

AZ UTOLSÓ ÓRA PROGRAM ERDÉLYI
TÁNCGYŰJTÉSEIBŐL

Selections from the Final Hour Project's
Transylvanian Dance Collection

ÚJ PÁTRIA

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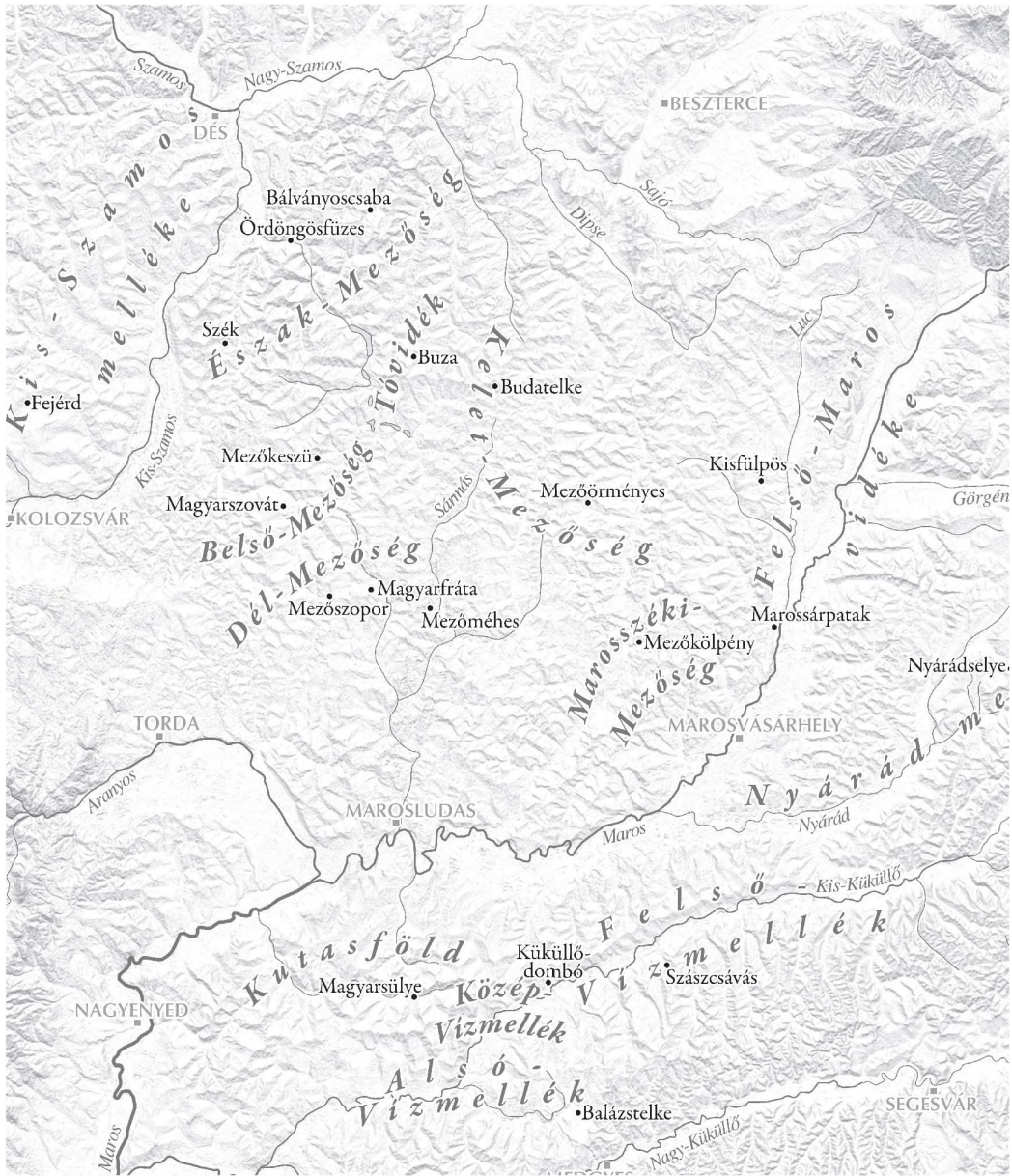
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SELECTIONS FROM THE FINAL HOUR PROJECT'S TRANSYLVANIAN DANCE COLLECTION

The priority of the Final Hour collection project was to document repertoire and playing style of traditional folk musicians still alive in the Hungarian language area – the collection work was done between 1997 and 2001. Most of those musicians' activity was inherently connected to traditional community dance events, local celebrations and customs. Thus the material collected is important not only for music history, but also for ethnography and general cultural history.

This publication provides samples of the Transylvanian dance material collected during the project. Pávai István, Kelemen László and Árendás Péter led the huge undertaking of the music collection work (often assisting the work of the dance researchers as well). Zsurafszky Zoltán with members of what was then the Budapest [Folk] Dance Ensemble, Pálffy Gyula, Könczei Árpád and Sztanó Hédi participated in the dance collection work. The process of selecting the traditional dancer informants and their travel to Hungary was assisted by Tötszegi András "Cucus" and Lengyel László "Türei", both of whom are natives and residents of villages that preserve local tradition in Transylvania's Kalotaszeg region. They are familiar with local traditional music and dance culture from the inside. Both of them were key figures in the first generation of Transylvania's dance house movement and were part of the young intellectual circle that took part in dance collection work in Transylvania the 1970s and 80s under the direction of Hungarian ethnographers Kallós Zoltán and Martin György.

During the Final Hour Project, along with the traditional musicians, often village people known locally as good dancers arrived as well. In these cases not only the instrumental and vocal material, but the traditional dances were also documented. This provided important information on the dance culture and helped in mapping out the music's role in accompanying the dance. Most of the selections presented here are danced by Transylvanian Hungarian villagers, with some dances demonstrated by Romanian and Gypsy Transylvanians. During the collection work it turned out that in some of the villages inhabited by more than



Táncgyűjtések lelőhelyei az Utolsó Óra programban

készítette: Pávai István és Abonyi György 2019

Homes of the dances collected in the Final Hour project

map by: István Pávai and György Abonyi, 2019



one ethnic group, the people knew the dances of other ethnic groups and would gladly dance with one another when the situation called for it. So, a certain give and take existed in the dance culture of the Transylvanian villages with mixed ethnic population.

Due to technical and thematic concerns, this publication could not possibly include all of the documented material, however for those interested we have put together this compilation. The selections were made first of all with the goal of presenting the character and style of the dances of a given region. The films were all made in Budapest at the Fonó Music Hall: in the small recording studio, on the small stage, and during open-to-the-public dance house events there. The behavior of the musicians and dancers was of course influenced by the surroundings in which the films were made. The musicians' performance was also influenced by the fact that some of them hadn't played for dancing in a long time, and some of the dancers were not actively dancing anymore. Of the latter, we have only included films important for providing a more complete picture of a particular dance type or dance dialect. In this collection, the [so-called] 'bourgeois dances' that came into the dance culture of the local peasantry during the 20th century, have only been included in certain well-founded cases since in general they do not reflect the particular character of the local dance material and the stylistic markers that differentiate the dances. In a few cases, for lack of Hungarian or Romanian village dancer informants, the Gypsy musicians demonstrated the local dance in question. These are interesting because often their performance of the given dance type was more extroverted and dynamic than the local peasant [non-Gypsy] dance style; in other cases the Gypsy musicians tried to fit motifs from their own dance known as *csingerálás*¹ into the accompanying music. Therefore it is possible that the local [non-Gypsy] peasant folk would have performed those particular traditional dances in a different style, with different behavior and possibly a different set of motifs. The Gypsy musicians and dancers often performed a dance, set of dances or set of motifs from a given region enriched with complex rhythmic slapping sequences, or in a

¹ The Hungarian text uses italics to indicate local names of some dances when those names differ from the scientific labelling. In the English translation all Hungarian or Romanian dance names and dance types are printed in italics.

different form. This specific individual style tends to push the local style – more archaic in terms of cultural history – typically danced by the local Hungarians and Romanians into the background. This fact should be kept in mind by those from the Hungarian folk dance movements [dance house, performing group leaders, etc] who teach or do choreography and want to use this material. We also note that in the process of doing the documentation organized at the Fonó, we found that the lively and varied dance life of the Transylvanian villages in the 1960s and 70s with numerous dance events – was already disappearing at the time of this collection work.

In addition to basic markers of European dance and music culture from the Middle Ages, Renaissance and Baroque periods, the dances and music herein also contain elements from the ‘new style’ that sprang from the soil of national romantic movements, and the influx of Western European bourgeois culture that followed. The dance cycles included are considered to be part of our Renaissance heritage. [Hungarian dance ethnographer] Pesovár Ferenc wrote that, “The basic scheme of the Transylvanian dance cycle is: a couple dance consisting of two, three, four or perhaps more parts which is introduced by a two part men’s dance. Both the couple dances and the men’s dances are characterized by a variety of tempos and diversity of rhythm and metre. With the melding of the older and newer dances, the dance cycles took form in a variety of ways. In some places the men’s dance, other places the couple dance expanded or became shorter by/ in one part or another [...]. Everywhere the dance cycle began with the men’s dance and generally concluded with a fast couple dance. The men’s dances and the couple dances consisted of several sections with various tempos. [...] The length of the dance cycle varied according to local custom and the mood or atmosphere [at the dance event]. At the height of the traditional dance life, a dance cycle could last 40, 50 minutes or even an hour, without breaks”² Pesovár Ferenc also wrote about the extremely slow couple dances with roots in the late Middle Ages and early Renaissance, that “were gradually pushed out over the entire Hungarian language area. This, along with the fact that the faster dances came into the forefront, probably explains why the length of the dance cycles

² PESOVÁR 1990: 243, 246, 247.

shortened. Later, in many places the slow dances were replaced with singing in front of the musicians, before the dancing began.”³

This disk is a regular DVD which can be played on computer or DVD player.⁴ It contains 3 hours of dance material danced by traditional dancer informants from more than 20 Transylvanian villages. The material is organized and can be searched according to the village’s location in the 1913 Transylvanian Hungarian counties: Alsó-Fehér, Csík, Kis-Küküllő, Kolozs, Maros-Torda, Szolnok-Doboka, Torda-Aranyos. The names of the dance types in the order they are danced in, and the names of the dancers appear before each dance cycle.⁵

For the Final Hour collection project traditional dancer informants Karácsony Lázár, Karácsony Éva and Kulcsár Mária arrived from the village of Halaspataka (Bálványospataka) on the eastern periphery of Transylvania. The films selected show some of the Gyimes Hungarian Csángó peoples’ vocabulary of dances which are of the oldest layers of traditional dance in the Carpathian Basin. The *lassú magyaros* couple dance has the archaic closed couple hold and ‘inside footed’, down emphasis turning.⁶ Following that is *sebes magyaros* with faster tempo and closed couple hold that sometimes opens up. “In front of the musicians the man does stamping combinations occasionally adding one or two slaps leaning on, sometimes hanging onto the woman’s shoulder with his right hand; his left

³ PESOVÁR 1990: 247.

⁴ The films were made in an older video format. The quality falls short of the demands of today’s digital technology, though because of their value as documents we felt it important to publish them.

⁵ Translator’s note: This text assumes considerable knowledge of traditional Transylvanian dance. It was written by Hungarian dance researchers from the Hungarian point of view, primarily for the Hungarian audience. In the meantime please note that today Transylvania (a region of mixed ethnic population) is located in Romania. In the text, the names of the Transylvanian villages, regions and the above-mentioned old Hungarian counties are stated first of all in Hungarian. Please refer to the list included with this publication for the Romanian names of the villages in question. The Romanian names for rivers, some regions are provided next to the Hungarian within the text. It may be helpful to note that the names and territories of the old Hungarian counties are not the same as the present counties in Romania. The old Hungarian counties are points of reference used by the Hungarian researchers. Names of Hungarian and Romanian people mentioned are stated with the family name preceding the given name. In this English translation, the Hungarian and Romanian names of all dances and dance types are in italics. S.F.

⁶ When turning as a couple, at the main emphasis points in the music the dancers step on the foot that is closest to their partner (the ‘inside foot’) while moving their center of gravity downward.

hand is in his pocket, at his hip, or out in back.”⁷ An interesting, rarely seen motif of their *sebes magyaros* is the direction change in their *seggelés* where they let go (of one another) and dance separately for a moment.

Of the ten dances from the ‘Balkan layer of dances’ done in the Gyimes/Ghimes region, the invited dancer informants remembered or had *sima héjsza*, *korobjászka*, *tiszti héjsza* and *békási ruszka* “still alive in their feet”. These have been included on this DVD. These dances are typically done with any number of people in shoulder, waist, or belt hold. Earlier done by men only, from the mid 1900s women also joined in the line or circle. The closed format and hold determine movement in space, while still allowing for individual footwork and rhythmic solutions. The Gyimes dance selections conclude with couple dances *lassú* and *sebes csárdás* (slow and fast *csárdás*).

Traditional dancers Szentés Károly, Farkas Margit, Kedves Dénes and Farkas Vilma arrived from the village of Csíkjenőfalva in the sub-region known as Felcsík, which like Gyimes is also located in the old Hungarian Csík County. They showed us a slow and a fast *csárdás* – also with the archaic closed couple hold and “inside footed” turning. The to-the-side (almost side by side) hold used when turning is a form related to the Gyimes *lassú* and *sebes magyaros* included on this DVD (see above). Here to get into the couple turning the man needs to take one more step, and there is a delayed direction change. The motif that reminds us of the “összerázó” from the *székely forgatos* dances is one of the most important style markers identifying the Felcsík couple dance. The turn of the woman under the man’s arm occurring at the direction change in the dances in this film, shows an already richer vocabulary of motifs than the *lassú* and *sebes magyaros* of the Gyimes region.

The dances from the old Hungarian Maros-Torda and Torda-Aranyos counties form a transition to the dance culture of the Székely people of the Marosszék region. The men’s dances, *verbunk* and *legényes* that begin the dance cycle, are both found in this area. This compilation includes examples of both: the Marossárpatak *verbunk* is danced by Székely János “Kicsi”, while Varga Alexandru resident of Báld dances the *sűrű legényes*. The archaic music with

⁷ KALLÓS – MARTIN 1970: 214.

asymmetrical beat and the couple dance in this area are mainly typical of the dances of the Romanians.

The *verbunk*, danced by Székely János “Kicsi” provides a nice example of the important role this dance type had in Marossárpatak. Thanks to the influence of the local tradition-preserving folk dance movement, the *Sárpatak verbunk* survived until recent times. Székely János starts his *verbunk* by walking in a circle, which may refer back to the dance’s community group form. His remarkably varied gestures of the leg and the hip twists that accompany them give the dance its rich rhythmic diversity and variety. It’s no wonder the Marossárpatak men are known in the area as good *verbunk* dancers.

Before the Marossárpatak dance cycle we had Székely János “Kicsi” say the names of the dances in the dance cycle. We emphasize that when doing collection work it is important to ask the local names of the dances and the order they are danced in.

From the 16th century on, examples of the European turning couple dances and their enticing “*csalogatós*”⁸ variations were already gaining popularity in the Hungarian language area. Four villages selected for this compilation: from west to east, Kisfülpös, Mezőméhes, and Mezőkölpény (in the Székely-Mezőség area), and Marossárpatak in the Upper Maros/Mureș River region – all show similarities in their dance cycles. In all four villages the backbone of the dance cycle is *csárdás*, *korcsos*, quick *csárdás* (*cigánycsárdás*, *szöktető*, *fosztó*). In Kisfülpös the cycle-opening couple dance is *magyar forduló*; in Marossárpatak *sebes forduló* begins the cycle. Worth noting in the film of the Marossárpatak couple dances, is how the musicians pay such close attention when playing for Székely János “Kicsi” and Peres Mária – and their outstanding dancing rich in motifs.

The enticing figures are noteworthy in the Mezőkölpény *csárdás* danced by Szabó Károly and Feri Irén. In both the *csárdás* and *korcsos*, Szabó Károly uses only a few figures, at times leading his partner very strongly. Several times he seems to deter from the usual motif framework, compelling his partner

⁸ The man and the woman of a couple, dance separately for a time, doing figures independently as if flirtatiously enticing one another.

to pay close attention when following his improvisations. Szabó Károly's rhythmic yells highlight their performance – a custom that was popular in the mid 20th century.

Under the Nyárádselye menu point are rare examples of Transylvanian *verbunks* employing a “*cifra*” step that reminds us of the *ugrós* (jumping) dance type. These are danced very cleanly by Főrai József. The *csárdás* danced with his wife Főrai Irma contains movements typical of the ‘new-style’ national dance style and differ from the movement motifs in the next dance of the cycle, the more archaic *korcsos*. We point out that the other old Maros-Torda county examples indicate a cultural historical situation where the *csárdás* is somewhat more assimilated to an older style slow couple dance. This is also true of the Kisfűlpös example which is demonstrated by the strong, dynamic couple dancing of Tavaszi Sándor and Tavaszi Mária who are so nicely accustomed to dancing together.

In all of the old Hungarian Maros-Torda county examples, the closing dance of the cycle, the *sebes* (fast) – or *cigánycsárdás* – shows elements of the local Gypsy dance, which in terms of dance motifs and use of space refer to an older period of dance history. The Nyárádselye and Mezőméhes (in the old Torda-Aranyos county) examples are exceptions in terms of use of space and partner hold, though the movement motifs are archaic here too.

The Mezőméhes couple dance is preceded by men's dance *sűrű legényes* danced by Varga Alexandru, a musician from Báld. His dance departs from the usual structure of the Mezőség/Câmpia Transilvaniei *legényes-es*. He dances more freely, building his sequences of motifs (called ‘points’) with more variation, maintaining the aspect of fitting them into the musical periods by closing the movement motif sequences. Some of his slapping motifs have been seen until now mainly in the *pontozó* of the Maros-Küküllő region (another region). Certain leg figures however show influence from areas west of the Mezőség region. The rhythmic variety in his dance attests to his musicality, which we also see when he plays lead violin in the film.

At the request of the researchers, the Romanian couple from Mezőméhes also demonstrated the dance cycle of the Hungarian minority in their village –

which consists of slow *csárdás*, *korcosos*, fast *csárdás* (*fosztó*). At first the movements of Jucan Grigore and his wife Letiția seem uncertain in the *csárdás*, but later it was verified that members of the various ethnic groups in that village often knew and danced each other's dances. The film is extremely important regarding the divisions within the Mezőség/Câmpia Transilvaniei dance dialect. The dance culture of the Romanians in the area is rather homogeneous, while the Hungarian dance culture shows variations from area to area. It also shows that the dance culture of the Hungarians of the Southern Mezőség area, like that of the Eastern Mezőség, has influenced the dance culture in areas inhabited by the Székely people.

This collection includes dances of two villages, Balázstelke and Csávás (Szászcsávás), located in the Vízmellék sub-region of the old Hungarian Kis-Küküllő county. About this area, Martin György wrote: "The [men's] dance in its oldest form can hardly be differentiated from the couple dance. In the oldest descriptions from the end of [the 19th century] the men's dance still appeared as part of a tight unit with the couple dance."⁹ In Lázár István's writing from the 19th century we can read the following about the dance culture of the area: "... a passionate mood requires space, when the fast dance begins. 'To the circle lads!' shouts the first young man and with that, everyone leaves his partner to stand in a circle, they jump up, clicking their heels together in the meantime, stamp twice on the ground and jump up again. The young men become dashing and splendid in that dance, with their hands held out they snap their fingers to accompany the rhythm with such energy that blood sometimes flows."¹⁰

Certainly by the beginning of the 20th century as typical of the area, the cycle of couple dances already began with an outstanding *gyors pontozó* (men's dance) called *magyaros* in the Middle Vízmellék area. The slow men's dance (*szegényes*) is not included in the set of dances, instead there are solo and couple versions of *székelyverbunk*.

We filmed Fogarasi István and his sister Veres Katalin doing the Hungarian cycle of dances of Balázstelek. Fogarasi István's *szegényes* is not a dance type typical of the area, the amorphous sequences of movements are

⁹ KARSAI – MARTIN 1989: 71.

¹⁰ LÁZÁR 1899: 521.

different than *szegényes* motifs we know until now. Based on our knowledge and earlier documentation of *szegényes*, we believe that he hadn't used the dance in its original context. Here we can see that the rhythm largely falls in eighths, which is mainly characteristic of the *pontozó* men's dance in the area. Fogarasi István's dance is also enriched with motifs he learned at festivals and various gatherings. Mr. Fogarasi who in 1998 was 70 years old, has since died, but he was well-known amongst the folklore researchers also for his singing; his dance knowledge and the penetrating force of his charisma is obvious even through the camera's lens. The air was sizzling in the little studio at the Fonó when they filmed him. With Mr Fogarasi's outstanding performing capacity, his solo dance conjured up the atmosphere of an entire ball. He was a virtuoso peasant dancer whose personality like his men's dance and couple dancing was smart, witty and wonderfully varied.

Gilyén Miklós (born in Magyarsülye, but lives in Küküllődombó) presents an example of how the *pontozó* (men's dance) that usually began the cycle of dances, and the couple *csárdás/férláhos* danced to *pontozó* music, may alternate within the dance cycle. This kind of interchangeability and rhythmic variation between the two dance types is an interesting marker of the character of the dances in the area and shows individual variational tendencies within the dance cycle.

Gilyén Miklós is an example of a dancer's capability to adapt: namely of how a dancer from the Kutasföld area became a Vízmellék dancer. Though he was born and learned to dance in the Kutasföld area, he moved to Küküllődombó (in the Vízmellék area) early on and has lived there ever since. He came in contact with the Küküllődombó dance group when he was young and learned the typical Vízmellék dance cycle. In his *pontozó* or *magyaros* men's dance, the metal on his boots helps emphasize the tightly performed, refined *bokázó-s* (heel clicks) typical of the area. Like any good dancer, he uses the sound effects to add color to his dance. The couple dance done with his partner Gilyén Julianna is characterized by dynamically performed sequences of motifs they are well-accustomed to dancing together.

The Százcsávás selection demonstrates the men's dances done by the Százcsávás Gypsy musicians. In Horváth János' *pontozó* (men's dance) the dance

motifs and simplified structure are easily discernable. The *pontozó* characteristics, dance structure and motifs are already clear from the first sequence of motifs (referred to as a ‘point’). Later on the motifs can instead be described as *csingerálás* done to *pontozó* music, without closing motifs that would agree with the closing sections of the music. To the music for *székelyverbunk* Mezei Ferenc “Csángáló” performed the *csingerálás* motifs we are used to seeing him do, which are slowed down according to the tempo of the music. This is a musician who knows the local Gypsy and Hungarian dances and embellishes his leg slaps in the local Gypsy style. So, the style markers typical of the dances of the area – *cigánypontozó*, *verbunk*, *cigánycsárdás*, *csingerálás* – are seen here in an individual formation. Mezei Ferenc “Csángáló” dances the *lassú csárdás* couple dance in an older, more restrained performance style not typical of the Gypsies. In the fast section however he does a lot more *csingerálás* than the Romanians or Hungarians in the area would do.

The selected dances of Hungarians and Romanians from seven villages in the old Hungarian Kolozs County provide good examples of the overlappings and differences between some of the dance types within Transylvania’s Mezőség/Câmpia Transilvaniei region.

The type of couple dances that the dancers of Budatelke, Mezőszopor and Magyarfráta call *de-a lungu*, *putata*, *joc românesc*, *românește de preumblat*, and in some places simply *românește* are presumably related to processional couple dances of the early Renaissance. Both promenading and turning variations were known in the Mezőség area. The dance called *de-a lungu* has been described as couple dance done in a group with strolling and turning sections that has been in the Hungarian dance life developing and coming into general use since the beginning of the 17th century.

The dance group that functioned in Budatelke from the middle of the 20th century kept a standardized form of *târnavéana*, a *ritka legényes* (men’s dance) alive.¹¹

¹¹ After comparison with other data, we suppose that in the Mezőség region the *legényes* men’s dance called *târnavéana* is none other than the uniform stage version of the *ponturi* from the villages in the Maros-Küküllő region (see for example the village of Keménytelke/Cipăieni). The form that spread to other places reached the Mezőség region sometime after WWII, and where in several villages it folklorized further. There were dance groups in most of the Eastern and Southern Mezőség villages, which explains why it was known in the regulated form. In the various Hungarian folk dance revival movements (both stage and social) the dance – mistakenly – spread under the name of *korcsos*.

Its motifs, structure and use of space certainly show the influence of the “Cântarea României” (literally “Song [of praise] to Romania”) Festival. Which probably explains why we don’t know an individual, improvisational form of this dance in Budatelke. When making the film of Mândrean Ion “Leon” dancing *ritka legényes-es (târnăveana)*, several times it seemed like he had to make corrections to make the movement sequences fit the music. This may indicate that he is trying to demonstrate choreographed movement sequences. It is worthwhile to compare these progressions with other films made of him.¹² In contrast to the way his *legényes-es* are limited to choreography, when he dances with his wife Mândrean Ana, he uses the motifs more freely and his gestures are more individual – making their performance extremely colorful. Please note that on the basis of its name, the related melodies and beat, we connect the dance music named *de ungurime* to the Hungarian *forduló* of the Maros/Mureş River region.

The dignified, slow processional type couple line dance (*jártatós* in Hungarian) that has an asymmetrical rhythm and travels forward and back with occasional turning of the woman, is part of the dance cycles in Budatelke, Mezőszopor and Magyarfráta. It is known as *de-a lungu*, and *româneşte de preumblat*. When this dance was documented, only one couple demonstrated it and there wasn’t much space, so its processional, moving forward character was pretty much lost. The *învârtita* that follows the processional slow dance is a turning couple dance (similar to the Inner-Mezőség *ritka szökös* danced in the Hungarian dance house revival movements) that typically includes ‘crossing over’, throws [of the woman] behind the man’s back, turning, enticing and virtuoso slapping figures.¹³ This is also true for the faster tempoed couple dance called *haţegana* or *hârţag*. About these dances Martin György wrote: “Because of the immutable enticing-turning out formulas, the [man’s] supercilious, elegant handling of the woman and the woman’s masterful turning technique,

¹² The *ritka legényes* of Budatelke may also be accompanied by *sürű legényes* and *verbunk*. Films of these dances can also be found in the database of Budapest’s Hungarian Heritage House’s Folklore Documentation Library and Archive.

¹³ Here, please note that local names for dances, for example the expression *învârtita* may refer to other dance types (see for example the slow, asymmetrical Romanian *forgatós* turning dance called *româneşte de învârtit* of Magyarfráta and Mezőszopor).

this csárdás type is amongst the most virtuoso of our couple dances.”¹⁴ The *akasztós* or *lassú cigánytánc* – the Hungarian version of the Romanian slow couple dance – has survived in Mezőkeszű. It has an asymmetrical beat and is often accompanied by old-style slow, sad songs with ay,la,la,la,la ending a line of text; or occasionally with rhythmic dance yells. It is done in a closed couple hold – the dancers turn slowly with a waltzing-limping beat. For the Final Hour collection the most complete dance cycle typical of the Hungarians in the Inner Mezőség area was danced by Tóbiás Dani and Tóbiás Anikó (brother and sister) from the village of Mezőkeszű. The cycle includes couple dances: *lassú cigánytánc* – *lassú csárdás* – *ritka szökös* – *sebes csárdás*. Their dance was demonstrably archaic, done in temperate (restrained) style and used a small number of motifs.

Informants from the three Romanian villages in the old Hungarian Kolozs County selected for the collection project Mezőszopor, Magyarfráta and Budatelke, offered a true dance experience in both the couple and men’s dances. Gheți Iuliu the young Gypsy man from Mezőszopor dances a nicely formulated *ritka legényes* type men’s dance (*românește în ponturi*) embellished with typically Gypsy-style leg slapping.¹⁵ The structure of the *ponturi* dance danced by the Romanians of the Inner-Mezőség area typically used far more leg figures and fewer slapping motifs. Gheți Iuliu’s next dance is also a sub-type of *ritka legényes* men’s dance: the above-mentioned *târnăveana* which he does in an improvised form (unlike the Budatelke versions). A large number of slapping motifs occur in his dance. These, starting from the 1960s, became more and more typical of the area, presumably from the influence of the Gypsy dance style. Despite his youth his couple dances with Ciurcui Maria are beautifully formulated, but here also the influence of the Mezőszopor Gypsy revival dance group (formed on the example of the Magyarfráta dance group) can be observed. Despite all this he improvises beautifully, following his own individual structural rules.

¹⁴ MARTIN 1990: 436.

¹⁵ The Romanians of the Inner Mezőség region also danced the slower versions of the dance under the names: *românește în ponturi* and *românește în botă*. The dance called *ponturi* is also of the *ritka legényes* sub-type, like *târnăveana*. This dance is called *botă* by the musicians of Magyarpalatka/Pălatca and a few Hungarians in Magyarpalatka and the area; while the Romanians generally refer to it as *ponturi*.

Pop Ilisie of Magyarfráta's *tárnăveăna* men's dance is slower tempoed than the previous one. His dance structure doesn't necessarily agree with the ends of the musical phrases. His dance seems more improvised than the Mezőszopor version, which is indicated also by a more even proportion of leg figures and slapping motifs. The influence of institutionalized dance tradition preservation that appeared already between the two world wars in Magyarfráta can be felt in his motifs and his partner Cristea Susana's movements that accompany the *legényes*. The same influence also left its mark mainly on the couple dance *lassú forgatós/românește de învărtit*; whereas the dance called *doi pași* already has more improvised elements. It is interesting that the waltz hold appears here, which is rare in the traditional dance culture of the Romanians in the Southern Mezőség region.

Magyarszovát, also found in the old Hungarian Kolozs County, is a village with an archaic song and dance culture. For the Final Hour collection project well-known and duly respected in the Hungarian dance house movements, traditional singer Maneszes Mária "Láli", was brought to the Fonó for documentation. The dance clip selected shows that she is not only a fun loving singer, but also an excellent dancer truly fond of merriment. During one of the breaks while doing the documentation, she was in such a good mood that she invited the Gypsy musicians, first the viola player, then the double bass player to dance a slow *csárdás*. Though this scene wasn't part of the official research plan, it has been included on this DVD because it is a great example of the dancing, merry making Mezőség spirit and spontaneity. It also shows how singing and dancing occurred as an organic unit and form of self-expression in the traditional peasant existence.

Viola player Botezán János's *sűrű legényes* (men's dance) is very nicely structured and archaic. His archaic style couple dance is done in a calm and restrained manner. By contrast the younger musician that Maneszes Mária "Láli" asked to dance, Vintilla Endre represents a newer, more Gypsy-ish style. A larger proportion of leg-slapping and an extroverted character dominate his dance, which even includes movements typical of *csingerálás*. Maneszes Mária's dancing style is more archaic than the man's.

Now we'll look at two villages farther away from villages we've covered so far in the old Hungarian Kolozs County. Mezőörményes is in the Eastern

Mezőség area. From here well-accustomed to dancing together, Silimon Dénes and Erzsébet dance an elegant *korcsos* and *szökös* which begin to show similarity to Hungarian dance forms in the Marosszék region. In the second film are couple dances danced by Kalló Géza and Kalló Berta (brother and sister) of Fejérd in the Erdélyi-Erdőhát area of the Szamos/Someg River Region. Their *lassú csárdás* and *szapora* are similar to the traditional couple dances of the nearby Kalotaszeg Region. Motifs characteristic of their *lassú csárdás* (done throughout in closed hold) are the man's tiny steps and embellishing motifs that prepare for the couple turning, and the backing up motif used to stop the dynamic turning. Their *sűrű csárdás* includes turning the woman out under the arm with one or two turns.

We chose films from four villages in the old Hungarian Szolnok-Doboka county for this DVD. In the first one Székely József from the village of Szék dances men's dances *ritka* and *sűrű legényes*. We were lucky to be able to document his dancing for the Final Hour Project. Székely József became known in the Hungarian dance house movement first for his singing knowledge, but he is also an excellent dancer. Despite his age, his *sűrű tempo* shows great variety of leg figures and slapping motifs. His jumps that move to the side are also well formed, but what really makes his dance special is how he changes the usual fixed order in which they do the leg figures and slapping in Szék. He varied the structure of his *ritka tempó* and what is especially outstanding is how, despite the slow music, he executes the closing motif with the big scissoring leg gestures. Unfortunately Székely József dances alone in the films, so we don't see the circle format and harmony of movement of the Szék *legényes* men's dances which are generally done in a group.

As a result of [Hungarian composer, conductor, ethnomusicologist] Lajtha László's research [on the traditional instrumental music of Szék] and its role in the Hungarian dance house movement, the village of Szék has become world-renowned. The vocabulary of movement motifs and structure of the couple dances in Szék refer to a time of cultural history before the period of national romanticism. Because of this Martin György called the village a 'living museum of European dance history'. The slow couple dance with asymmetrical beat and simple movement form; the *csárdás* done in closed couple hold, limited

to turning motifs with their preparatory embellishing motifs – refer back to an archaic dance practice and bear witness to a specialized social development. When doing the documentation, with the exception of the dances *polka* and *hétlépés [siebenschritt]* of bourgeois origins, Szék's entire dance cycle that has its roots in the Renaissance was successfully documented. The Szék dance cycle filmed includes: *négyes*, *lassú*, *szapora lassú* and *csárdás* – all dynamically danced from start to finish providing an excellent demonstration of how dance was an organic part of the informants' life. The films show that despite their age Csorba János, Kocsis János, Papp Mária and Székely József gladly revive the dance experiences and dance figures of their youth. We point out that they accompany their own dancing with singing.

The Mezőség village of Ördögösfüzes is justifiably popular amongst revival movement folk musicians and dancers. Ördögösfüzes resident Réti János's *ritka legényes (ritka fogásolás)* men's dance shows the use of strict structural principles. The main and closing motifs are clearly discernable, which despite his age are danced precisely and dynamically. The documentation session didn't show the dance's usual circle, group format. Because he was dancing alone Réti János's use of space became static.¹⁶ A playfulness comes out in the rhythmic variations and placement of emphasis in the main movement motifs of his *sűrű fogásolás*, though his slapping gestures are uncertain. These uncertainties can be attributed to his age and the flute playing that accompanies his dancing – which is rarely used and lacks the pulse/beat usually provided by the viola and double bass that help the dancer. Dancing with two incidental partners (Hideg Istvánné Lakatos Anna and Kerekes Róza) the *csárdás* takes the simpler form that was typical for most of the Hungarians of the Mezőség region. Similar to the *csárdás* of Szék there is a closed hold in the couple turning; but here the open “waltz hold” also appears when the woman is turned out under the arm as the flourish for the change in direction of the couple turning.

The traditional couple dances of the Hungarians in the Kis-Szamos/Somegul Mic River Valley typically use a simple set of motifs. By contrast the

¹⁶A film of the group performance mode of the dance can be found in the film archive at the Institute of Musicology of the Hungarian Academy of Sciences: MTA BTK ZTI filmarchívum Ft. 673.14.

couple dances danced by the Hungarians, Romanians, and Gypsies in the Tóvidék area were richer. In the *lassú legényes* men's dance danced by Borsos Ferenc "Szepesi" from the village of Buza, reconstructed movement-memories he saw from the older generation can be observed. He danced this dance which is no longer in everyday use – upon special request of the researchers. The uncertainty apparent in the men's dance is nicely counterbalanced by his outstanding couple dance which is obviously in practice. Dancing with Szász Etelka he does couple dances *ritka* and *sűrű csárdás* which use the same set of traditional motifs in the slow and the fast dances. Typical of the vocabulary of figures for this virtuoso turning dance is that when the man does the slapping, the woman dances alone either turning or doing *csárdás* steps. The Buza dance cycle ends with a local version of the *hétlépés* [*Siebenschritt*] dance done to *tárnăveana* music. In the Mezőség region the *tárnăveana* music is connected to various dance types which is also an indication of its rather late adoption in the area.

The dancing of Romanian couple Marian and Maria Botiș from Bálványoscsaba in the Northern Mezőség area is more static in comparison to the couple dance of Buza (which includes the enticing motifs that began development in the Renaissance period). In the Bálványoscsaba couple dance the man always keeps his partner close by, leading her, or leaning on her. He doesn't let go of her, so she cannot dance freely alone as done in the Buza variations. This pair of excellent peasant dancers from Bálványoscsaba are well-accustomed to dancing together, their nicely structured dance offers a good framework for improvisation and is done in old style performance mode. The *ungurește rar* danced by Zegrean Mihai brings another example of Hungarian-Romanian multilingualism into the dance and music. The dance name and the circling leg figures point to Hungarian origins. The motifs mentioned here blend movements (jumps, slapping) that the Mezőség people themselves consider "Romanian-like". His *sűrű legényes* men's dance shows interesting newer style features: simpler leg figures with a lot of slapping. In this case we don't know how much of 'the dance group influence' is indicated here. The man's entrance and exit, and some of the mincing gestures obviously point to that. All things considered this dancer – who is also a musician – is one of the best included in this collection.

This publication is organically related to the music published on the series of CDs from the Final Hour collection project organized by Budapest's Fonó Music Hall with the Hungarian Heritage House. We would also like to draw your attention to the traditional dance collection at the Hungarian Heritage House's Folklore Documentation Center which is open to the public for research, study and educational purposes.

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