A magyar népi táncok mozgáselemei és motívikája). EMMA LUGOSSY 59-60: 167-210.

The definition of basic concepts and the discussion of the considerations in analysis introduce the classification of the basic motifs according to the various kinds of dance. Then the structure of the motifs and patterns are described in Hungarian dancing.

Structural Analysis of the Hungarian Folkdance (A magyar néptánc szerkezeti elemzése). GYÖRGY MARTIN and ERNŐ PESOVÁR 59-60: 211-248.

The paper which examines the structural laws of the folkdance defines the smaller and larger units and the qualitative classification of cadences in the context of music and dancing.

The Definition of the Type of Motif in Dance Folklore (A motívumtípus meghatározása a tánc-folklórban). GYÖRGY MARTIN and ERNŐ PESOVÁR 6-64: 193-233.

The supporting structure and rhythm are regarded as the most important considerations in the definition of type of motif. As an example, the motifs of the jumperig dances are classified.

Formal Analysis of Folkdance Choreographies for Groups (Csoportos néptánc-koreográfiai formai elemzése). MÁRIA SZENTPÁL 65-66: 77-112.

The analytical approach developed for dance folklore is further improved by the authoress for the examination of folkdance creations for the stage. In addition to structural and motif analysis spatial analysis is also described.

DANCE FOLKLORE

Shepherd Dances of the Hortobágy (Hortobágyi pásztortánc). ANDRÁS BÉRES 58: 95-105 and 59-60: 297-308.

The author describes the occasions for dancing among the shepherds of the Hortobágy puszta, their customs connected with dancing and their main dance patterns. He also discusses the relations between the shepherd dance and the Hayduck dance.

Playful Dramatic Dances in Bihar Country (Játékos-dramatikus táncok Biharban). GYULA VARGA 58: 106-115.

The study describes the jocular "Recruiting" customary at wedding feasts, the "Mowing" imitating the movement in using a scythe, and the mourning play known as "Lamentation over St. John".

Hungarian Connections of a Croatian Dance (Egy horvát tánc típus magyar vonatkozásai). JOLÁN BORBÉLY 61-62: 137-195.

After an analysis of the functional, musical and formal features of the *Csizmaverő* ("Boot-beater") the Croatian and Hungarian components of the dance can be distinguished.

Dancing Masters in the Villages of Szatmár County (Táncmesterek a szatmári falvakban). The activity of the type of dancing master who plays a part in the fostering of the traditions of peasant dancing and in the popularization of this heritage is discussed especially through its influence on dance folklore.

Swineherd's Dance and Broom Dance—Two Types of Hungarian Show Dances (Kanásztánc és seprőtánc — Mutatványos táncaink két típusa). FERENC PESOVÁR 67-68: 83-125. The author classifies according to type the dances of skill in Hungarian folklore. He also

points out the occurrence of similar kinds of dances in the folklore of other peoples in Europe and shows their relationship to the medieval arms dances.

The Coaxing Czardash (A csalogató csárdás). ERNŐ PESOVÁR 65-66: 115-142.

The study traces the historical development of the Czardash by the evidence of historical sources and dance folklore as one of the coaxing couple dances occurring in Europe.

Lippentős (The Specific Formal Features of the Dominant Motif of the Rapid Czardash — A friss csárdás domináns motívumának formai sajátosságai). ÁGOSTON LÁNYI 61-62: 99-136.

The author describes and categorizes the most characteristic type of motif in the rapid Czardash and the laws of its variations. He also shows the function of this type of motif in the whole process of the dance.

The Basic Types of Slovak Folkdances (A szlovák néptáncok alaptípusai). STEFAN TÓTH 65-66: 197-216.

The work of the Slovak dance folklorist who died in 1962 sums up the ideas he developed in the course of his research.

Traditional and New Forms of the Transylvanian Whirling Dances (Az erdélyi forgató táncok hagyományos és új formái). VERA PROCA CIORTEA 63: 64: 253-260.

The authoress cites two examples to demonstrate the differences in the practice of the generations in performing the whirling couple dances and to show trends of change.

Dance Traditions of the Hungarian Ethnic Group in Slavonia (A szlavóniai magyar népszízet táncagyományai). ESZTER BERKES 67-68: 127-196.

A monograph on the dances, dance music and dancing activities of the isolated Hungarian ethnic group between the Drava and Sava rivers.

On the Problems of Dance Music Collection (A tánczenegyűjtés problémáiról). LAJOS KISS 56-59: 65.

The article deals with problems of method, with the coordination of the work of dance and music folklorists and the principles of collecting folkdance music.

The Dance Music of the Séklers of Bukovina (A bukovinai székelyek tánczenéje). LAJOS KISS 58: 67-68.

The characteristic melodies for various types of dances and their origin from folk or composed music are treated.

About our Folk Verbunk Melodies (Népi verbunk-dallamainkról). LAJOS KISS 59-60: 293-295.

The paper presents addenda on the reminiscences of composed *Verbunk* (Hungarian recruiting song) music and examines in detail the development of the melody of the Vasvár *Verbunk*.

Interrelations between Folkdance and Folkdance Music (Néptánc és népi tánczene kapcsolatai) GYÖRGY MARTIN 65-66: 143-195.

The author examines the interrelationship between dance and melody on the basis of tempo, meter, rhythm and structure, and classifies the major types of dances of the Hungarian and neighbouring peoples on the basis of the rhythmic accompaniment.

The Dance Traditions of Manor Farmhands and Shepherds in Tolna and Somogy Counties (Uradalmi cselédek és pásztorok táncagyományai Tolna és Somogy megyében). BERTALAN ANDRÁSFALVY 58: 89-94.

A dance art determined by the living conditions of farmhands and shepherds and the persistent survival of traditions in them is described in the study.

Dance Traditions in a Transylvanian Village (Táncagyományok egy mezőszéki faluban). ZOLTÁN KALLÓS 63-64: 235-252.

The paper deals with the dance traditions, the arrangement and occasions of dances, the dance programmes and the dance verses connected with the dances at the village of Válaszút (Rascruci) in Transylvania.

Occasions and Customs Connected with Dancing at Lőrincréve (Táncalkalmak és táncos szokások Lőrincrévén). ZSIGMOND KARSAI 58: 117-132.

The study which describes the dances and balls connected with holidays, special days offers insight into the traditions of Transylvanian peasant dancing.

Navvy Balls (Kubikos bálók). IMRE KATONA 61-62: 197-207.

The occasions for dances and the customs connected with dancing among navvies throw

light on some of the differences in the dancing activity of various social strata and occupational groups.

Learning to Dance in the Village (Tánctanulás falun). SÁNDOR GÖNYEY 58: 133-144. The paper discusses how village children learn to dance and in what ways the various types of dances are passed down to them.

Hungarian Folk Dances of the Past in the Writings of Foreign Authors (Elmúlt idők magyar népi tánca idegen írók műveiben) JÚLIA HAROMY 56: 90-98.

Brovon's description of the Hayduck dance in the 17th century, Towson's characterization of the Verbunk at the end of the 18th century, and the valuable observations of Kohl, Patterson, Tissot, Mazuchelli, and Fletcher are published in this study as interesting source material.

The Beginnings of the Stage Career of the Shepherd Dance (A pásztortánc szinpadai pályafutásának kezdete). PÉTER MORVAY 56: 48-58.

Two early evidences of the appearance of the folkdance on the stage, one from the end of the 18th century, and one from the beginning of the 19th century, are discussed by the author.

A Pedantic Opinion on the Old Hungarian Dance (Egy pedáns vélemény a régi magyar táncról) SÁNDOR LUKÁCSY 59-60: 257-262.

Attention is called to the part dealing with the Hungarian dance of an aesthetic work published at the end of the 18th century and the approach of the author is evaluated.

Dances from the Period of the Council Republic of 1919 (Táncemlékek a Tanácsköztársaság idejéből). SÁNDOR LÁSZLÓ-BENCSEK 59-60: 251-255.

The study recalls a recruiting festivity for the Red Army as the last evidence of the function of the dance in recruiting. Then the dancing activities of the workers and their May Day dances are described, the absorption of peasant dances and the cult of the Czardash during the period of the Council Republic are discussed.

From the Files of the "Pearly Bouquet" (A "Gyöngyösbokréta" aktáiból). LÁSZLÓ DEBRECZENI 56: 99-106.

The papers published clarify the aims in fostering folk traditions and folk art of the Hungarian Bouquet Association operating between the two world wars.

The Position of the Folkdance in France (A néptánc helyzete Franciaországban). PIERRE GORON 59-60: 71-75.

The paper describes the work of amateur groups and some of the characteristic types of the French folkdance.

SOCIAL DANCING

The Waltz and the Polka in the 19th Century (Keringő és polka a 19. században). OLGA SZENTPÁL 56: 73-99.

After a historical introduction the authoress attempts to reconstruct the waltz and the polka as danced in Master Cellarius's *La danse des salons* (Paris 1847).

Analysis of the Forms of Arbeau's French Gaillardes. (Arbeau francia gaillarde-jainak formai elemzése). OLGA SZENTPÁL 63-64: 79-148.

The authoress uses the theoretical and methodological findings of folkdance research in her reconstruction of Arbeau's three gaillardes and the analysis of their forms.

Gaillarde Melodies in Th. Arbeau's ORCHÉSOGRAPHIE (Gaillarde dallamok Th. Arbeau "Orchésographie" c. művében). ILONA BORSAI 63-64: 149-180.

The musical analysis of the gaillarde melodies published by Arbeau is attached to Olga Szentpál's paper.

THE EMERGENCE AND DEVELOPMENT OF COMPETITIVE DANCING (A verseny-tánc kialakulása és fejlődése). EDIT KAPOSÍ 67-68: 61-91.

The paper reviews the history, organizational arrangements and stylistic features of competitive dancing and also tells about the inroads dance contests have made in Eastern Europe.

