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# Basics of Laban Kinetography for Traditional Dancers

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# Contents

# Preface

The book introduces the Reader the basics of the Laban kinetography, the most prevalent system of dance literacy today. Kinetography uses abstract symbols for the description of dances, but the entire system is more than the set of signs. Its conceptual foundation is movement analysis which defines the classified movement events in systems of references. The results of analysis are put down in abstract signs whose use is determined by rules, and in reading the written signs, we follow certain conventions. The complexity of the system often raises difficulties to those who would like to learn it. The multitude of movement concepts and special terms presented here are—regrettably enough—missing from their training as dancers. It is during their studies of dance notation that they have to learn analyzing and to enlarge their stock of kinetic concepts. The considerable effort required—which might seem to make little sense at first—gradually bears its fruit. By learning the analytic approach to the system and using it in practice, competent users of kinetography will possess a high level of movement consciousness. This skill will enhance the articulateness of their dance, their movement recognition ability will increase, they will judge the features of performance more lucidly, and their pedagogical work will be more effective. One of the main aims of teaching dance notation is therefore to help improve this hard-to-acquire consciousness.

The book is primarily concerned with the movement phenomena of the original traditional dances of the Carpathian Basin, saliently those of the Hungarians. It takes stock of the method of the notating system by analyzing and describing the movement features of dances. The chosen sources are the films in the Traditional Dance Archive of the Institute of Musicology (Research Centre for the Humanities, Hungarian Academy of Sciences); nearly all motif examples are excerpts from the scores transcribed from these films. In the text general references are given to the dance types of the motifs and to the broader or narrower geographic regions they derive from. A knowledge of the dance type and region helps envisage the characteristics of performance (the latter are to be discussed in more detail at the end of the Preface) and the choice of the right music for practicing. In the index of motif sources more exact information is given: provenance of motif, archival location, and registration mark of each document (film, dance score) belonging to it. Whenever known, the original local names of the dances used in the native communities were kept, and in the chapter *Dance Names and Special Terms* brief explanations of their meaning are given.

The illustrative motifs—particularly for the beginning studies—had to be modified to varying extents for didactic reasons to adjust them to the attained level of notation competence. The change is marked by s (simplified) or m (modified) in the index of motifs.

The source material being delimited to original traditional dances, it is not the goal of the book to acquaint the Reader with the entire system of kinetography, which offers the possibility to notate the most diverse styles and techniques of several highly advanced western and eastern dance genres or realms of movements (e.g. ballet, modern, jazz and ballroom dances, mime, traditional dances of the Far East, gymnastics, acrobatics, or, for that matter, combative arts). No more of the available tools than necessary for the simple notation of the traditional dances at beginning level are used.

In the present book—which is an introductory section of a larger volume planned to be published in English later—the main groups of symbols, classes of movements and the fundamental rules are surveyed at basic level, yet in adequate depth for students to

translate simple traditional dance motifs into practice. In European, here Carpathian Basin traditional dances the movements of the legs have a far greater role than any other parts of the body: arms, head or trunk. That is why this book is only concerned with the analysis of leg movements.

The approach we adopt in our book to dance notation mostly adjusts to the earlier practice of two outstanding representatives of kinetography in Hungary, Mária Szentpál and Ágoston Lányi, with a few changes and innovations. The aim of any modification is to make the system more transparent and the sign usage more practical. In our judgment, dance notation is an indispensable tool of dance education and dance research, but it cannot fulfil its role played in dance literacy unless it is adequately simple. There are several possibilities for simplification: to use a set of symbols restricted to the genre but suggestive enough to express the essence of the movements; to use an abridged or summary notation; to introduce new definitions and rules; to revise some more complex approaches to notation.

Notation being abstract as it is, the question may arise to what extent a dance reconstructed from a score corresponds to the original dance, whether it preserves the dance tradition. The interpretation of all descriptive, i.e. notated knowledge rests on already acquired knowledge, particularly in dance, the learning of which is based almost exclusively on observation and imitation. When observing a movement, we all but automatically and unwittingly adopt the characteristics of performance, the dynamics of movements, the dancer's behavior, the bound or free flow influenced by the muscular tension, the carriage of the body or body parts—in one word, the *expressiveness* of the dance movement not defined minutely here. Kinetography is a highly flexible system, providing a chance to put to paper factors of expressiveness as far as conceptualization allows, but it is worthwhile to set bounds to details. Too many details might be an obstacle to reading a score; at any rate, however detailed a notation is, its interpretation in practice depends on the performer's abilities and background experience. The performance of a simpler score might also be identical and closely similar to the source, if the performer knows the decisive performance characteristics or "style" of performance. It is therefore highly advisable to get acquainted with the sources of the notated dance to be performed. It is to be stressed that *always the dance of the original traditional performers* ought to be observed and taken as the primary source.

# Development of Laban Kinetography: A Brief Review

Rudolf Laban of Hungarian origins, the elaborator of the basic principles of a dance notation system, is hailed by dance historians as one of the most influential personages of 20th century dance culture in the West, one of the founders of modern European dance.[1] He realized at an early date that dance could not be taken seriously unless it was prone to study and analysis, and that, in turn, required a dance notation system. In his book *The World of Dancers* [Die Welt des Tänzers] he argued (61): "It is important to put down the symbols of dance in writing, for it is only the comparison and examination, the repetition and imitation from which a tradition might unfold that will allow for a deeper comprehension of the artistic achievement of the dance. Where would the art of poetry and music be, if their works had only been passed down by word of mouth?"[2] In another book, *Gymnastics and Dance* [Gymnastik und Tanz] he went on with the train of thoughts as follows (159): "Only when the expressive language of dance has become choreographically determined, when it has found its own script, and also, when this dance writing has developed a deeper rhythmic knowledge, can dance—as an equivalent among the arts—offer to a special facet of our perception what its sister arts music and poetry offer to other facets of our sensibility: joy, elevation, awareness, strength and culture."[3] The real meaning of the phrase "choreographically determined" reveals itself to those, who interpret choreography in the original sense of the word as a script *expressing dance in writing*. From the early 1900s Laban was in search for his own expressive idiom of movement and an adequate notation for it, which was suitable to notate the flow of movement. He studied in depth the dance notations of earlier ages, such as Feuillet's *Chorégraphie* first published in 1700,[4] whose useful results, the differentiation of the right and left body sides and the notation of the synchrony of music and dance were incorporated in his own system.

Laban announced his solution called *kinetography* at the second German Dancers' Congress in Essen in 1928. He never regarded his system as exclusively his own brainchild. According to Valerie Preston-Dunlop, Laban's several disciples and colleagues contributed to the early version, at first particularly Dussia Bereska, Kurt Jooss, Sigurd Leeder, and Albrecht Knust (131). After the oral presentation, the system of notation was published in two booklets with the title *Schrifttanz*. In *Schrifttanz 1* (1928) the orthography of the system was presented with explanations, in *Schrifttanz 2* (1930) scores of short dance exercises were given. Figure I shows an excerpt from a dance notation in *Schrifttanz 1* (18).[5] After the booklets a periodical of the same name (*Schrifttanz*) was also launched in the issues of which between 1928 and 1931 there were several dance theoretical writings in addition to articles on the theory of dance notation and excerpts from notated dance works. Albrecht Knust opened the *Tanzschreibstube* [approx. Dance Notation Office] in Hamburg already in 1927,[6] and in 1940 Ann Hutchinson, trained by Sigurd Leeder in the first place, set up the Dance Notation Bureau in New York, which has been working effectively ever since.



**Fig. I.**

The forced separation during World War II of the two leading developers of the system, Knust and Hutchinson, resulted in two slightly different dialects, the European Kinetography Laban and the American Labanotation.[7] To unite the two dialects, the International Council of Kinetography Laban (ICKL) was founded in Addlestone, England in 1959. Mária Szentpál of Hungary was prominently involved in the work of the ICKL from the beginning. The work of the three leading researchers (Knust, Hutchinson, and Szentpál), with contributions from the decision-making members of ICKL promoted kinetography to become a system capable of capturing the formal essence of a movement in all fields of dancing. The extraordinary asset of kinetography is its flexibility, offering a wide range of possibilities for notating a dance, from a simple movement sketch down to minute stylistic details—up to a point when conceptualization is no longer possible.

Today, the system is an integral part of the study and art of dancing. Albrecht Knust in 1958, Baier-Fraenger in 1977 put down that at the Dresden congress of ethnochoreologists in 1957 a resolution, passed with one voice, recommended kinetography as a scientifically accurate and universally understood system of dance notation in international cooperation. In Europe, comparatively large collections of dance notations are kept at the Language of Dance Centre in London, the *Kinetographische Institut* in Essen, the *Centre National d'Ecriture du Mouvement* [National Movement Notation Center] in Paris, and the *Zenetudományi Intézet* [Institute for Musicology] in Budapest. The best-known center of the system overseas is the Dance Notation Bureau in New York and its extension at the Ohio State University in Columbus.

The standard literature on kinetography includes Albrecht Knust's *Abriss der Kinetographie Laban* [Summary of Kinetography Laban] worked out in several manuscript versions between 1937 and 1956 when it first appeared in print.[8] Knust published its enlarged variant, *Dictionary of Kinetography Laban*, in 1979. The other trend of kinetography is represented by Ann Hutchinson's *Labanotation* published in four revised editions between 1954 and 2005. The salient works of dance notation also include Mária Szentpál's three-tome *Táncjelírás* [Dance Notation], a reference work in international professional literature.[9] Important documents on the development of kinetography are the Technical Papers of the ICKL conferences touching on many solved or unsettled problems of the system. An outstanding achievement of recent years is Ann Hutchinson's series *Advanced Labanotation* written with two colleagues, Rob Van Haarst and Joukje Kolff. The nine volumes sum up the so-far unpublished results of research over the past fifty years. They discuss in detail the notation of canon forms, sequential movements, movements of the center of weight, floorwork, the handling of props, spatial variations, design drawing, and they devote a separate volume to the movements of the hands and fingers.

Today, the system is taught as a dance theoretical course in several universities and some secondary institutions of dance art. One sign of its broad use is the approximately 3000 entries of notated dances in the four-tome *Laban Notation Scores: An International Bibliography* compiled by Mary Jane Warner. It needs some more time to realize the full value of scores preserving classical and modern stage works, tap, jazz, ballroom and traditional dances for dance history, dance aesthetics and dance techniques.

# Kinetography in Hungary[10]

Kinetography, as a method in use, was introduced in Hungary by György Lőrinc, an outstanding student of Olga Szentpál's modern dance school.[11] Lőrinc attended Kurt Jooss's school at Dartington Hall, in England, in 1936 where he learned the basics of the system from Lisa Ullmann. As he returned to Hungary to the Szentpál School in 1938, he presented the practice of kinetographic notation to Olga Szentpál, and her daughter Mária Szentpál. The first Hungarian kinetographic scores were written by György Lőrinc in 1940-1942 of Olga Szentpál's movement doctrine and of the technique taught in her school.[12]

Some years later Emma Lugossy learned the system of kinetography from Albrecht Knust during her study tour of Germany in 1941. Back home, she first disseminated her knowledge informally in private circles, among them to Mária Szentpál, already keenly interested in dance notation. Mária Szentpál compiled a textbook of dance notation in manuscript form in the same year, in 1941, and started a notation course for students in teacher training at Olga Szentpál's school. Between 1941 and 1944 Mária Szentpál notated several of her mother's choreographies, but in the war the majority of manuscripts got lost. What survives is the score of Olga Szentpál's folklore-inspired *Mária-lányok* [Mary Devotees] notated by Mária Szentpál, with the help of Zsuzsa Merényi, a student of the Szentpál School, in the winter of 1943/44. It is one of the first complete choreographic scores in the history of Laban kinetography. Figure II shows an excerpt from the score.
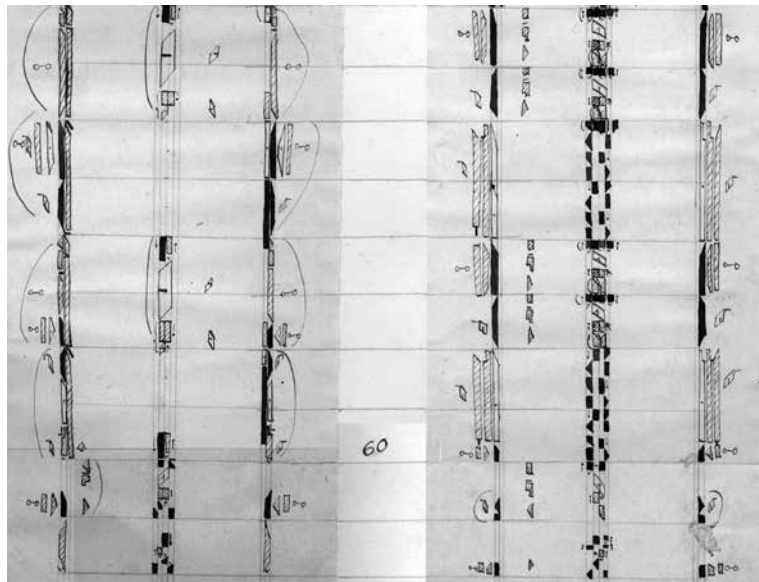


**Fig. II.**

An excerpt from Olga Szentpál's choreography *Mary Devotees*, notation by Mária Szentpál, 1941

After 1945 the education of kinetography received broader institutional frames in Hungary. Based on the programme elaborated by Olga Szentpál and Zsuzsa Kemény, a three-year course for dance directors was launched at the *Színművészeti Főiskola* [Academy of Dramatic Arts], revised in 1950 as a faculty.[13] The curriculum included kinetography in all three years. At the end of the first year students were expected to read and notate motifs, at the end of the second to notate entire dances, and at the end

of the programme, they had to transcribe dances from films. Kinetography was taught by Emma Lugossy, Zsuzsa Kemény (Mrs Gyula Ortutay), Olga and Mária Szentpál. The specialty of dance director training was reorganized as traditional dance and choreographer training in 1949, and from 1952 to the end of the 1956/57 academic year traditional dance instructors were trained in the faculty, but dance notation was a compulsory subject throughout.[14] Those who were interested could get to know the system of dance notation at several other places as well. Emma Lugossy taught at the State Opera, the *Néprajzi Intézet* [Institute of Ethnology], the *Testnevelési Főiskola* [College of Physical Education], the *Pedagógus Szakszervezet* [Trade Union of Pedagogues], the *Magyar Táncszövetség* [Hungarian Dance Association], and in the *Honvéd Művészegyüttes* [Army's Art Ensemble]. Zsuzsa Merényi and Mária Szentpál also taught in the Hungarian Dance Association, and the latter held a semester at the Department of Ethnology of ELTE University.

1951 was another cornerstone in teaching kinetography in Hungary. The director of the *Állami Balett Intézet* [State Ballet Institute] founded in 1950, György Lőrinc—convinced on the basis of his earlier experiences that kinetography was an excellent means of movement analysis—included it in the ballet students' curriculum. He asked Emma Lugossy to lecture on the subject from 1951. Also as of 1951, courses to teach traditional dances were organized in the *Népművészeti Intézet* [Institute of Folklore] (its name was changed to *N*épművelési *Intézet* [approx. Institute of People Education] in 1956) in which kinetography became a permanent subject. It was instructed by Mária Szentpál, and later Ágoston Lányi also joined the community of kinetography teachers. Lányi started transcribing original traditional dances from the motion pictures preserved in the Department of Ethnography, in the Institute of Folklore around that time.

Although in the ballroom dance, and later the jazz dance courses of the Institute of People Education movement analysis and kinetography were also taught, the subject did not strike roots in these genres. The new leadership of the State Ballet Institute, who succeeded György Lőrinc, erased kinetography in the ballet students' programme in the early sixties. Dance notation in Hungary was thus restricted to the area of traditional dance, where it has become integrated in the training of dance instructors and in ethnochoreology.

Kinetographic notations of traditional dances were first published in Hungary in 1947, in the volume of *Magyar népi táncok* [Hungarian Traditional Dances] edited by Sándor Gönyey and Emma Lugossy, and in the booklet entitled *Parádé* [Parade] by Olga Szentpál and István Volly. In the former, the dances were notated by Emma Lugossy; an excerpt can be seen in figure III (62). The *Parádé* booklet, whose title-page announces a "dance score" too, only contains very simple notations of three motifs, one of them shown in figure IV (7). After a few years' break the publication of traditional dance notations was resumed by *Pusztafalutól Karcsáig* [From Pusztafalu to Karcsa] with Mária Szentpál's notations in 1953. In the same year the Institute of Folklore initiated publishing a series with the title *Néptáncosok Kiskönyvtára* [Pocket Library of Traditional Dancers], whose double volume 9-10 published in 1954 with the title *Szatmári táncok* [Dances from Szatmár] in Mária Szentpál's edition, already included a page of notated motifs from Miklós Rábai's choreography in addition to textual descriptions. In the subsequent volumes of the series dance notation was regularly applied. Another scientific outcome of 1954 was the publication of *Somogyi táncok* [Dances from Somogy] edited by Péter Morvay and Ernő Pesovár, which also included kinetographic notations in addition to textual descriptions (the notations were made by Emma Lugossy). It was followed in

1955 by György Martin's monograph *Bag táncai és táncélete* [Dances and Dance Life in Bag] with dance notations by Ágoston Lányi. A brief introduction cannot touch on each and every publication containing traditional dance notations but an idea of the magnitude can be suggested: over the past sixty years nearly 150 choreographies have been published, and some 500 original dances appended to scientific analyses.[15]



**Fig. III.**

Early notation by Emma Lugossy, 1947



**Fig. IV.**

A motif from *Parádé*, 1947
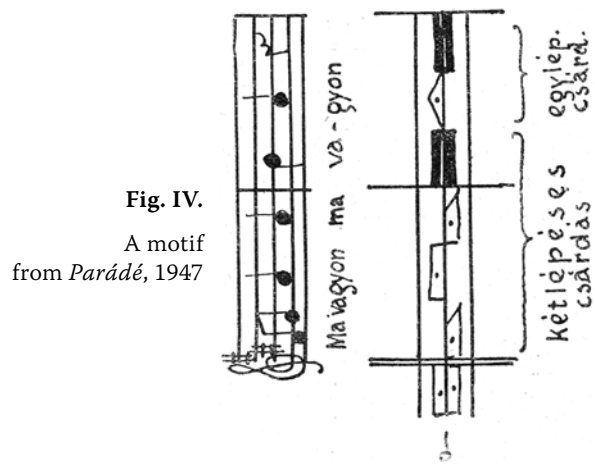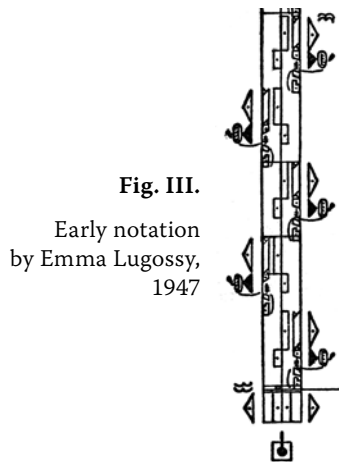
Separate mention is to be made of the two outstanding personages of Hungarian dance notation, whose work was instrumental in stabilizing the position of kinetography in Hungary, so that now it is an indispensable and highly useful tool of traditional dance research and education. Mária Szentpál had peculiar attraction to and talent for kinetography from the beginnings. Her five-volume textbook was published in 1954-56 which she kept revising and enlarging for the next twenty years to incorporate the changes and development of the system. Her work, however, went way beyond the teaching of notation. At the Dresden congress of ethnochoreologists in 1957 she could get in touch with one of the system creators, Albrecht Knust, and in 1959 she was one of the founders of International Council of Kinetography Laban in Addlestone. She took part in each conference of the organization till she retired in 1987. In recognition of her comprehensive insight into the system and of her contribution, the organization elected her vice president in 1978. Employed by the dance department of the Institute of People Education, she edited the dance publications of the institute including such series as *Műsorfüzet városi és falusi kultúrcsoportok részére* [Programme Booklet for Cultural Ensembles in Towns and Villages], *Néptáncosok Kiskönyvtára* [Pocket Library for Traditional Dancers], *Társastánc Pedagógusok Kiskönyvtára* [Pocket Library for Ballroom Dance Teachers], *Baráti Népek Táncai* [Dances of Friendly Peoples], *Együtteseink Műsorából* [From Programmes of Our Ensembles]. She notated the bulk of the dances and wrote their textual descriptions as well, and she made the graphic layout of the kinetograms. As a result of her extraordinary knowledge and working capacity, she published nearly ninety volumes including the above series and a number of other books such as *Táncolj velünk* [Dance with Us], *Völgységi táncok* [Dances of Völgység], the scores of Károly Falvay's choreography *Hess, héja* [Shoo, Kite] and Miklós Rábai's *Ecseri lakodalmas* [Wedding at Ecser], the exercises of the international style competitive ballroom dancing school in "B" class, the *Rumba* written by Mária Felczán Nyiri, Mária Ligeti's *Alapfokú dzsessztréning* [Basics of Jazz Training], and a volume of historical dances.

Ágoston Lányi's name is registered in Hungarian dance history as dancer and choreographer, but his central activity was connected to the notation of traditional dances. In 1949-50 he worked in the Hungarian Dance Association, and learned kinetography from Zsuzsa Merényi. From 1951 he transcribed the original traditional dances on films at the Institute of Folklore in support of the research of his colleagues György Martin and Ernő Pesovár. In 1965 he followed György Martin and joined the Folk Music Research Group of the Hungarian Academy of Sciences (HAS); in the labour division among traditional dance researchers Lányi was to notate the dances selected for scientific analysis and publication. It is primarily to his credit that today the Traditional Dance Archives of the Institute of Musicology (Research Centre of the Humanities, HAS) store a kinetographic collection preserving over 1400 traditional dances, an amount unparalleled in Europe.[16] Compared to other dance notation collections of the world, this stock is unique in that its items were transcribed from the films also kept in the Traditional Dance Archives, thus the authenticity of the notations can be checked any time. In addition to original traditional dances, Lányi also notated choreographies for the series of *From Programmes of Our Ensembles* and *Pocket Library for Traditional Dancers*, including some of his own stage works. He also had his share of teaching dance notation. He held classes of kinetography for traditional dance teacher trainees at the Institute of People Education together with Mária Szentpál, and when the *Néptánc Tagozat* [approx. Traditional Dance Division] of the State Ballet Institute was launched in 1971, he taught would-be professional traditional dancers. When traditional dance teacher training at tertiary level was introduced in the institute in 1984, he was the first teacher of the dance notation subject. He also taught abroad, the longest in Finland. To help colleagues acquire the special technique of transcribing dances from films requiring a peculiar method, he organized kinetography courses at the Institute for Musicology of HAS.

Finally, some words about the professional literature of teaching kinetography in the Hungarian language. Mária Szentpál's set of coursebooks *Táncjelírás* [Dance Notation] acquired their three-tome form between 1969 and 1976 and served the teaching of kinetography at secondary and tertiary levels in Hungary until 1990. An indispensable supplement to the three-volume series is Mária Szentpál's *A mozdulatelemzés alapfogalmai* [The Fundamental Concepts of Movement Analysis] which explains the concepts used during notation and the conventions of interpreting the scores. Ágoston Lányi's *Néptáncolvasókönyv* [Traditional Dance Reader] structurally adjusts to Szentpál's *Táncjelírás*, but Lányi presents the system of kinetography through original traditional dance motifs. His book is used in elementary dance notation courses to this day, its lasting popularity certainly owing to its ambition to be simple enough. Separate mention is deserved by his highly diverse collection of motifs selected exclusively from scores of original traditional dances. The *A néptáncírás alapjai* [Basics of Notating Traditional Dances] edited by Gyula Varga is practically a copy of Lányi's book. Lányi's traditional dance based approach was adopted and improved by Csilla Könczei in her work *Jegyzetek a Lábán-táncírásról* [Notes on the Laban Dance Notation]. A special asset of her book is the selection of motif examples from the dances of her native Transylvania, all collected by herself. Annamária Neuwirth meant her book *Táncjelírás és -olvasás alapfokon* [Writing and Reading Dance at Elementary Level] for students of elementary dance schools, in which her aim was to present the simplest possible forms. Her work also adjusts to the thematic structure of Mária Szentpál's book, but certain conceptions of movement analysis are reformulated. All the above works highlight the genre of traditional dance. The coursebook entitled *Lábán kinetográfia balett-táncosoknak* [Laban Kinetography for Ballet Dancers] by the

present author containing some barre and center exercises is a work in Hungarian literature devoted to a different style than traditional dance.

The next one in the row of textbooks was the *Tánc – Jel – Írás* [approx. Dance—Sign—Notation], by the author of the present text; the first section of the book served as base for the present publication.

Kinetography is a living, changing system which must continuously adjust to the changing dance styles and techniques, and follow the development of scientific and pedagogical disciplines. When teaching notation, one has to be aware that many decades of usage has created a cultural tradition and value; it is the task and obligation of researchers and teachers, individuals and institutions to preserve and pass this knowledge on.

# Indication of Sources

Kinetography had been developed by several persons before it reached its current form, set of rules, and conventions. The system has been described by a number of publications with, regrettably, very few references in them, so it is hard to decide which author contributed what to the system and how much was adopted from earlier developments. In the endnotes of this book attempt is made to indicate the origins of signs and theories, based primarily on works of four scholars: Rudolf Laban, Albrecht Knust, Ann Hutchinson, and Mária Szentpál. The dates of publication of the sources do not always reflect the chronology of the evolution, which is hard to reconstruct in retrospect. We presume that if an analytical notion or symbol usage was mentioned in a publication by Laban, it is the origin, even if the date of publication is later than that of others' works. The first mention is therefore of Rudolf Laban's works (including *Schrifttanz 1* published without the author's name). Albrecht Knust, Ann Hutchinson, and Mária Szentpál have frequently revised their summaries of the system. Though it is no aim of the present book to reconstruct the exact history of the evolution of Laban kinetography, it is tried to cite the earliest work in which the sign in question first appeared in its still used form.[17] After the references it is given in parentheses where in the recent, widely used manuals—Albrecht Knust's *Dictionary of Kinetography Laban* and Ann Hutchinson's 2005 edition of *Labanotation*—the theme is discussed.

The works are abbreviated in the text, e.g. Rudolf Laban's *Principles of Dance and Movement Notation* as *Principles*, Albrech Knust's *Dictionary of Kinetography Laban (Labanotation)* as *Dictionary*, Ann Hutchinson's *A History of the Development of the Laban Notation System* as *History*. In addition to historical references, the endnotes also carry the changes of the generally used conventions or interpretations of the notation system required by the specificities of traditional dances.

In works presenting the system, the illustrations and their textual explanations are tightly interconnected. Our references are therefore somewhat different from the usual methods: page number is followed by the mark of the pertinent figure. For example: "Hutchinson 1954: 64 fig. 74b" refers to figure 74b on page 64 in the 1954 edition of Ann Hutchinson's *Labanotation*. In this book all the in-text references mention her shortly as "Hutchinson," even if she used the name "Hutchinson Guest" as author in the cited source.

In Knust's printed works the numbers of explanatory paragraphs usually tally with the number of the figures arranged in a separate volume, so reference is made to the paragraph instead of the illustration. E.g.: "Knust 1979 vol. 1: 36 **173**" refers to paragraph 173 on page 36 of volume 1 of Knust's *Dictionary*. In volume 2 the figure can be found by the paragraph number. Adopting Knust's typography, the paragraph number is given in bold type. When the two volumes of the *Dictionary* need differentiating and figure number is also to be given, the following is the form: Knust 1979 vol. 1: 3, vol. 2: 2 fig. 9, which corresponds to page 3 in volume 1, and figure 9 on page 2 in volume 2 of Knust's 1979 *Dictionary*. Mária Szentpál's works adopt a similar structure to that of Kunst, with the figures given in separate Addendums. She differentiated between examples and exercises. The in-text citation "Szentpál 1976: 67, Addendum: 11 ex. 4" refers to page 67 in the first volume of Mária Szentpál's *Táncjelírás* published in 1976, and to example 4 on page 11 in the supplementary Addendum.

# Basics of Laban Kinetography

# 1. The Sign for Movement

Movements are classified into two main categories in kinetography. One group is formed by *support movements*; a simple support movement is represented by e.g. a step or a spring.[18] Movements which are free of supporting the body form the group of *gestures*. Frequent gestures in the Central European traditional dance culture are the whole leg gestures or gestures performed with the lower leg, while important factors of expressive dancing are the gestures of the arm. The *action stroke*, a symbol expressing the notion of a movement in general can be seen in figure 1.[19] In practice the action stroke—applied in a dance score—gets its specific meaning in context.

**1.**

# 2. The Staff

Just like the symbols of sounds in musical notation, the symbols of movements are written on staves. An example of a kinetographic staff can be seen in figure 2.1, represented by three vertical lines and imaginary vertical columns inside and outside the area delimited by the lines.[20] In 2.2 the columns are visualized by dotted lines for the sake of identification, though the dotted lines are never actually drawn. The columns numbered 1—directly next to the center line of the staff—are called the *support columns*, for the signs of changing supports, such as the above mentioned step and spring, are notated here, together with any other form of supporting, e.g. lowering onto one's knee (sometimes a characteristic feature of traditional dances), sitting, lying, etc.[21]

Columns 3 inside the staff and next to the two outer lines carry the left and right leg gestures on the appropriate sides, therefore these columns are called *leg gesture columns*. Columns 2, usually referred to as *subsidiary columns*, are for auxiliary signs modifying the meanings of indications for support or gesture movements.[22] Columns numbered 4 outside the staff next to the outer lines are usually used to indicate the movements of the torso and its parts, while columns 6 are for notating the movements of the arm. The columns for the torso and the arms are separated by another subsidiary column identified here as 5. As many columns can be indicated beyond the column for the arm as are necessary for notating the dance. The symmetry of the staff represents the symmetry of the body: movements performed by the right limbs are written to the right of the center line, and those of the left limbs to the left, therefore the symbols for the right support movements appear in the right support column, those for the left leg gestures are in the left gesture column. Similarly, the indications for the right arm are written to the right outside the staff, and for the left arm to the left. Naturally, there is no way to indicate symmetrically the movements of the torso and its parts. Symbols for the torso movements—with a proper reference to the body part moving—can be placed either side out of the staff, though head movements are usually written to the right.



1 – support
2 – subsidiary
3 – leg gesture
4 – torso
5 – subsidiary
6 – arm gesture

6 5 4 3 2 1 1 2 3 4 5 6

**2.1**          **2.2**
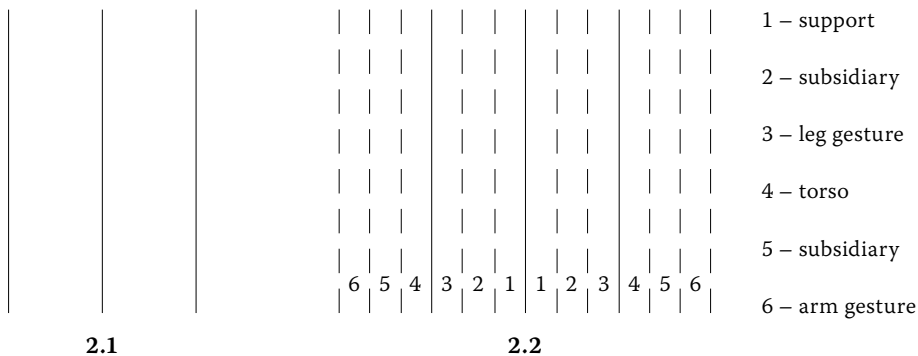
The start and end of movement sequences are indicated by double lines framing the staff from below and above, as seen in figure 2.3. Traditional dances are usually accompanied by music; both the measures and the metric structure are represented by horizontal divisions of the staff. Figure 2.4 shows an example of the bar lines across the staff which indicate three measures. The measures can be identified by the numbers on the right side of the staff. The direction of reading the measure numbers *from bottom up* represents the reading direction of a dance score. The numbering of measures is a powerful tool to indicate the synchrony of dance and music, and it is also useful to help the reader find references when the dance is analyzed.

A vital clue to the correspondence between dance and music is the indication of beats, the small horizontal lines called *tick mark*s across the center line between the bar lines, as shown in figure 2.5.[23] The beats are also numbered here, a method used in this volume when it is needed to follow and understand the explanatory text for certain motives or their single movements. (In the present book the measures are indicated by bold numbers followed by dots, and the beats by smaller and regular ones.) The musical value of a beat has to be defined as well. The meter of the music is indicated by a fraction on the left side of the staff, its denominator standing for the beat value. Thus, 2.5 exemplifies two ⁴⁄₄ measures. In notation a beat is understood to have a ♩ value, consequently figure 2.6 represents two measures in ²⁄₄, figure 2.7 two in ³⁄₄ meter.



2.3          2.4               2.5               2.6          2.7
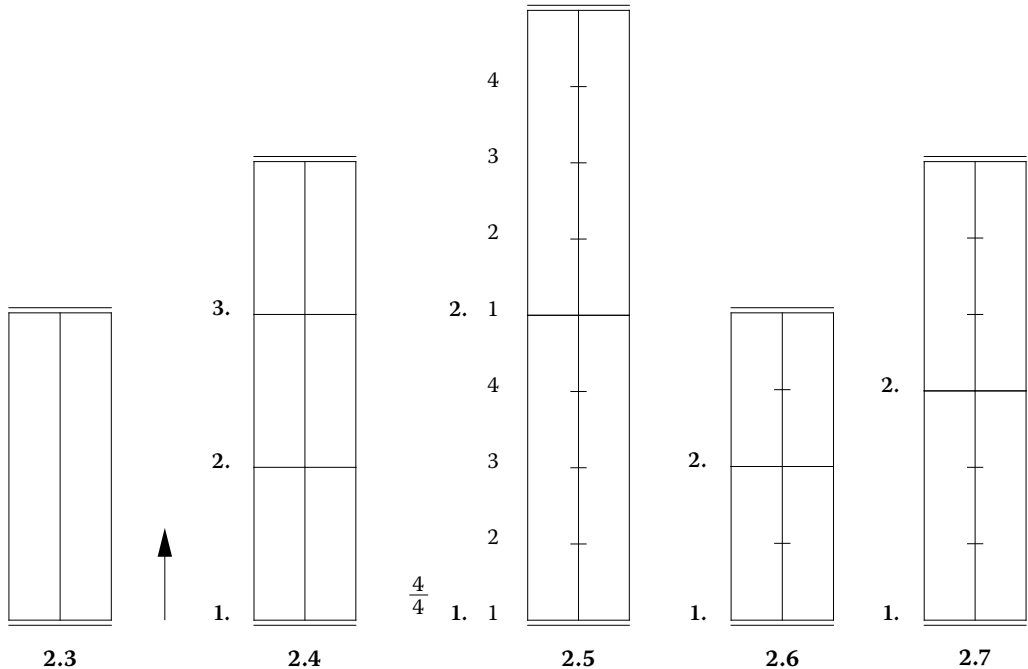
Since the basic unit of a beat represents a ♩, a special indication is needed when the beat length has a different time value. The method for re-evaluating the time value can be seen in figure 2.8, where a beat gets the meaning of a musical ♪. The solution is frequently used in the traditional dance notation practice for quick dances rich in detail, such as the Transylvanian *legényes*. An important rule is that identifying the beat length is only allowed at the beginning of, never inside a measure—figure 2.9 demonstrates an erroneous practice.

Square paper is the best for practicing notation. As shown in figure 2.10, it is advisable to draw the center line of the staff at the half of a square and define the width of the staff as three squares, if a square corresponds to the regular 5 mm or for notation practice to the more comfortable 7 mm. Usually two squares represent a ♩, and tick marks are not needed since the horizontal lines of the squares guide the reader to recognize the rhythm. However, bar lines indicating the meter need to be drawn on square paper as well.
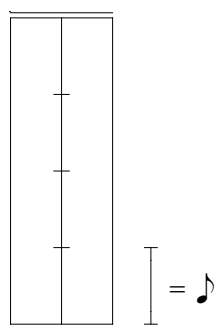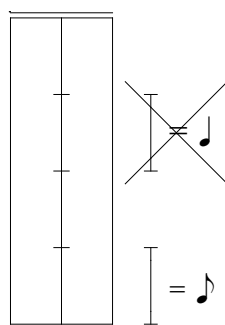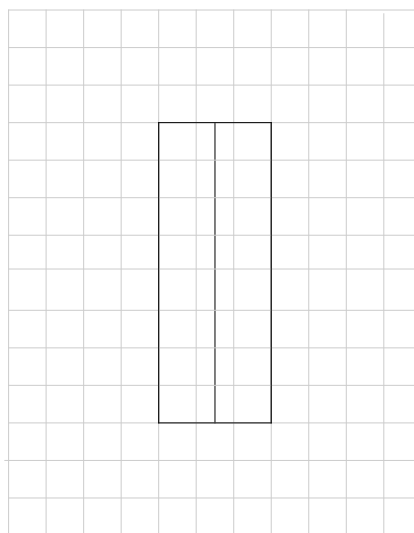
2.8              2.9                          2.10

# 3. The Rhythm and Simultaneity of Movement

An action stroke alone written on the staff already represents movement. Such a description in itself does not provide much information on the technical details of the performance, but it is suitable to indicate rhythm, on which side of the body a limb moves, and the separation of support from gesture.

Four support movements can be seen in a $\frac{4}{4}$ measure on the staff in figure 3.1; an arrow on the left side reminds us again of the reading direction of kinetography progressing from bottom up. The movement sequence starts with a right support followed by consecutive left-right-left supports. The timing of a movement is indicated by the length of a symbol in the reading direction.[24] A beat representing a crotchet was mentioned in the previous chapter, therefore in 3.1 the rhythm of each support movement corresponds to a ♩.

Support movements are notated in figure 3.2 as well. The lengths of the first two action strokes are only a half of the third one in accord with the length of the beat, therefore the movement sequence represents ♫ ♩ ♫ ♩ rhythm. If the sequence was identified as a motif in traditional dances, many would associate the support structure of 3.2 with the generally known three-step. The example in 3.3 is more complex; for the sake of simplicity let us regard all support movements as performed by the legs. On the first ♪ both legs support, on the second ♪ only the right, while a leg gesture is written into the left gesture column, and on the second beat the supporting and gesturing legs are changed. Arm movements accompanying leg movements are indicated outside the staff in an even ♩ ♩ rhythm. Behind the movement structure a widely known *mars* motif from Kalocsa region can be recognized. The example represents a basic principle in kinetography: *signs leveled horizontally express simultaneous movements, while signs written one after the other have to be interpreted as successive movements.*[25]



**3.1**          **3.2**          **3.3**
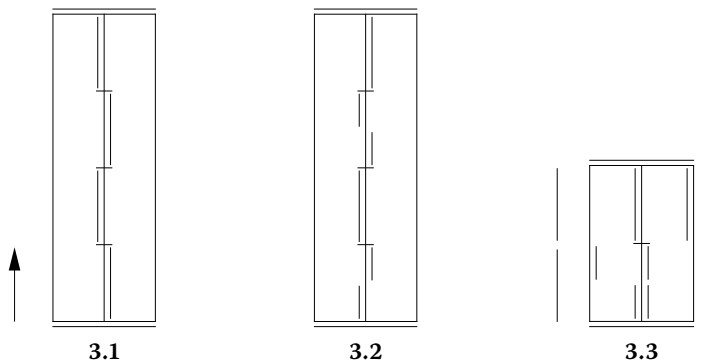
# 4. The Directions

The symbols for directions applied in kinetography to indicate the movements of the whole body or its parts are shown in figure 4.1.[26] For a start, let us suppose that the directions are drawn on the floor and we are standing in the meeting point of their lines. The signs and their names are written next to the arrowheads. The directions divide the space by 45 degree intervals.[27] Starting clockwise from *forward*, the first direction is the *right forward diagonal* (or with a shorter term, *right forward*), the next is the *right side*, followed by the *right backward diagonal* (shortly *right backward*), and after another 45 degree interval the *backward* direction is reached. The naming convention is the same for the left side. In kinetography the names of directions are technical terms, so they need to be used exactly even if sometimes they seem long.

Note that the forward and backward directions have two symbols each with the same meaning, of which the one corresponding to the body side has to be applied. For example, the forward symbol written to the right of the arrowhead represents the movements performed by the limbs on the right side of the body; this forward sign is always used right from the center line of the staff, and its mirror image left from the center line.

An important factor of the direction set is the central or "0" point, where all the directions emanate from. Even if a point cannot be a direction and it serves primarily as a reference, it is called *place direction* (or shortly *place*), indicated by a rectangle. It serves to describe movements returning to the center of the direction system, or the ones that do not involve progression compared to the "0" point.
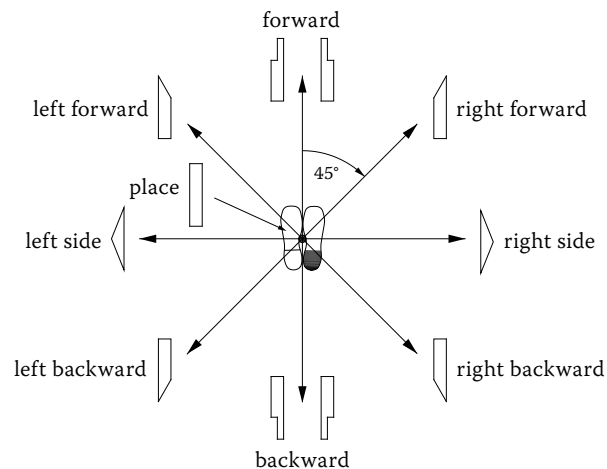


**4.1**

# 5. The Levels and the System of Main Directions

The directions introduced in the previous chapter are only two dimensional, the forms of signs shown are used in special circumstances only. To constitute the full set of directions it is necessary to identify the third dimension, the *levels* as well. The levels can be established with the help of the vertical, a line corresponding to the line of gravitation. In figure 5.1 a point is selected on the vertical, which is the starting point of all further analysis and named *place middle*. Its symbol is similar to the sign of place shown in figure 4.1, except that here a dot appears in the center of the rectangle referring to a central situation. By locating a center, two vertical directions can be identified as in 5.2: the one pointing upward (against the direction of gravitation) is called *place high*, its opposite is the *place low* direction. The rectangle for place high is hatched; the rectangle for place low is shaded black.

In figure 5.3 place middle of 5.2 is located in the center point of the direction set presented in the previous chapter, and thus the directions constitute a horizontal plane. All the direction symbols include a dot expressing their horizontal position, that is, their middle level. The names of the directions are completed with the designation of the level: the direction pointing forward is called *forward middle*, the next following the clock *right forward middle*, the one to right side *right side middle*—it can be continued until arriving back to where we started.



place high

place middle

place low

5.1          5.2

left middle

forward middle

backward middle

right middle

5.3
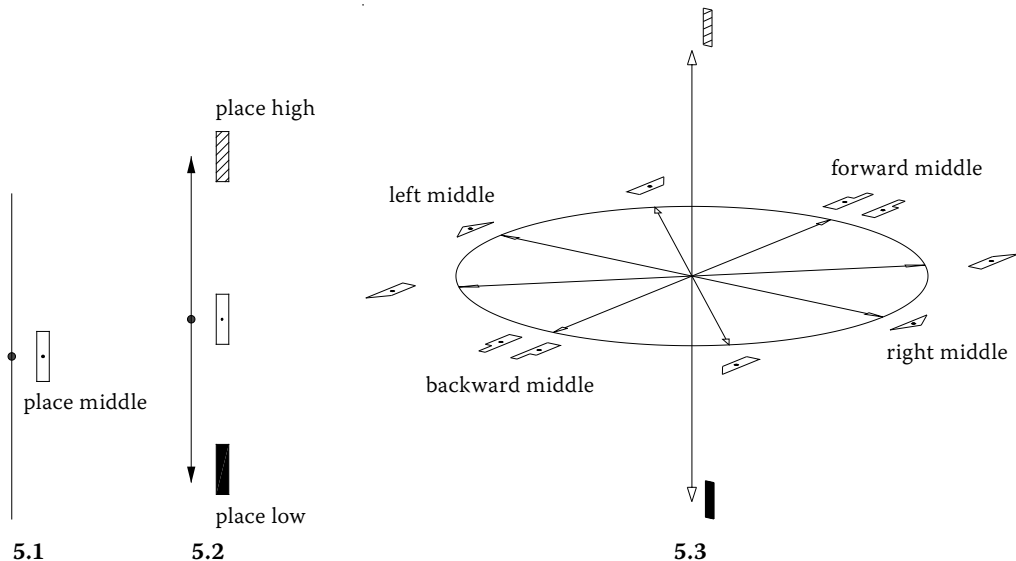
Deviating from the vertical by 45° intervals towards any middle level directions new levels can be identified.[28] For sake of perspicuity the new levels are visualized only in the forward-backward and right-left plane. As it is shown in figure 5.4, the first 45° step from place high towards forward arrives into *forward high* whose shape is identical with that of the forward direction but hatched to show its high level. The next 45° step reaches the already known forward middle. Another step with a 45° interval leads into *forward*

forward high

backward high

45°

45°

45°

forward low

backward low

5.4

left high

right high

left low

right low
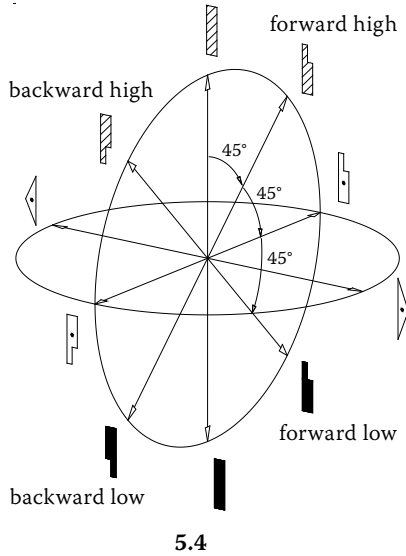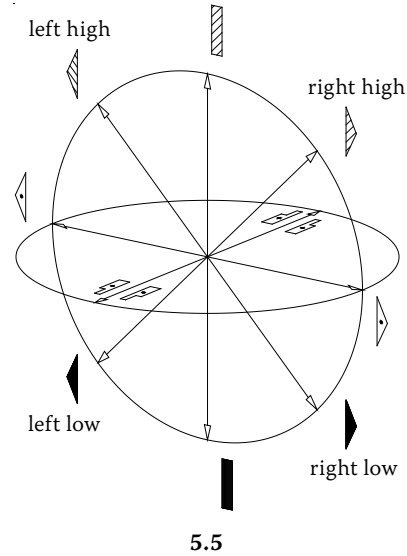
5.5

*low*; its shade is black to express the low level. The levels backward can be nominated the same way. Figure 5.5 introduces the levels in the lateral plane where the intervals between two neighboring directions also equal 45° as above. A similar method is used to identify the diagonal low and high directions. The complexity of 27 directions identified as shown above is called *main directions* in kinetography. Compared to the endless directional possibility of traditional dances the distribution of space by the main directions seems comparatively rough. Some more detailed direction identifications will be discussed later, but for a start the above one is enough to describe the basic techniques and motifs of European traditional dances.

The definition of directions based on the forward direction and on the vertical of gravity is called the *standard system of reference*, which is regarded as the understood method in kinetography for identifying a movement.[29] While the vertical of gravity is constant, obtaining a clear notion of *forward* still needs some consideration. Forward is frequently identified as the *front* of the performer.[30] In 5.6 forward is shown by an arrow; the sense of forwardness does not change when e.g. the dancer turns his head as is shown in 5.7, because it is usually determined by the chest surface in an upright body position. But the sense of forwardness does not change when the chest rotates slightly or the torso deviates from the vertical. In general it can be stated that *the forward direction is the dancer's sense of forwardness*.
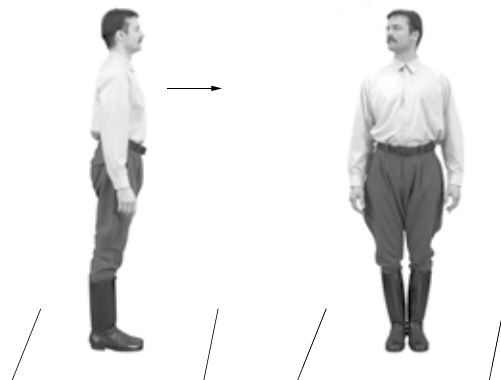


5.6

5.7

# 6. The Levels of the Supporting Leg

As mentioned before, in kinetography the support movements are differentiated from gestures by an emphatically different analysis. A consequence of the separation is that the meaning of direction symbols is understood differently when applied to supports and gestures.

Figures 6.1a–6.3a show supports in closed positions at three different levels; below the photos the notation corresponding to the body postures can be seen. The weight of the body—as is customary in the European traditional dances—is carried by the legs, which is represented by the direction signs written in the supports columns in 6.1b–6.3b.[31] Both legs are supporting equally, therefore both support columns contain signs. The basic principle of referencing support directions is that *the position and distance of the supporting legs are stated by the relation of the feet to each other.*[32] In a closed double support there is no distance between the supporting legs, which is expressed by the place directions. A dot can be seen in the place symbols of 6.1b indicating the central or middle level of support. Middle level support corresponds to stretched (but not overstretched) legs and it is understood that the whole foot contacts the ground.

In figure 6.2a the dancer supports on 1/2 ball of the foot with stretched legs. The lift of the support level is expressed by the high level place direction symbols in 6.2b, the signs implying that the legs are stretched now as well.

Because the legs are contracted in 6.3a, the level of support is decreased. The decrease is reflected by the low level place direction, its symbol being shaded black. A low level direction sign in the support column inherently indicates standing on the whole foot.

To sum up: support levels can be expressed by shading the direction signs in the support column.

Middle level: the leg is stretched, support on the whole foot—6.1
High level: the leg is stretched, support on 1/2 ball of the foot—6.2
Low level: the leg is contracted, support on the whole foot—6.3



6.1a



6.2a



6.3a



6.1b



6.2b



6.3b
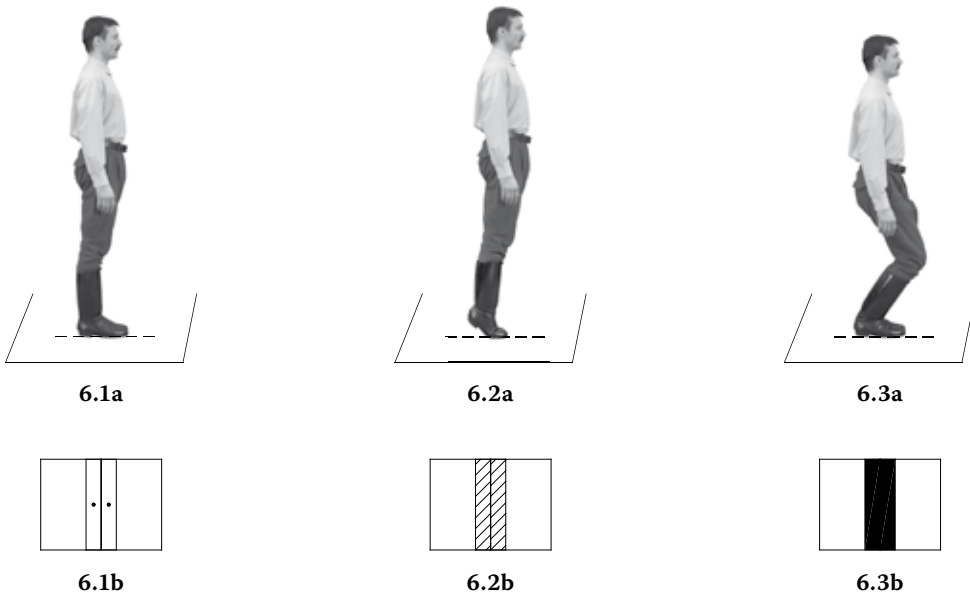
# 7. Positions

Movement analysis regards supports on both legs *positions*. The naming convention of positions follow the tradition of classical ballet,[33] therefore the closed position in figure 6.1a of the previous chapter is called first position.

In figure 7.1a the spots of supports are in side directions compared to each other. The notation of this position—known as the second position—can be seen in 7.1b.[34] Footprints in 7.1c visualize the placement of the feet. A footprint with dotted outline represents the understood one foot length distance between the feet, measured between their nearest points.

When both legs are supporting, the even weight distribution on the legs is an understood convention. The imagery vertical line—the line of gravity—starting from the center of weight in figure 7.1a meets the ground in the middle of the position, which is marked by an x in 7.1c. The center of weight is a frequently applied means in movement analysis; it is used in kinetography to describe the dancer's equilibrium or certain movements of the whole body.

The double support in 7.2a represents the fourth position; the feet are one foot length apart in the forward-backward direction, right leg in front; its notation is shown in 7.2b.[35] As it can be seen in 7.2c, the forward-backward directions correspond to the "tracks" of everyday stride forward, and not to an exact forward-backward pair as would be the outcome of applying the direction system of figure 4.1 strictly.[36] In 7.2c a dotted footprint indicates the understood one foot length distance between the feet. In 7.2d a similar fourth position is notated except that the legs are changed—now the left leg is forward.



center of weight

**7.1b**          **7.1c**

**7.1a**

center of weight

**7.2a**          **7.2b**          **7.2c**          **7.2d**
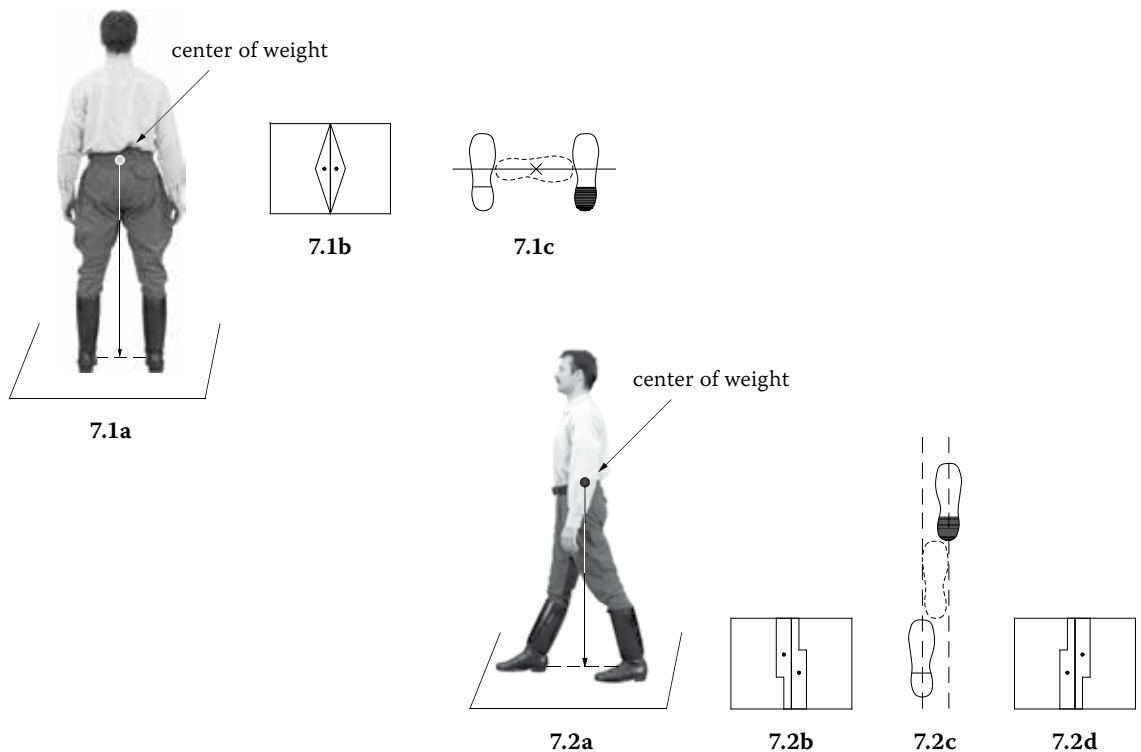
Complementing the well-known ballet terms for positions the Hungarian movement analysis introduced the naming convention sixth position to identify the relation of the feet when they are diagonally apart.[37] The sixth position right leg right forward can be seen in figure 7.3a, its counterpart (left leg left forward) in 7.3b.

When a position is described verbally, the most compact expression is used. Verbal references to positions of figures 6.1a, 7.1a or 7.2a—when the legs are stretched and the support is taken on whole feet—only mention the names of the positions (e.g. "first position," "second position"), and the stretched state of the legs and the support on the whole foot are regarded as understood circumstances. However, if the position is performed at high level as in figure 6.1b, the level is included in the name of the position (e.g. first position on ½ ball). The absence of referring to the contracted state of the leg implies that the leg is stretched. On the other hand, when the position of figure 6.1c is identified textually, the contraction needs to be mentioned (e.g. first position, leg bent), but supporting on the whole foot is taken for granted.

Examples for performing positions at different levels are shown in figures 7.4 and 7.5. Both notations begin with the indication of a *starting position*, which is separated from the movements by a double line. The length of a starting position has no timing, but by convention it corresponds to the length of a beat.
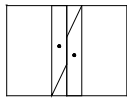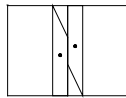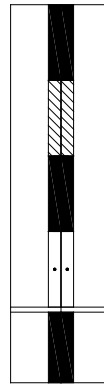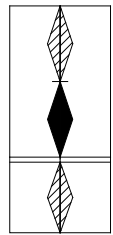


7.3a       7.3b                              7.4                              7.5

# 8. The Step

The *step* is one of the main movement categories concerning the change of support. We usually possess an average apprehension of what a step is and identify it with walking forward. Despite the fact that steps appear in far more complex forms in the abstract expressive world of dance, as a start let us proceed with the walking step forward. Performing it the weight is transferred from one leg to the other smoothly while the weight of the body is carried by one or both legs. During the cyclic loosing and gaining balance the change of support is an uninterrupted process, while *the body is continuously supported*.[38] Constant supporting is one of the most important characteristics of performing this movement category.

For analysis new means need to be introduced, which are illustrated in figure 8.1 using selected frames of video recordings on walking forward. The leg from which the step is initiated is called *previous supporting leg,* the movement leading to a new support is the *introductory leg gesture*, and the leg which takes weight again is identified as the *new supporting leg.* While walking forward, right before taking weight the leg contacts the ground with the heel. In our analysis the *moment of the floor contact* is regarded as the start of a step—this marked moment is often referred to as *rhythm factor.*[39]



previous supporting leg

new supporting leg

introductory leg gesture          moment of the floor contact
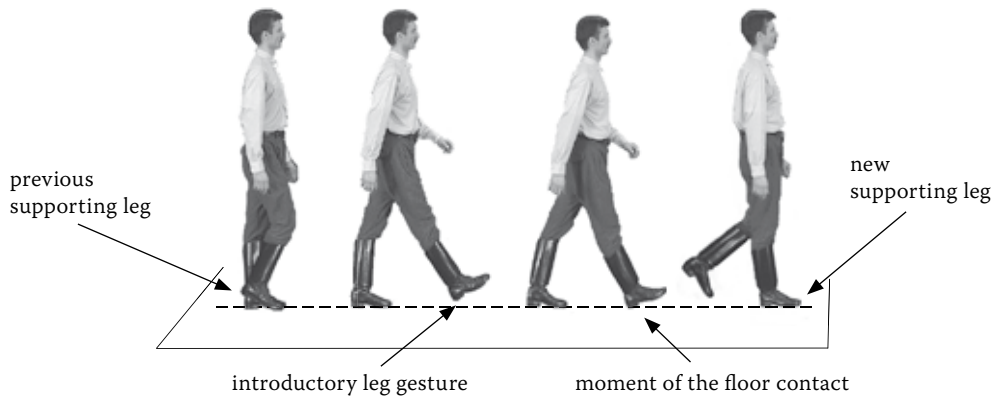
**8.1**

A further characteristic feature of a forward walking step is the continuous *rolling* from heel to the whole foot after contacting the floor. Depending on the tempo and the length of a step, a minor change in support level can be observed, though in an average performance no effort is made to rise or sink, so the knee can be regarded as comparatively straight, even if the new supporting leg is temporarily slightly bent for the smooth taking of weight. The above mentioned collateral movement phenomena are regarded as the *understood factors* of performing a step. None of these factors need to be notated unless they deviate from the range of understood performance.

The notation of four walking steps forward can be seen in figure 8.2; as the first forward direction symbol was written in the right support column, the sequence was started with the right leg. Continuous support was



**8.2**

previous supporting leg
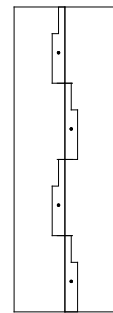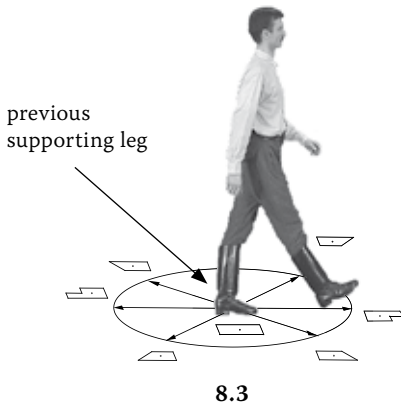
**8.3**

mentioned above as one of the most important characteristics of performing a step. The continuity is indicated in 8.2 by the gapless sequence of directions signs written in the right and left support columns alternately, expressing that the forward progression is performed via steps.[40] The abstract idea of a step has no specific sign in kinetography; only the context of the symbols refers to the fact that the symbols represent steps.

The determination of a step direction requires observing which direction the weight of the body progresses in. *The reference point for a step direction is always the place of the previous supporting leg.* Before each step the center point of the direction set is imagined beneath the previous supporting foot as it is shown in figure 8.3, from which the direction of progression can be determined. When taking weight on the new supporting leg the dancer gets into the center or reference point again, and the direction just performed "disappears." The method of defining movement described above is called *motion based direction determination*, a basic principle of establishing directions in kinetography.

Figure 8.4a shows the notation of a *csárdás* motif variation started with a step, in measure 1 to the right, in measure 2 to the left. In beat 2 of measure 1 the right side is followed by a step with the left leg *next to the right*. "Stepping next" is indicated by a place direction sign because the weight stays on the spot though the left leg performs a definite introductory leg gesture towards the right one. It is to be noted that always the direction of progression of the whole body, not the direction of the introductory leg gesture is notated; in other words a support motion indication always reflects the motion of the body as a whole. Though expressed by a single place direction symbol, the performance of a "stepping next" in a continuous flow of changing supports may appear for the spectator as a double support for a short while, whereas the weight does not stop even momentarily on both legs, but continues its transference from one leg to the other.
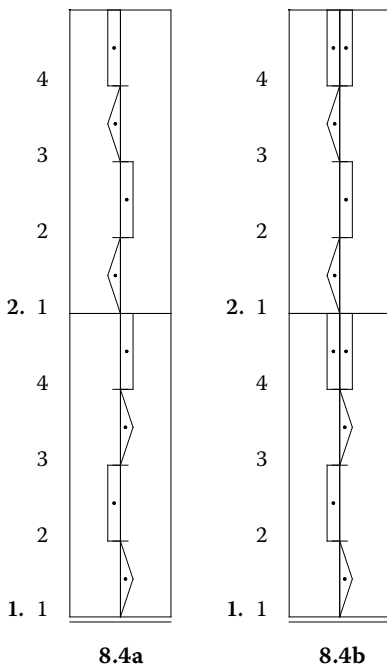
On beat 4 of measure 1 in figure 8.4a a place sign is written for the right leg. The indication expresses *holding weight*. In beat 3 the body got supported by the right leg, so a direction sign appearing right after the former one in the same support column cannot express another step, as its performance is impossible. It is also important to note that as the step is completed to the right leg in beat 3, the left leg releases its previous floor contact, gets "off-floor," while it keeps its resulted opposite direction of the step.

Beats 4 of both measures in figure 8.4b are different from those of 8.4a in that a single support indication is replaced by the already known notation of the first position. According to the indications, the supports are not only kept on the previous supporting legs but they are complemented to double support with a *closure*—corresponding to the generally known performance of the two-step *csárdás* motif. A closure in movement analysis means a movement whose result is a double support in a closed position.



**8.4a**



**8.4b**

The movement sequence in figure 8.5 is similar to the motif in 8.4a except that in beat 4 the dancer contracts the supporting leg. In such a case the previous supporting leg does not only keep its resultant direction and release its floor contact after the step was completed, but it bends to the degree required to follow the change of level by the new supporting leg, while keeping its off-floor position. In beat 4 of measure 1 of figure 8.5 the left, in the last beat of measure 2 the right free leg gets contracted.

In the examples discussed above the directions of the introductory leg gestures in beats 1 and 3 coincided with the direction of the steps. Figure 8.6 introduces a different performance. Next to the staff the movement sequences can be followed on the footprints, where the progression of the weight is represented by continuous, the direction of the introductory leg gesture by dotted arrows. On the downbeat of measure 1 a forward right step is notated. Starting the movement from a first position results in a forward right diagonal for both the progression of the weight, and the introductory leg gesture. In beat 2 the weight is to be moved backward right—the direction of progression needs to be referred to the place of the previous supporting leg, that is, the right leg. However, moving to its new place the left foot follows a different path—indicated with a dotted arrow—to the spot of the footprint marked 2. As the notation prescribes for the next movement in beat 3, the weight continues its displacement to side right, the right leg follows the path indicated with a dotted arrow from footprint 1 to the spot of footprint 3. The interpretation rule for an introductory leg gesture is *to follow the shortest path to the location of taking support.*
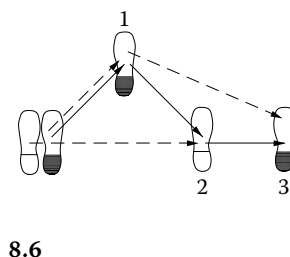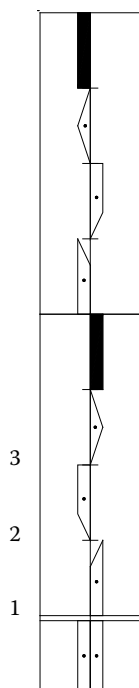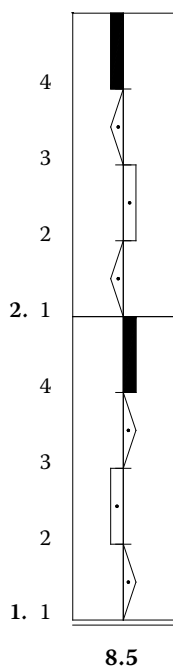


8.5



8.6

*The understood distance of a step is one foot length,* measured between the nearest points of the feet. Therefore the distance of a step is a relative extent in accord with the performer's individual build. In measure 1 of figure 8.7 the dancer progresses two feet's length to the right, then repeating the motif to the opposite directions in measure 2, he/she arrives at the starting location.

It is worth analyzing a version of the above motif introduced in figure 8.8. The consecutive steps in place need minimal introductory leg gestures. However, even in such a situation it is a basic requirement that the previous supporting leg leave the ground, since only then can the step be regarded finished.

The step as a movement category seems simple because it is a natural part of our everyday life. From the point of movement analysis, however, the step is a highly complex phenomenon; for its simple notation and understanding several aspects need to be taken into consideration. The definition of the step and its conventions for notating and performing it can be summarized as below. (In view of the full complexity of movement analysis the definition is restricted to performing a step with the leg and in an upright body position.)

1. The step is a change of support initiated from one leg. During the process of transferring the weight from one leg to the other completely the body is continuously supported.
2. The step includes two consecutive parts: the introductory leg gesture and taking support.
3. The reference point for a step direction is the spot of the previous supporting leg.
4. When a step is completed, the previous supporting leg keeps its resulted direction, releases its floor contact, and overtakes the degree of contraction of the new supporting leg.
5. The understood distance of a step is one foot length measured between the nearest points of the feet.
6. Steps are indicated by direction signs written sequentially into alternate support columns, without gaps between the signs.
7. The start of the step is the moment of the floor contact by the introductory leg gesture of the stepping leg. The moment of contact is referred to as the rhythm factor of the step.
8. If not indicated specifically, the new supporting leg starts contacting the floor with the part of the foot resulting naturally from the direction of the step, then the foot rolls smoothly to the whole foot.
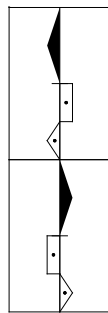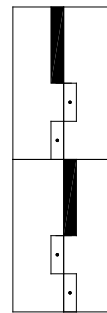


8.7          8.8

# 9. Repeats

As far as we know today, the original performers of traditional dances in Central Europe build their dances from motifs repeated and richly varied, each extending usually to one or two, sometimes more musical measures. The motifs are repeated mostly in two ways: identically or symmetrically. In case of an identical repetition the movement sequence is performed the same way as before, while a symmetrical repetition reverses the side of the body, the directions are mirrored to the plane defined by the forward direction (the front) and the vertical, called shortly the sagittal plane. Figure 9.1 pictures the sagittal plane with the horizontal main directions. The directions on the right side are presented with continuous lines, their left counterparts with dotted ones. Corresponding to the principle of mirroring the symmetrical pair of forward right is forward left, that of the right side is the left side, and the symmetry of backward right is expressed by backward left. The forward and backward directions remain unchanged, but the side of the body which performs them does not. For a symmetrical performance a forward movement by a body part on the right side has to be presented by its counterpart on the left side into the same forward direction.

Identical repetition is symbolized as seen in figures 9.2a and 9.2b, represented by a horizontal or a slanted line with dots on both sides. The symbols for the symmetrical repetitions shown in 9.3a and 9.3b are similar to the ones in 9.2a–b, except the lines are doubled. Figure 9.4a–b present another, former versions of indicating identical and symmetrical repetitions.



9.1

9.2a 9.2b 9.3a 9.3b

9.4a 9.4b

9.5a 9.5b
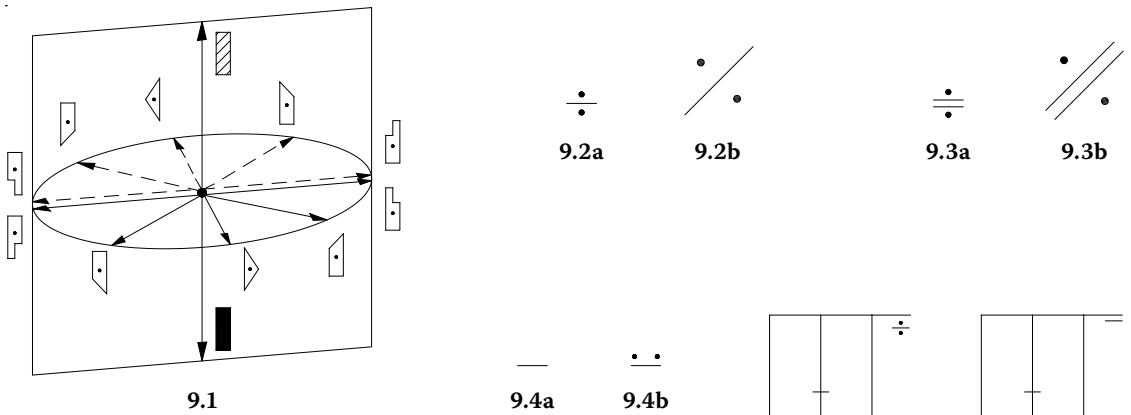
The ways of indicating an identical repetition of a whole measure with the outside repeat signs is introduced in figures 9.5a and 9.5b, the symmetrical ones in 9.6a or 9.6b. The measure line at the bottom is extended to the left and at the top to the right; the repeat signs are written respectively above and below the extended lines. Even if the symbols of 9.2a–b and 9.3a–b seem more complex than those of 9.4a–b, their appearances ensure a coherent and well recognizable graphical representation inside and outside the staff. In the following the present volume sticks exclusively to the forms in 9.2a–b and 9.3a–b.[41]

9.6a 9.6b
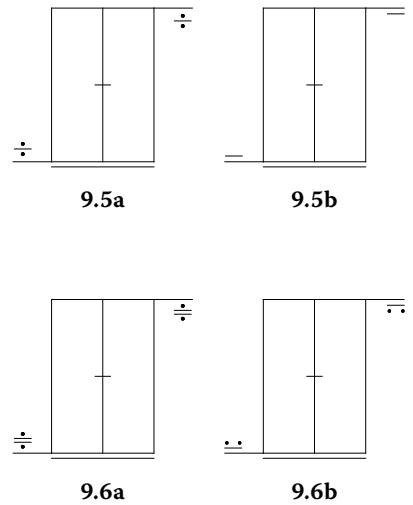
Different dance genres such as classical ballet, ballroom dances, etc. may use different ways of repeating movement sequences from the ones introduced above, and the developers of kinetography also introduced appropriate symbols for them.[42] They are not discussed any further in this book, because our aim is to deal only with traditional dances for which the above mentioned two types of repeat signs are efficient. This book covers exclusively the traditional dance motifs: to present their notations in the simplest way some special conventions are discussed below.

For practicing, figure 9.7 provides an example resembling a quick *csárdás*; the motif is repeated identically.

Figure 9.8a presents again the example of 8.7 but in a short version, applying the symbols of the outer repeat signs. The question may emerge, which position a motif is to be started from, if none is indicated. The motif of 9.8a is finished with a step to the bent right leg. When the motif is repeated symmetrically, a step has to be performed in left direction to the left leg while rising from the right. The rising, as an important feature of performance, has to be recognized at the beginning of the staff as well. In the starting position of 9.8b the last body *posture* of the motif is repeated. Since a starting position has no time value and without reference it cannot express movement, only the level and the support structure (starting from one or both legs) can be indicated. To reconstruct the feature starting the motif with a step from a previously bent leg to another arriving stretched, a bent left leg with a place direction is indicated. However, marking the starting position of the repeated motifs all the time is unnecessary. It is enough to introduce a convention: *a motif is always initiated from its closing body position*. To define the body position one has to take into consideration the type of repeat: *the support structure and the spatial positions of the limbs are identical with the previously indicated if the repetition is identical, and mirrored sagittally, if the repetition is symmetrical.*



9.7          9.8a          9.8b
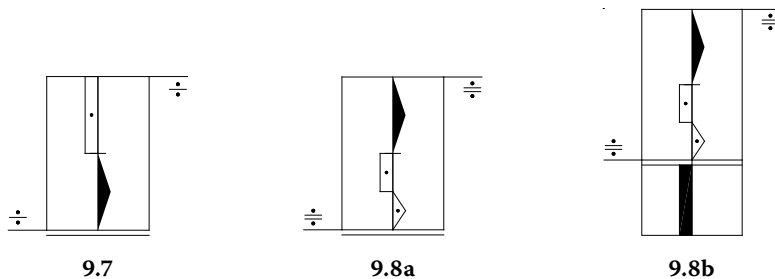
Repeat signs outside the staff are usually used to repeat sections equal to or longer than a measure, and can include any number of measures. Two measures selected from a quick *csárdás* from region Sárköz are repeated identically in figure 9.9. The outer repetition signs can be used for movement sequences as well where the boundary of a sequence falls within a measure. In 9.10 a characteristic pattern of circle dances can be recognized with a $\frac{6}{4}$ metrical structure. To visualize that the last two ♩-s do not correspond to a whole measure the sequence is closed with a dotted line; the outer line of repetition is attached to the sequence closing dotted line.

9.9          9.10          9.11a          9.11b
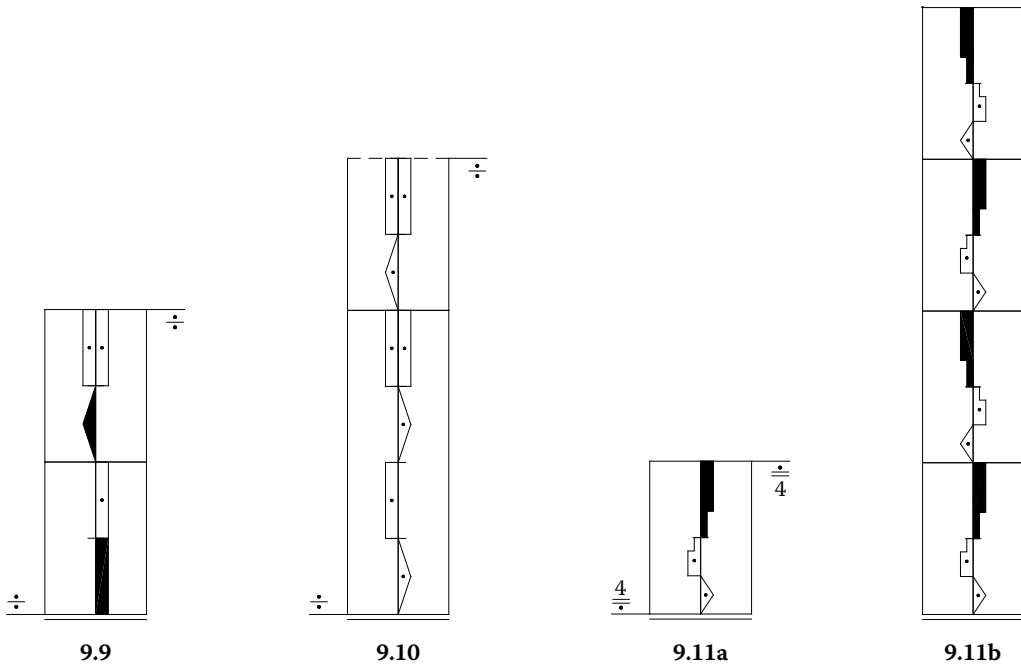
A single outer repeat sign indicates that the movement sequence has to be repeated once. Figure 9.11a exemplifies the method for indicating more than one repeat; in this case number 4, written above/below the repeat sign, carries the information that the motif needs to be performed four times altogether. Figure 9.11b presents the whole sequence written out fully. After the first measure the motif is repeated symmetrically, then in the third identically again, and symmetrically at last in measure 4.

It may happen that the number of repeats is open; it does not need to be determined. In such a case the sign of *ad libitum* shown in figure 9.12 is applied at the outer repetition signs, as can be seen in 9.13. For a proper indication to practice the motifs with as many repetitions as a flawless performance needs, the *ad libitum* signs should have been written at the repeat signs for all the previous examples. However, the *ad libitum* signs in this book are omitted, since the point of interest about the motifs is not how many times, but *how* they are repeated, that is, identically or symmetrically.



9.12          9.13
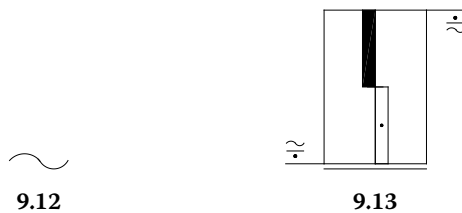
Examples of using the repeat signs within the staff can be seen in figures 9.14–16. For a better recognition dotted lines are applied around the short movement sequences to be repeated.[43] In 9.16a the structure of the three steps to be repeated with its ♪ ♩ ♪ rhythm is different from the measure structure, which can be an obstacle to reconstruction. It may also happen that the use of the inner repetition signs impedes the recognition of structure instead of helping it. The three-measure long sequence is written out fully in 9.16b. It can be raised as a dilemma, when it is worth using an inner repetition sign, and when it is not. The use of the repeat signs needs remembering the content, while in the case of 9.16a it helps discovering the inner $\frac{3}{8}$ structure. The notation of 9.16b supports step-by-step reading but it may conceal the special inner metrical curiosity. To decide which to choose, the goal of notation should be taken into consideration: highlighting the inner structure of the sequence, or just presenting the set of movements one after the other (e.g. making a reading exercise). The rule of thumb is to choose what helps notation recognition most effectively.
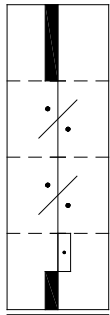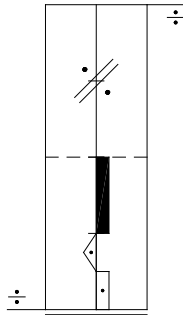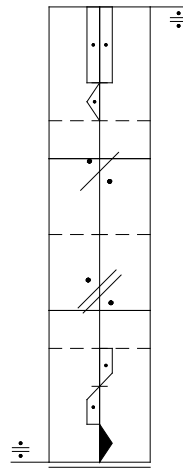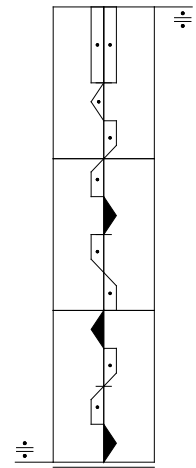


**9.14**          **9.15**          **9.16a**          **9.16b**

# 10. Retention of Support: The Pause in Movement

In movement analysis the stillness of the whole body or its parts is called a *pause in movement*. In the present chapter only the retention of supports is investigated.

A symmetrical sequence is notated in figure 10.1; the flow of movements is arrested at the end of the motif, the second step to the right is followed by a ⸘ pause in movement. The pause is indicated by a small circle called *body retention sign*, or using the short terminology, a *body hold*.[44] In this example the pause needs to be retained until the next support movement. The notation of beat 4 in measure 1 corresponds to the indication in 10.1b where the same retention of support is written with a place middle symbol. A similar notation has already been introduced at the end of measure 1 in figure 8.4a.

The symbol of place, however, can only be used occasionally to indicate the retention of support. In the quick *csárdás* motif of 10.2a from region Sárköz the dancer closed into first position with contracted legs on the downbeat of measure 2, then kept the double support on low level in the second beat. Replacing the retention of support with place low signs as in 10.2b expresses a different performance. The ♩ ⸘ rhythm of measure 2 is changed now to indicating a continuous flexing of the knee in ♩ rhythm.

In figures 10.1a and 10.2a the retention of supports is followed by a step to the left leg. The validity rule for a body hold in the support column states that *any new support indication cancels any previous retention of support*.[45] Consequently in both examples the right leg releases the weight as the left one takes it over; the validity of the hold sign for the right leg in 10.1a and for both legs in 10.2a is cancelled.



10.1a   10.1b   10.2a   10.2b
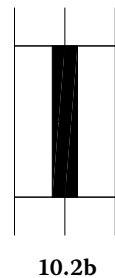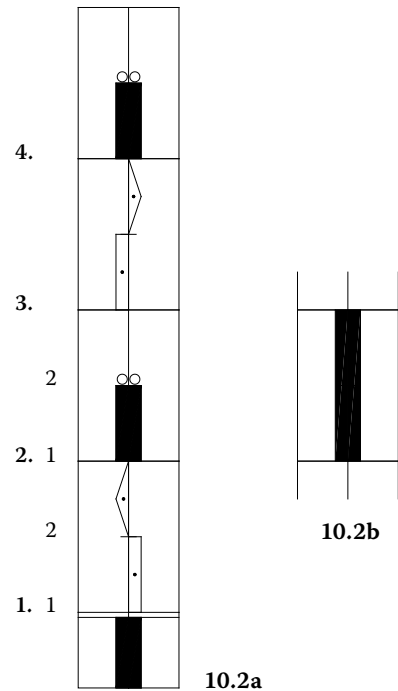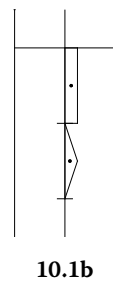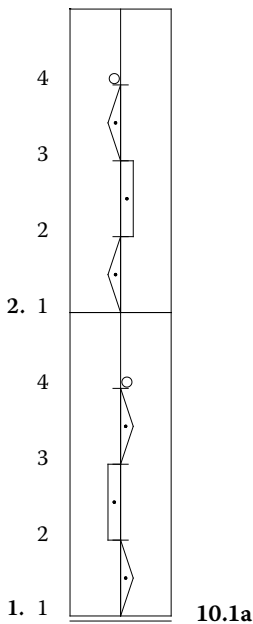
As a consequence of the above rule, in cases the support needs to be retained—as for example in beat 1 measure 2 of figure 10.3 where the dancer arrived into a second position instead of stepping to the left leg—the retention sign must be repeated. However, when the body hold is applied in the support column, it has to be taken into consideration as well that the hold sign maintains the level of the support as well, not only the spot of the foot. In figure 10.4 the second measure of 10.2a is continued differently, now with measure 2 of 10.3. The hold sign for the right leg retains its previous level resulting in a sort of grotesque position with strongly tilted pelvis. The frequent error of beginner notators is circled in 10.4; its result is shown with direction signs next to the measure.[46]

Figures 10.5a–b present two different solutions for notating a step closing into first position. In 10.5a the closing movement of the two-step *csárdás* is notated as before, representing the first position with place middle symbols. The place written for the left leg expresses the act of closure, while the place for the right leg indicates the retention of support. In 10.5b the retention on the right leg is notated with a body hold sign. Both indications are acceptable and in general use, though the solution of 10.5b reflects the actual movement event—the inactivity of the right leg—more directly. In accord with the Hungarian notation practice the present volume prefers the method of 10.5b.



10.3          10.4          10.5a          10.5b
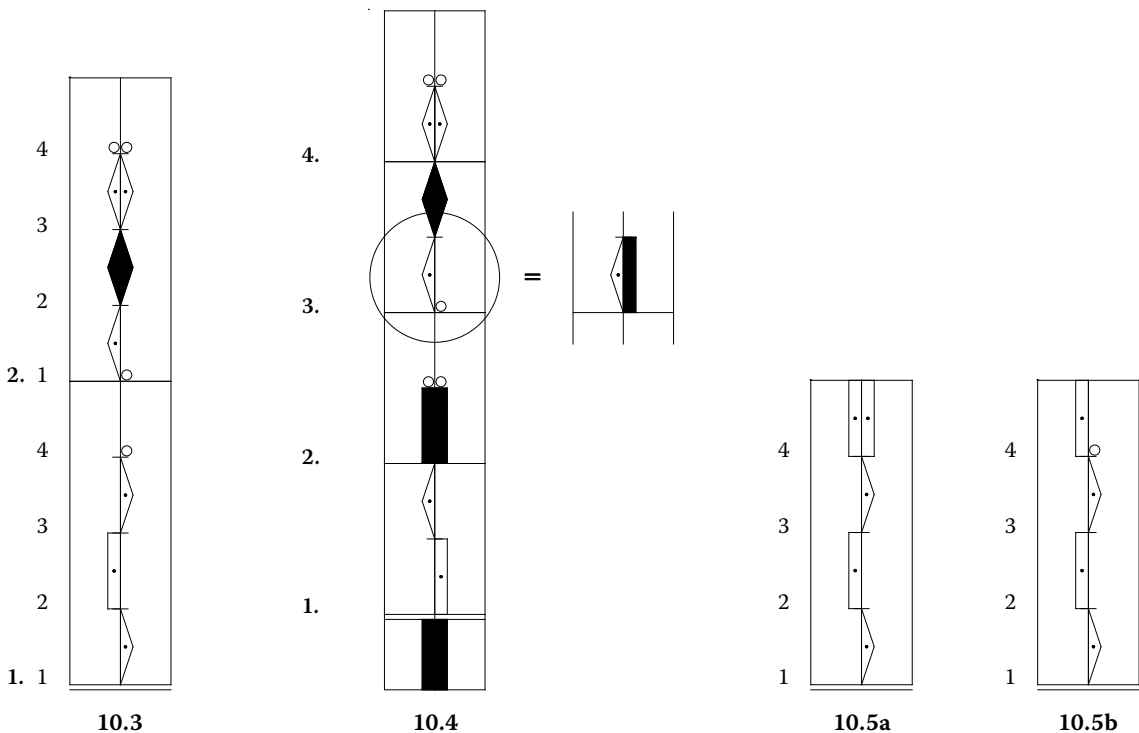
# 11. The Spring

Just like steps, springs represent a main category of changing supports. However, contrary to the continuous presence of support while stepping a spring needs releasing the support for a while. A spring comprises two inseparable parts: releasing the weight and necessarily taking weight again as a new support. Springs can be classified by their support structure or performance features—the possibilities are the subject of intermediate studies. Now the movement phenomenon of a spring and its general indication will be introduced.

The notation of a simple step-spring combination in figure 11.1 represents a step performed on the downbeat and a spring on the second beat of the measure. In traditional dances the performers arrive, that is, take weight usually on beats (or the subdivision of beats), which reflects a rhythmic match of the accompanying music. In 11.1 the place symbols start at the beginning of the second beat meaning that the beginning of taking support meets the start of the second beat. The difference in notation compared to that of a step can be discovered in a gap in the support column before the first place sign of the new support. The gap representing the lack of support indicates the release of weight needed for a spring.[47] Since the release of weight for a spring must always precede the taking of weight, *it needs to be indicated before* the timing of landing. Simply stated, the "length" (the rhythm value) of a support indication before the spring needs to be shortened for a gap to represent the release of weight.

All supports in figure 11.1 are notated with middle level direction symbols expressing stretched legs, though the real performance may be observed as different. Initiating a spring usually includes a slight bending of the supporting leg to ease lifting the body in the air. For a smooth arrival a natural pliancy is also needed, including a rolling from toes to the whole foot.[48] Regarded as understood, the above details of performance do not need specific indication.

The length of the gap refers to the amount of time unsupported, expressing usually the height of a spring. In traditional dances most springs are minor ones; when springs are performed consecutively, the proportion of the time needed for lifting then supporting the body can be found between 1:2—1:3; in other words, a third or a fourth of a rhythmical unit is used for the release of the weight of a spring. In figure 11.1 the 1:3 proportion is applied; most of the springs in this volume will be expressed this way.[49]
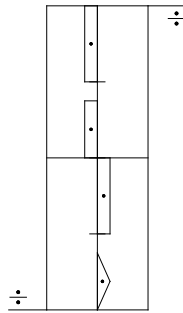


**11.1**

If a motif is repeated and starts with a spring as in figure 11.2a, the gap for the release of weight of the first spring has to be indicated twice: at the beginning before the bar line and at the end, after the last support. To indicate the release of weight starting the sequence, an upbeat is added to the staff. The gap following the third support is needed for the repeated first spring as can be seen in 11.2b where the symmetrically repeated motif is notated without the use of the repeat signs. Another method notating a repeated motif which starts with a spring can be seen in 11.2c, where the outer line indicating the boundary of repetition on the bottom left of the staff is joined to the starting line of the upbeat, and on the upper right to the end of the last support. This solution does not need two gap marks for the first spring, but it makes the recognition of the musical structure more difficult than the method introduced in 11.2a. The present book—in accord with the practice of notating traditional dance motifs—applies the method of 11.2a.[50] Note the second supports of the measures which are steps, not springs. As no weight has to be released, their performance is definitely different from the two other supports.

If a spring is initiated from one leg, the rule for direction determination is the same as for a step; the direction of the first spring in figure 11.2a is referred to the previous supporting leg, similarly to its distance of one foot length.[51] However, a special rule is needed for springs started from double supports such as in 11.3 or 11.4. The rule is that when a spring is started from both legs, the direction and distance are judged from the center point of the position. The first spring in 11.3 was started from a first position; the dancer arrived into a second position with contracted legs, then returned to the first position. The placement of the feet has to be judged in relation to the center of the previous position. The motif was performed in place; the gravity line stays in the same spot. For easier understanding footprints represent the starting and arriving placement of the feet



**11.2a**          **11.2b**          **11.2c**



**11.3**



**11.4**



**11.5**
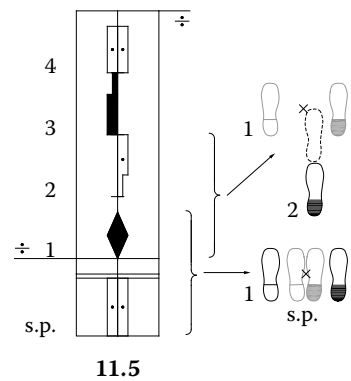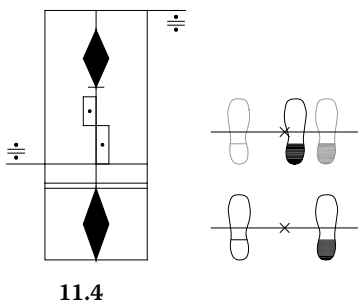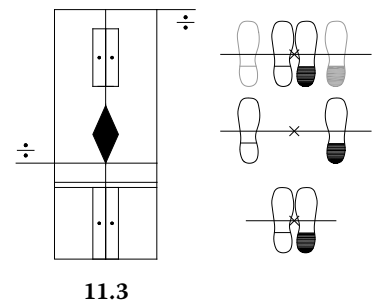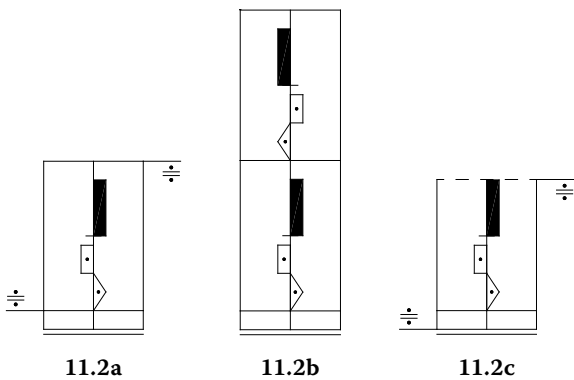
at each movement indication next to the staff. The gray ones are for the positions where the movement was started from, the black ones represent the arrivals.

The first spring notated in figure 11.4 arrives into place to the right leg. Consider carefully the convention of understanding "place" in this situation. As the footprints show, the width of the foot is taken into consideration; the place is understood as arriving on the "track" of the foot as if springing into a first position.[52] Without this convention the gravity line would move from the center of the position the width of a foot with each performance of the motif.

A backward spring was initiated from a double support in the second beat of the motif in figure 11.5. Both the direction of locomotion and the distance have to be judged from the mid-point of the second position, as follows from the above mentioned track-convention.

A spring may follow a retention of support. In figure 11.6a the motif similar to that of a quick *csárdás* is finished with maintaining the weight on both legs. When the motif is repeated, a spring has to be performed on the first beat and—as discussed above—the release of weight must be indicated at the end of the motif. However, the spring cannot be notated by a gap since after the hold sign the column is already empty. To notate a spring in such an orthographic situation the action stroke introduced in chapter *The Sign for Movement* (1) is used. The way of its application is shown in 11.6b. The meaning of an action stroke—just as that of a great many symbols in kinetography—is determined by context. Here it represents a release of weight needed for a spring. Following a support on both legs a release of weight is understood as unspecified leg gestures, therefore action strokes are written into both of the leg gesture columns. The length of the action stroke equals the imaginary gap to be used after a direction sign in the support column.[53]

Figure 11.7 is a further example for notating a spring after retentions of support. Care must be taken of how to judge the directions of springs initiated from both legs and arriving on one. In the first beat of measure 3 the dancer progresses left. As stated above, the direction and distance are judged from the center of the position, thus the result of progression is half a foot length to the left compared to the previous spot of the left foot.
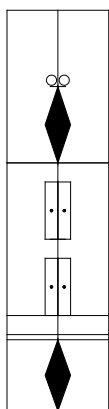


11.6a
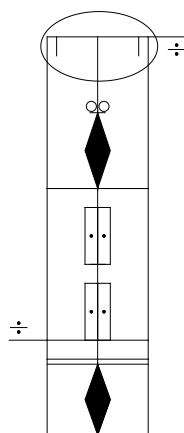


11.6b
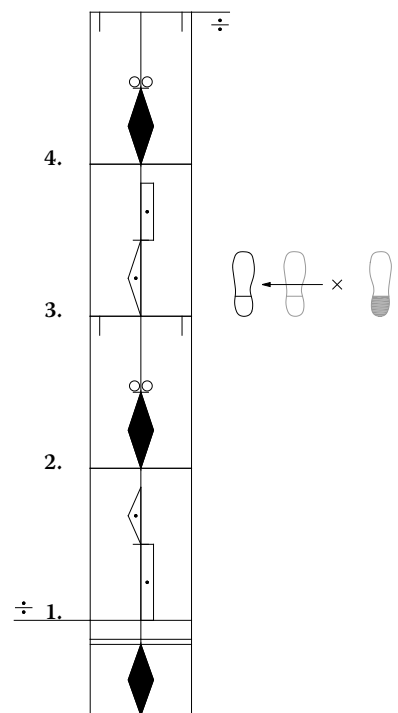


11.7

## 12. Travelling Springs Arriving on Both Legs

The first beat of figure 11.2a and the second one of 11.5 represent travelling springs arriving on one leg, their directions written into the support column, just as in case of a step. However, a spring landing on both legs (into a position) can be performed while travelling in the air as well. The question can be raised how to denote the direction of progression and the position of landing if both are indicated in the support column. In figure 12.1 footprints visualize a progression forward started from a first position and also arriving into a first position. To notate the progression, kinetography applies the *straight path sign* of 12.2a as a tool. The direction of progression for e.g. a spring forward as in 12.1 is written into the path sign—see 12.2b.[54]



**12.1**          **12.2a**          **12.2b**

A simplified notation of a quick *csárdás* motif from Sárköz in 12.3a introduces the way of applying the symbol combination of 12.2b to denote travelling springs arriving on both legs on the downbeat of measure 1 and on the second beat of measure 2. The movements are notated with *double directions indications.* The positions of arrival are written into the support column, while the directions of progression into a path sign on the right side of the staff. The direction symbol in the path sign is "empty," no level is needed. The direction determination is the same as before; the reference for measurement is the nearest point of the foot for starting the spring from one leg, or the center of position for starting the spring from a double support. The path sign starts where the gap for the release of weight does, and ends including the symbols for arrival.
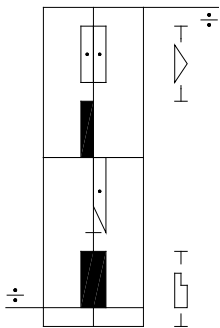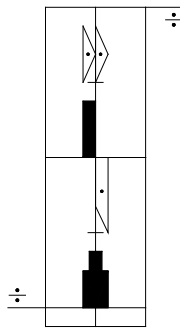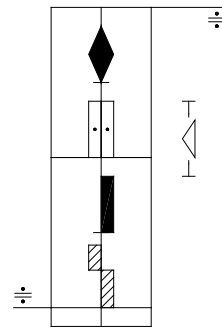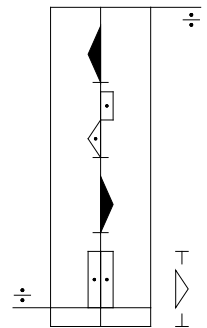


**12.3a**          **12.3b**          **12.4**          **12.5**

Similar travelling springs arriving into first position can be seen in the Romanian *minințelu* motif from the south part of the Hungarian Plain in figure 12.4 and in a *verbunk*-like motif in 12.5.

A widely known quick *csárdás* motif of figure 12.6 includes the notation of travelling springs arriving on both legs with the application of the straight path sign. The locomotion of the dancers can be notated in another way as well without a double direction indication, as in 12.6b. As the dancer arrived in a first position, his legs moved into the same direction which can be written as in 12.6b with forward and backward direction signs in the support columns.[55] This notation possibility is applied in 12.3b, repeating the motif of 12.3a.

The motif of figure 12.6a provides the opportunity to introduce a distinction by the vertical movement characteristics of traditional dances. There are dances, where the center of weight—the mass of the body—is always elevated on the downbeat and dropped on the second beat. The Hungarian movement analysis regards them *upward accented* dances. Dances *accented downward* belong to the opposite kind, the center of weight is dropped at the downbeat and elevated at the second beat.[56] In the motif of 12.6a the center of weight is elevated on the downbeat and dropped on the second beat; the motif can be classified as an up-accented one.

A travelling spring arriving into an open position can be seen in the simplified notation of a *mars* from Kalocsa region in figure 12.7. A similar movement category arriving into a second position with a spring is represented by quick *csárdás* motifs from the Sárköz region in 12.8 and 12.9. When performing the motifs of 12.7–12.9, take into consideration that the direction and distance of springs following the open positions have to be judged from the center point of the double supports.

The advantage of the double direction indication in case of notating travelling springs that arrive on both legs is obvious, because both the position of arrival and the direction of progression can be recognized easily and unambiguously. In the present book the use of path signs is preferred in similar notation situations; the "only support column" method of figure 12.6b is not applied.



**12.6a**          **12.6b**



**12.7**              **12.8**              **12.9**
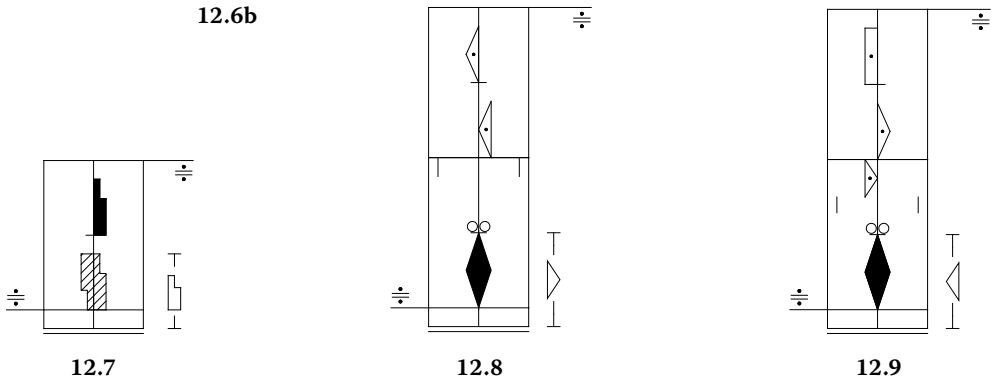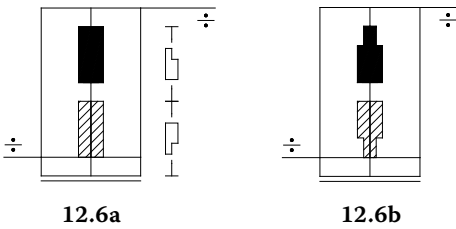
# 13. Leg Gestures

Gestures have already been mentioned as movements of body parts which do not take part in support, that is, do not carry the weight of the body. It was also discussed that the columns next to the inner sides of the staff boundary lines are reserved for the gestures of the leg as is shown in figure 13.1.



**13.1**
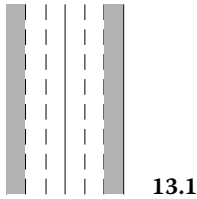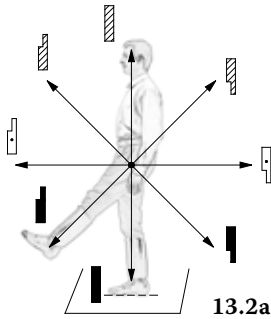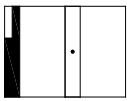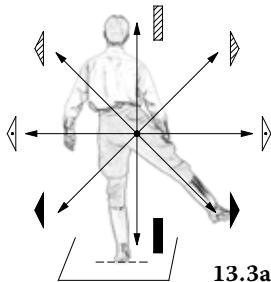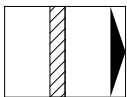
Figures 13.2a and 13.3a present examples of defining the direction and level of the leg lifted in the air. In 13.2a the dancer is standing on his stretched right leg. Having set the center point of the direction system in the hip joint, one can observe which direction and level the left leg meets. In the example it corresponds to the forward low direction. The notations of the posture can be seen in 13.2b; in the left gesture column of the staff the forward low represents the direction and level of the leg gesture. Figure 13.3a helps demonstrating the placement of the right leg in a similar way. A place high symbol in the left support column of 13.3b describes the level of support taken on ½ ball while the side low symbol in the right leg gesture column describes the direction and level of the right leg. The principle of a gesture direction determination usually follows the same rule: the center point of the direction system is placed into the joint established as a limb's base point[57] (in other words: point of attachment) and it can be observed which direction meets the line connecting the base and end points of the limb.[58] Kinetography regards the hip joint as the base and the ankle joint as the end point of the leg.

Some simple examples of *mars* motifs from Kalocsa region can be seen below for practicing. Lifting the right leg right forward low, the dancer took support place low on the left leg in the second beat of figure 13.4. The rhythm of the gesture is the same as that of the support, therefore its direction symbol corresponds to the timing of the support indication. Figure 13.5 needs performing two leg gestures; leg gestures complete all the three support movements in 13.6.



**13.2a**



**13.2b**



**13.3a**



**13.3b**
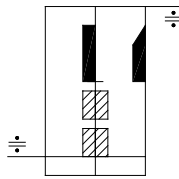


**13.4**
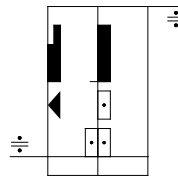


**13.5**
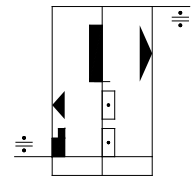


**13.6**

Performing fluidly the *ugrós* motif from South Transdanubia in 13.7 progressing right, gesture coordination needs attention because neither the support nor the gesture directions of measures 1 and 2 are laterally symmetrical.

All leg gestures introduced so far abducted, moved away from the body. An example of an opposite, closing gesture is shown in figure 13.8. At the end of the motif—when the supporting leg is stretched—the left leg needs to be drawn next to the supporting right leg into place low without the foot contacting the floor. For lack of gesture indication the left leg would have kept its understood direction opposite the step direction close to the floor.

A characteristic, expressive group of leg gestures are the ones passing another direction (or even more directions) before arriving in their destinations. In the second beat of 13.9 while springing to the right the dancer started a gesture with the left leg forward low then curved it side low. The two direction signs follow each other without separation, which in itself expresses a continuous performance. The unbroken *legato* curve of passing through forward low and arriving into side low is emphasized with a vertical *phrasing bow* linking the two direction signs to call attention to performing the two distinct movement indications as a unit. The focus of expression is usually the last direction, while all the other directions of a *legato* gesture need to be passed through.[59]

Compare the gesture directions of the second beat in 13.9 with the similar first two ones in 13.6. Their rhythm values are about the same but their performance is definitely different. The first two leg gestures of 13.6 express ♫ rhythm, while the *legato* gesture of 13.9 is performed as a ♩ rhythm. The significant difference in performance needs thorough observation whether the gesture directions following each other represent distinct rhythms or one movement phrase.

The subject of gesture direction definition calls attention to another principle of Laban kinetography. When performing the gestures in figure 13.10 the left leg can be observed *moving between* forward low and side low, that is, the actual displacements of the limb—or the *vectors* of the movement—are different from what can be seen in the notation. Forward low and side low define the points of arrival compared to the front (forward direction) of the dancer. The principle of notating gestures is to state their direction by *destinations*. The direction definition for gestures is basically different from how to establish the directions for supports, which has already been introduced in chapter *The Step* (8), as *motion based* direction determination.[60] A direction defined by destination for gestures is the *result* realized by the end of the movement, while a direction by motion "disappears" when the step or spring is performed as the dancer arrives into a new reference point for the next locomotion.
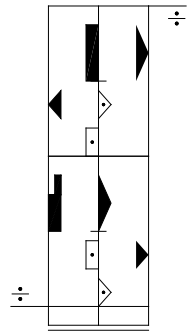


**13.7**
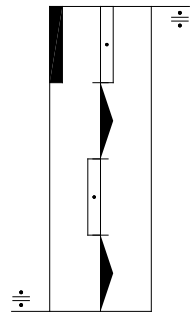


**13.8**
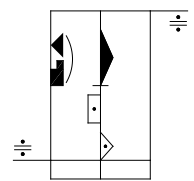


**13.9**
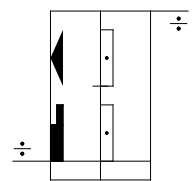


**13.10**

# 14. The Step-Gesture Rule

In the Central European traditional dances leg gestures *simultaneous* with springs are performed frequently, but they are rather rare with steps. An exact simultaneity of a leg gesture and a step can hardly be achieved. The analysis of the step (Chapter 8) came to the conclusion that during the process of transferring the weight from one leg to the other the body is continuously supported, therefore both legs play a role in the support, while their participation in support is changing. In the moment of contacting the floor with the new supporting leg the previous one is still supporting; the former supporting leg can only initiate a gesture some instants later, when it releases the floor contact. Let us compare the notations in figure 14.1a with 14.1b and their performances. The support-gesture structures of both motifs are the same except the class of supports: all support movements in 14.1a are springs while those in 14.1b are steps. The last spring in 14.1a on beat 2 enables the dancer to lift the left leg into the air simultaneously with taking support on the floor. However, in 14.1b the gradual transferring of the weight from the left leg to the right one during the step necessarily delays the gesture. The delay is expressed in the notation with a shift of the gesture direction symbol by about one third of the time value compared to the sign representing the step. In the following the small delay of a leg gesture simultaneous with a step is referred to as the *step-gesture rule*.[61]

A simultaneous leg gesture with either a step or a spring is mentioned textually as a "while" movement. In words, the last beat of 14.1a is: "a spring to the bent right leg *while* the left is lifted forward low" and the last beat of 14.1b is: "a step to the bent right leg *while* the left is lifted forward low." The type of support—spring or step—defines whether the simultaneity is complete or partial. When transcribing textual notation into kinetograms, attention has to be paid to the interpretation of the "while" formula in regard to the type of support.

A characteristic representation of this minute timing shift between a step and a leg gesture in the Hungarian dance tradition is motif 14.2. The leg gesture on the second beat of the ♫ ♩ rhythm is only partially simultaneous with the step.
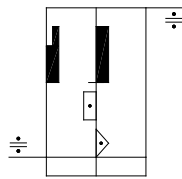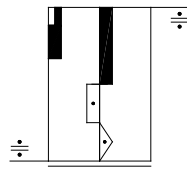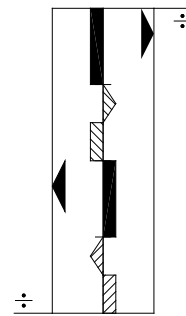


**14.1a**          **14.1b**          **14.2**

# 15. Decreasing and Increasing Distance

As mentioned several times in the previous chapters the understood distance of support movements (steps or springs) is one foot length. The dancers, however, may progress smaller or larger distances in traditional dances which need recognition. Notating all distances with the same extent would lead to a strongly schematized transcription of support movements usually having a vast spatial variety.

In most cases the *general (or simple) scale* of *space measurement signs* is sufficient to indicate the change of distance, as can be seen in figures 15.1 and 15.2.[62] Both sets include two symbols, 15.1 presents the *narrow signs* to reflect decreasing, while 15.2 shows the *wide signs* to represent increasing. The distance is decreased by a third of the understood length; 15.3 denotes a ⅔ step length to the right, 15.4 a ⅓ distance forward compared to the understood one foot length step. The symbol modifying the distance is written in the support column below the direction sign. A different scale, half foot length is used to increase the distance. Figure 15.5 indicates one and a half foot length distance to the left, 15.6 represents two step length right forward.[63] Footprints with dotted outlines help judging the proportions of the distances.

The decreased and increased distances can be referred to in text either by stating the measure with fractions as introduced above (⅓ or ⅔) or with special expressions. The two-third step length is identified as *small distance*, the one-third as *very small distance*; correspondingly the one and a half step length is called *wide distance*, the two step length *very wide distance*. Figure 15.7 shows the first example of using the space measurement signs for notating steps. Braces next to the staff warn that the space measurement sign is included in the timing of the movement, the rhythm of a distant-modified movement is defined by the space measurement and the direction signs together.



15.1          15.2          15.3          15.4



15.5          15.6          15.7
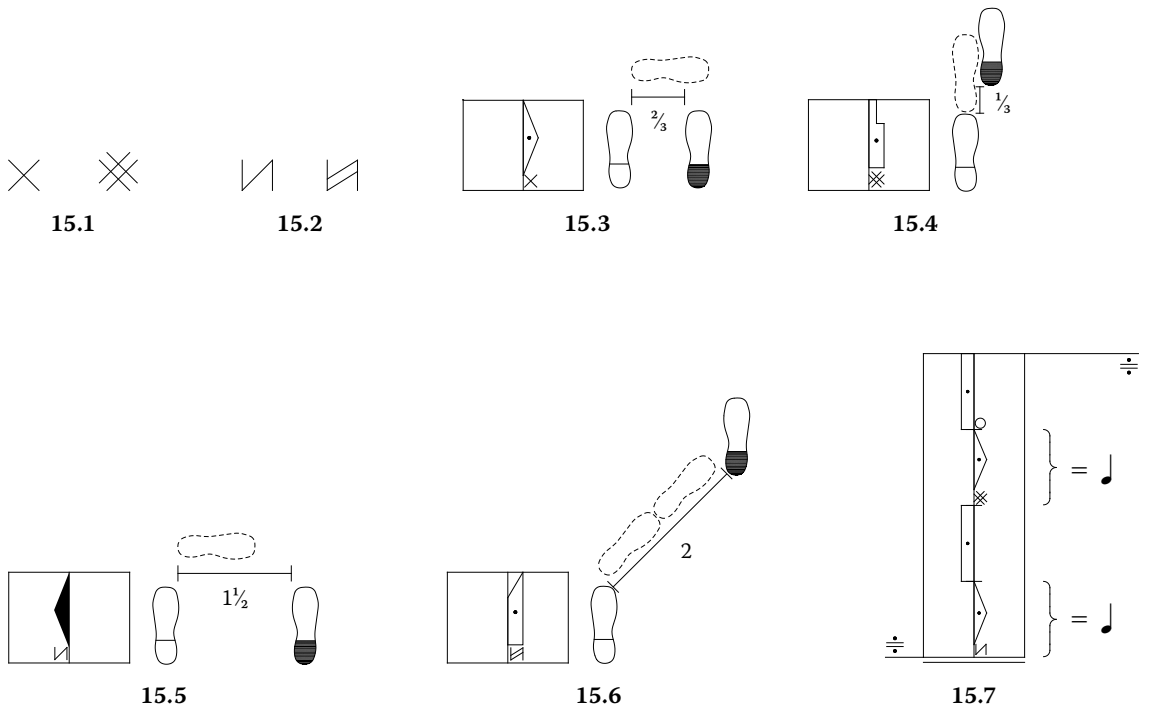
The space measurement signs modify the distance of the open positions as well. Figure 15.8 represents a small, 15.9 a very small fourth position, 15.10 a wide and 15.11 a very wide second position. The distance between the supporting feet can be decreased or increased in the same way for the sixth position as well.

When the motif of figure 15.12 composed of steps into opposite directions with different distances is performed attention has to be paid to the convention that the direction and distance of a step are judged from the previous supporting leg and not from the place where a foot *was* before the step. In the first beat an understood distance (one foot length) step is performed to the left; the right foot releases the floor contact but spatially stays where it was before. Because the distance of the next step with the right leg (second beat) has to be judged from the spot of the left foot, the introductory leg gesture moves *toward* the supporting left leg. At the beginning of notation studies it may be disturbing that consecutive supports in opposite directions with different distances require introductory leg gestures, whose directions differ from the notated direction, but the rule can be learnt fast. It is also worth noting that our body awareness hardly recognizes the very small step to the right as locomotion because the equilibrium of the body remains almost unchanged.

The form of writing can be simplified when the notation includes several identical space measurement signs. In figure 15.13a all the right forward directions with double narrow signs indicate very small steps. The same can be notated with understood distance steps as in 15.13b completed with the space measurement symbol in a straight path sign outside the staff. The method results in a clearer visual representation. The frequent mistakes of beginning notators are circled in 15.13c. The place direction cannot be decreased any further since it is the reference ("0") point for distances.



**15.8**      **15.9**      **15.10**      **15.11**



**15.12**      **15.13a**      **15.13b**      **15.13c**
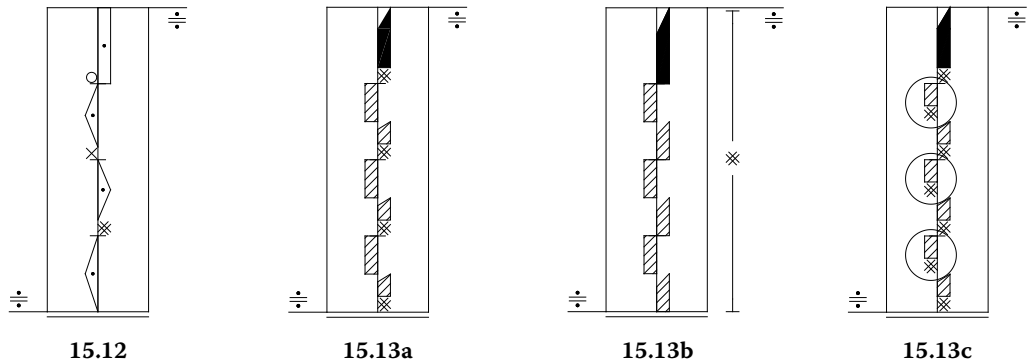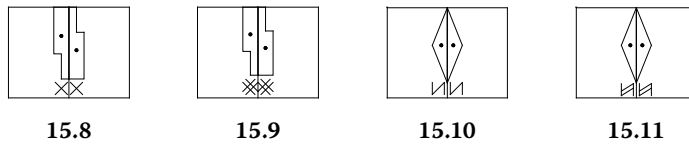
Figure 15.14b exemplifies how to help recognizing the notation by applying the space measurement sign in a path sign. The sharp ♫ rhythm in beat 1 of 15.14a can hardly be read because the space measurement sign—whose size cannot be decreased—needs almost all the space offered.

The distance can be modified as well, when the direction symbol is written in a path sign. In the first beat of a couple *vasvári verbunk* motif of 15.15 the dancer sprang a small distance to the left arriving in a first position. The first spring of a *mars* motif from Kalocsa region in 15.16 was performed as a very small spring forward into a very small fourth position on ½ balls.

A special way of defining distance can be seen in figure 15.17 and 15.18. The path signs were written *outside* the repeat signs, therefore the one foot length distance for progression needs to be covered by performing the motif and its repetition symmetrically, that is, with six support movements. The amount of progression for a single change of support results in such a small distance which can only be expressed in a rather circumstantial way in the system. Only in this exceptional situation is it allowed to apply the path sign for locomotion when arriving on one leg; otherwise the progression has to be expressed with direction symbols written into the support column.

The conclusion can be drawn from the examples above and those in chapter *Travelling Springs Arriving on Both Legs* (12) that indications in a straight path sign outside the staff always refer to the support.
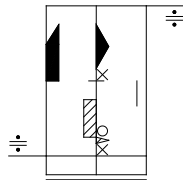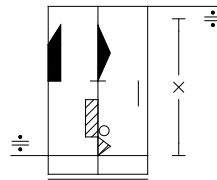


**15.14a**          **15.14b**
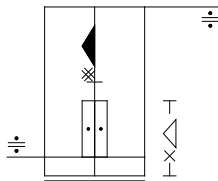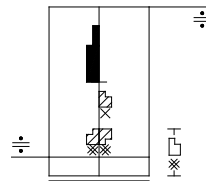


**15.15**                    **15.16**
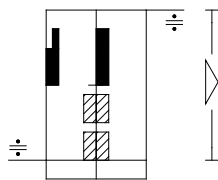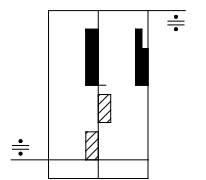


**15.17**                    **15.18**

## 16. Contraction and Extension of the Supporting Leg

Only one level of contracting the supporting leg was introduced so far as is indicated in figure 16.1 which approximates the ballet *demi plié*. Although in traditional dances the supporting legs are usually contracted to a small extent, the dancers may occasionally perform lower levels, sometimes dropping the center of weight very close to the ground. In the movement analytical system of kinetography six levels are distinguished represented by the *specific scale* of the narrow signs as shown in 16.2.[64] The contraction of the leg is regarded as a decrease of distance between the articular start and end points, the hip and ankle joints. When the body is supported on the legs in an upright position, leg contraction can be identified as decreasing the distance between the center of weight and the floor.

The degrees of contraction and their grades can be seen in figures 16.3a–16.3g.[65] The grades are introduced in the first position but the indications of levels are the same in any other support structure on legs. Figure 16.3a represents the stretched leg as a start. In 16.3b the first symbol of the six-scale narrow signs is written in the leg gesture column to indicate a *slightly bent leg*. The second of the six-scale narrow signs in the leg gesture column of 16.3c stands for the level of *bent leg*, approximately corresponding to an alternative indication with the low level symbol as introduced earlier. Stronger con-
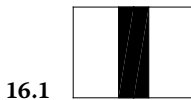
**16.1**

**16.2**
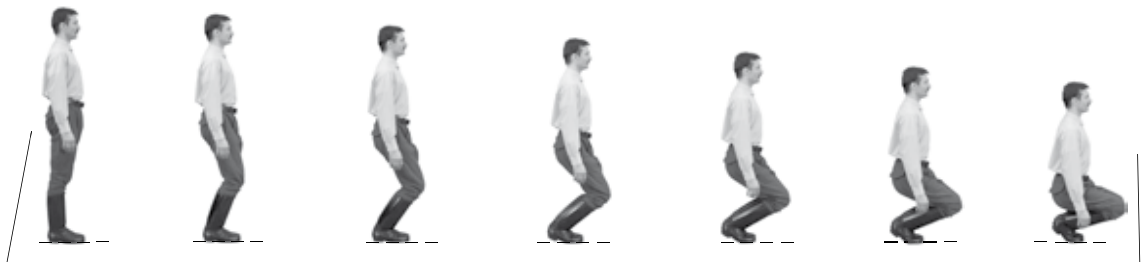
slightly bent leg

bent leg demi plié

first degree squat

second degree squat

third degree squat grand plié

fully bent leg full squat
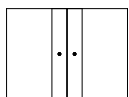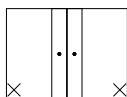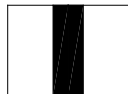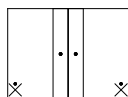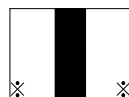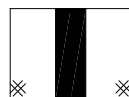
**16.3a**   **16.3b**   **16.3c**   **16.3d**   **16.3e**   **16.3f**   **16.3g**
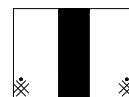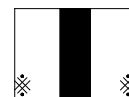
tractions are called squats. The notation of the first degree squat can be seen in 16.3d, the second in 16.3e, the third in 16.3f. The level of 16.3f corresponds to that of *grand plié* in ballet when leg muscles still work to hold the body. In the state of a full flexion of 16.3g the dancer "sits" on the supporting leg; the level is identified in textual descriptions as *fully bent leg* or *full squat*.[66] Note that in figures 16.3d–g the indications of levels require both the low level direction symbols and the narrow signs. Such low level supports are comparatively rare in traditional dances. Note also the lifting of heels when the dancer reached the level of the first squat. Its notation will be discussed in chapter *Support on Different Parts of the Foot* (19).

Figures 16.4–16.7 present motifs resembling quick *csárdás*. The motif of 16.4 is built of a down-accented movement pair. Both beats are notated as first positions; the one on downbeat is completed with narrow signs in the leg gesture columns. The second beat denotes straight legs; the indication requires a return to the understood level of the center of weight.

The first of the six-scale narrow signs indicating a slightly bent leg is used for steps on the downbeats of figure 16.5a. Repeating the support with a place symbol in the support column on the second beats refers to holding the support and stretching the legs as well. When the motif is performed attention has to be paid to the previous supporting leg keeping its direction (without any floor contact) opposite to the direction of taking the new support. However, its contracted state disappears following the stretching of the supporting leg as the convention already introduced requires. The second beats of the motif is slightly modified in 16.5b—an active leg gesture is added when the supporting leg is stretched. The place low directions define that the leg has to be drawn next to the supporting leg. Since the gesturing leg has to be stretched, the foot almost touches the ground.

In the following examples the space measurement signs are applied in both the support and gesture columns, therefore they affect both the distance and level of supports. In the second beat of measure 1 of motif 16.6 a very small step is performed to the slightly bent left leg. On the downbeat of measure 2 of 16.6 keeping the support on and stretching the left leg is indicated with a place direction symbol again, while the right leg closes into a first position.



16.4    16.5a    16.5b    16.6
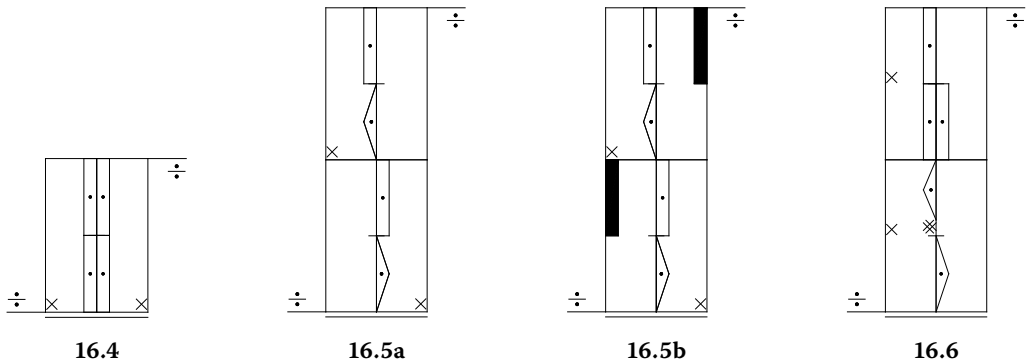
The motif in 16.7 is started from a slightly bent right leg, because, by convention, the last constellation of the body in a motif is taken as the starting position. The characteristics of the first movement with stretching the right leg and closing the left into a first position is similar to that of the downbeat of measure 2 in 16.6.

Space measurement signs indicating the decrease of distances and bending the leg are applied in all movements of an *ugrós*-like motif in figure 16.8. In the motif of 16.9 regarded as an *ugrós* as well, the space measurement signs modify the second position decreasing its distance (double narrow signs in the support columns) and indicating contracted legs (narrow signs in the leg gesture columns).

The opposite of contracting the leg is its full extension; the movement requires "overstretching" the knee. The start and end points of the leg (the hip and the ankle joints) are abducted as far as possible which is indicated with the wide sign shown in 16.10 again.[67] Such a movement is rare in the original traditional dances but can be a characteristic feature of stage performances.

Examples for full leg extensions can be seen in the up-accented quick *csárdás*-like motifs of figures 16.11 and 16.12. The overstretching in ♩, but especially in ♪ rhythm at a fast tempo results in staccato-like movements. Note the retention signs replacing the place middle direction signs used so far when the supports are maintained. As mentioned before, the retention sign in itself preserves the formerly achieved level of support, but the level can be modified by a space measurement sign written simultaneously with the retention sign.
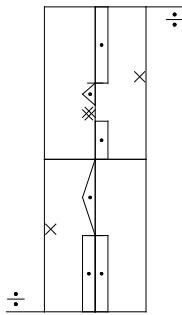


**16.7**
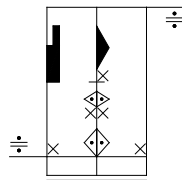
**16.8**
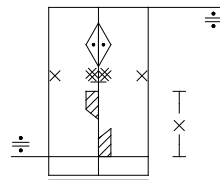
**16.9**

**16.10**
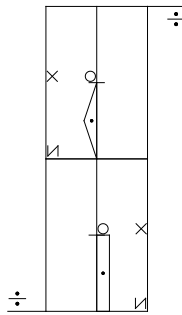
**16.11**
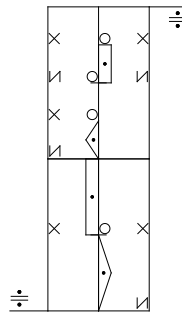
**16.12**

The motifs in 16.4–16.7 can be re-notated applying retention and space measurement signs to notate the change of support level. In the second beat of 16.4 the leg returns to its understood stretched (neither bent nor fully extended) state, which can be indicated with a combination of the narrow and the wide signs, the so-called *sign for a straight limb* (shortly *straight sign*) as shown in 16.13.[68] The motif of 16.4 is re-notated in 16.14 applying exclusively the retention signs instead of the direction signs, while the changes of level are represented in the gesture columns with space measurement symbols. In 16.15 the motif of 16.5 is repeated. In the second beats of the measures the direction signs are replaced by signs of retention with the necessary straight signs to indicate the stretching of the legs. A similar solution was used on the downbeat of the second measure in 16.16 and at the beginning of 16.17. When only a change of level is performed, its notation with a combination of retention and space measurement signs conveys a more direct message on the movement content than the use of direction signs which include the information immanently.

Space measurement signs are written in the gesture columns since the movement analysis of kinetography regards the contractions and extension of the supporting leg as gesture-like movements. Therefore the contraction-extension indications follow the principle of the *destination* method; the grades of contraction represent the pre-defined levels of the center of weight.



**16.13**
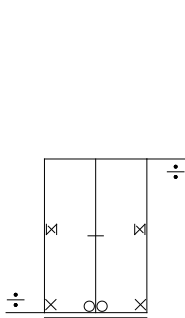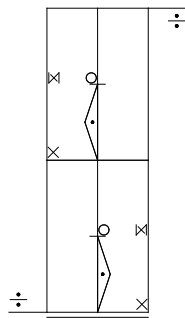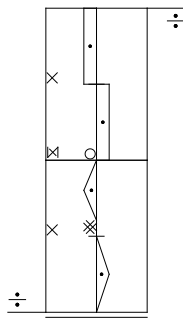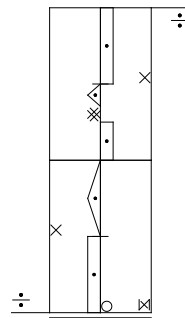


**16.14**          **16.15**          **16.16**          **16.17**

# 17. Contraction and Change of Levels of the Gesturing Leg

Similarly to the supporting leg, six degrees of contraction are established for the gesturing leg as well. The degrees are presented visually in figures 17.1a–f in place low direction of the left leg. The degrees of contraction are indicated by the set of the narrow signs introduced in figure 16.2, written into the leg gesture column.[69] The degrees can be identified textually (first degree, second degree, etc.), though in a place low direction a more descriptive way can be used by relating the position of the foot to the joints of the supporting leg: 17.1a: first degree—at the ankle; 17.1b: second degree—above the ankle; 17.1c: third degree—below the knee; 17.1d: fourth degree—at the knee; 17.1e: fifth degree—above the knee; 17.1f: sixth degree—fully contracted.[70] The last, sixth degree cannot be performed without some assistance; it can be seen in 17.1f that the dancer helps achieving the desired posture with his hand. In textual discussion of dance relating a contracted leg in place direction to the supporting leg is preferred, because it gives an immediate portraying guidance.



| at the ankle | above the ankle | below the knee | at the knee | above the knee | fully contracted |
| --- | --- | --- | --- | --- | --- |
| **17.1a** | **17.1b** | **17.1c** | **17.1d** | **17.1e** | **17.1f** |
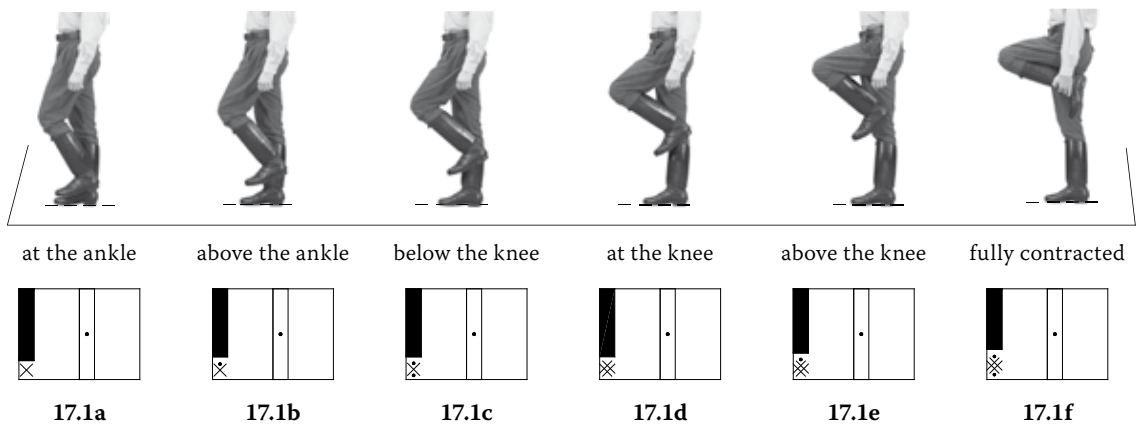
In the second beats of an up-accented quick *csárdás* from Sárköz region in figure 17.2 the supporting leg is slightly bent while the gesturing leg contracted first degree. In a *mars* motif from Kalocsa region in 17.3 the gesturing leg is lifted above the ankle in the second ♪; the upward gesture emphasizes the opposite drop of the body to a bent supporting leg in next movement. In a section of an *oláhos* from the South Hungarian Plain in 17.4 simultaneously with a support repetitive spring starting the motif, the gesturing leg is lifted below the knee. Such a sudden upward movement of a limb accompanying a spring usually helps the dancer elevate the whole body into the air. A proper performance of the indicated gesture needs a definite focus of movement coordinating attention.

17.2    17.3    17.4
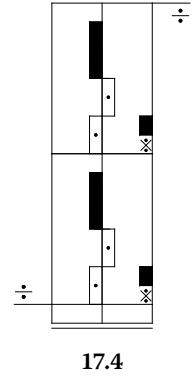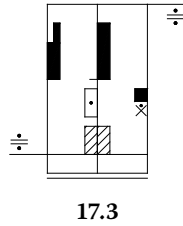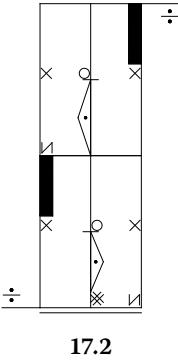
If the direction of the gesturing leg is different from place low, the first two degrees of contraction are usually applied in the notation of traditional dances.[71] Greater contractions are expressed differently; the method will be introduced later. The dancer in figure 17.5a raised his straight right leg forward low. In 17.5b his leg is contracted first degree. Note that the imaginary direction connecting the articular start (hip joint) and end (ankle) points of the leg represented by an arrow stays forward low. As a consequence of maintaining the direction while contracting the leg the thigh is raised slightly above the imaginary line of the arrow, while the end point of the lower leg—the ankle joint—approaches the hip joint still staying on the line of direction. The same can be observed in 17.5c to a larger extent. In textual description the degree of contraction and direction in 17.5b is usually referred to as "slightly bent leg forward low," 17.5c as "bent leg forward low." The term first or second degree contraction can of course be used as well.



forward low

forward low
slightly bent

forward low
bent

17.5a    17.5b    17.5c
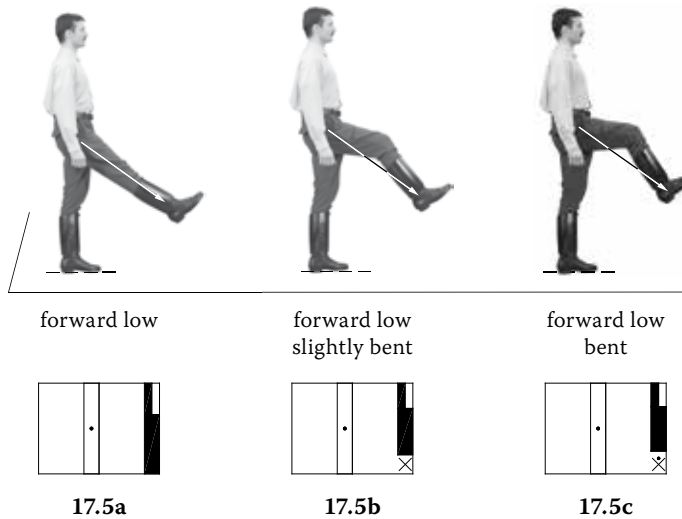
Acquaintance with the contraction degrees of the gesturing leg enables one to represent traditional dance movements closer to the original. The examples of quick *csárdás* from Gömör region in figures 17.6–17.8 and *ugrós* from Sárköz region in 17.9–17.10 for practicing are still simplified. The leg gestures different from place low are slightly bent.
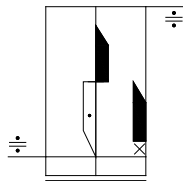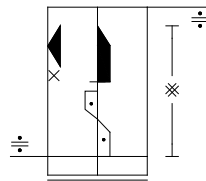


**17.6**     **17.7**
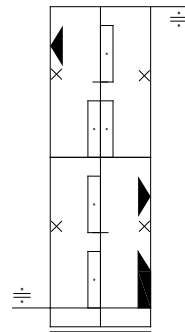
**17.8**
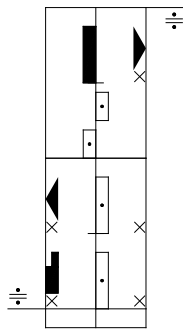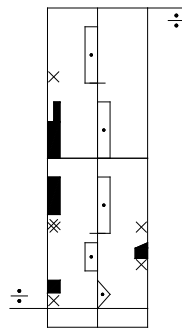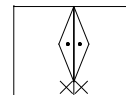
**17.9**     **17.10**     **17.11**

In the Central European traditional dances the leg gestures are rarely lifted above low level (45 degrees)—it usually happens when the dancers strive to demonstrate their extraordinary skills such as in the Transylvanian *legényes*. In most cases the gestures stay beyond low level. Such levels are interpreted in kinetography as the distance of the foot from the floor. In chapter *Decreasing and Increasing Distance* (15) the decrease of an understood distance was represented by a narrow sign written into the support column. As a reminder a small second position can be seen in figure 17.11 where the feet are ⅔ step length apart. The space measurement signs written into the support columns are applied similarly for the gesturing leg expressing their decreased (or rarely increased) distance from the floor. In figures 17.12a and 17.13a the level of the dancer's leg is low, that is 45 degrees from the vertical place low. Figures 17.12b–c and 17.13.b–c illustrate two degrees of decreasing the distance of the foot from the floor. Levels of 17.12b and 17.13b are expressed verbally as *near the floor*, while those of 17.12c and 17.13c *very near the floor*.[72]

In an *ugrós* motif from Sárköz region in figure 17.14a the dancer lifted the slightly contracted gesturing leg near the floor in measures 1 and 3. In 17.15a the dancer circled his gesturing leg from a forward diagonally crossed direction into a backward diagonally crossed one, while his gestures were kept very near the floor. During two support-repeating springs the gesture direction symbols follow each other without any gap. The fluent, *legato* performance is stressed by the use of the vertical *legato* bow. The continuity of gestures in ♩ rhythm with ♪ ♪ interruptions of supports adds a characteristic tension to their simultaneity.
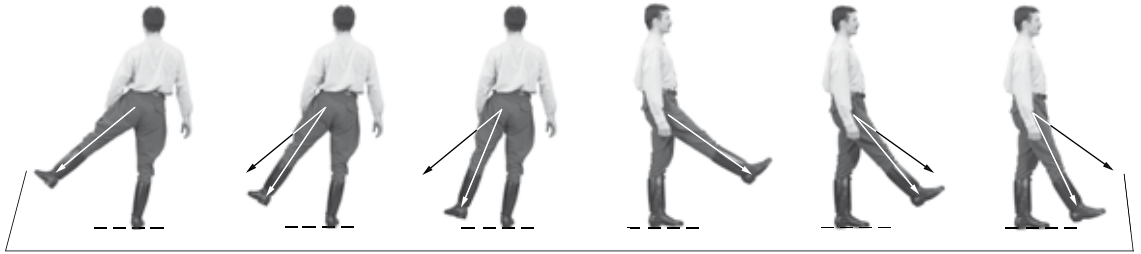
| side low | near the floor | very near the floor | forward low | near the floor | very near the floor |
|----------|----------------|---------------------|-------------|----------------|---------------------|
| **17.12a** | **17.12b** | **17.12c** | **17.13a** | **17.13b** | **17.13c** |
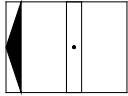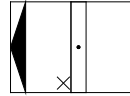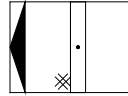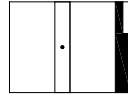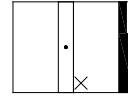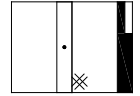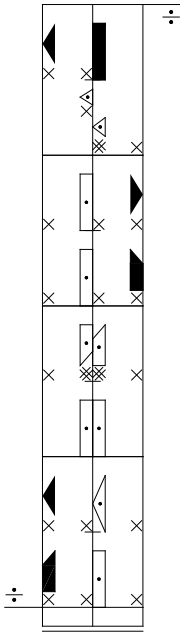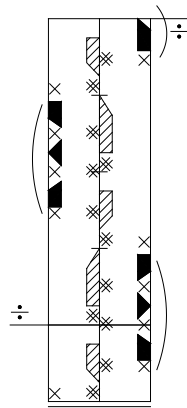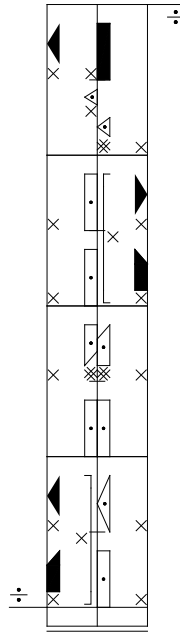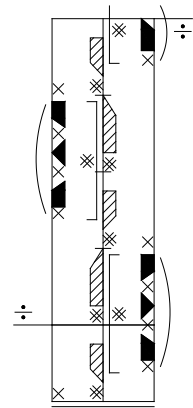


**17.14a**  **17.15a**  **17.14b**  **17.15b**

In the above two examples the space measurement signs in the support column were indicated next to each one of the direction symbols. To avoid repeating the same sign several times and achieving a simpler and clearer view of notation, the motifs can be notated as shown in 17.14b and 17.15b. Next to the leg gesture symbols only one space measurement sign is written completed with an *addition bracket* in the support column.[73] The symmetrical pair of addition brackets is introduced separately in figure 17.16 as well. The levels of all directions are modified whose symbols are included in the addition bracket.

**17.16**

The addition bracket can be applied to indicating a maintained way of carrying a limb such as a bent state of the gesturing leg. In a *mars* motif from Kalocsa region of figure 17.17a the narrow sign is written in the inner subsidiary column. From the point of interpreting a space measurement sign there is no difference between the leg gesture column and the inner subsidiary one; in any one of the columns a narrow sign indicates the bent state of the leg. In case of need the added information of contracted leg gestures can be written outside off the staff as shown in 17.17b. However, the indication of decreasing the level of a leg gesture (its distance from the floor) can be written only in the support column.

Two further *ugrós* motifs from Sárköz region are introduced in figures 17.18 and 17.19 to practice the decreased distance of leg gestures from the floor. The narrow sign in a straight path sign in 17.18 refers to decreasing the length of support movements only. Both motifs include leg gestures contracted and close to the floor at the same time.
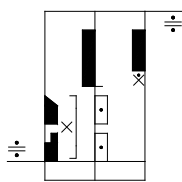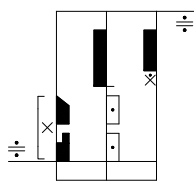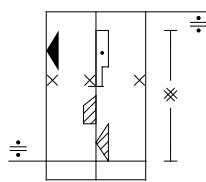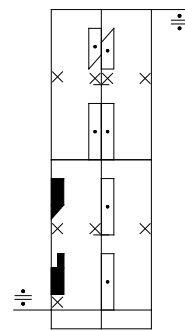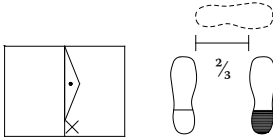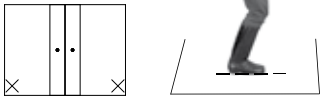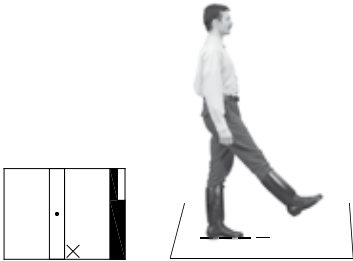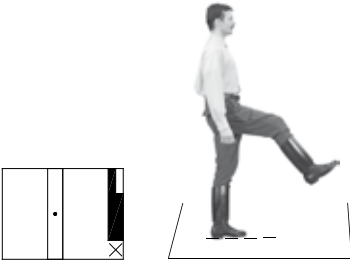


17.17a          17.17b          17.18          17.19

# 18. The System of Space Measurement Signs

The previous three chapters dealt with applying the space measurement signs to denote more and more precisely the movements of the supporting and the gesturing legs. While all applications referred to the spatial decrease or increase of movements, the formally identical symbols placed into different columns of the staff were attributed different meanings. In figure 18.1 the possibilities are systematized for an easy overview. The columns of the 18.1 "matrix" stand for the placement of the space measurement signs into the support or gesture columns. The rows were differentiated according to which movement was modified, a supporting or a gesturing one.

The first column of 18.1 shows that when the space measurement sign is written into the support column, it always denotes a modification of distance: for a supporting leg the modification of step-length; for a gesturing leg the modification of the distance of the foot from the floor. The second column of 18.1 represents contractions (or extensions): when a space measurement sign is written into the gesture column next to a support movement, the supporting leg is contracted (or stretched). Carrying the same meaning for a gesturing leg, the space measurement sign in the leg gesture column as a pre-sign determines the contracted state of the whole leg. An application of a wide sign indicating an overstretched leg here is rarely needed in traditional dances.

| SPACE MEASUREMENT SIGNS | In the Support Columnm | In the Leg Gesture Column |
|---|---|---|
| For Support Indication | decreasing/increasing distance | flexion/extension/stretching |
| For Gesture Indication | decreasing distance from the floor | flexion/extension/stretching |

**18.1**

# 19. Support on the Different Parts of the Foot

It follows from the understood interpretation of the middle and low level direction signs in the support column that the movements need to be performed on the sole of the foot; when a high level direction sign is applied, it inherently represents supporting on half ball. The traditional dance technique, however, involves several specific parts of the foot. The symbols for the frequently used ones are shown in figures 19.1a–g. The mirror images of the symbols serve the need of a proper attachment to the direction or other signs. The names of the symbols—generally referred to as *foot hooks*—are the following: 19.1a—*full heel*; 19.1b—$\frac{1}{2}$ *heel*; 19.1c—*whole foot*; 19.1d—$\frac{1}{8}$ *ball*; 19.1e—$\frac{1}{4}$ *ball*; 19.1f—$\frac{1}{2}$ *ball*; 19.1g—*full toe*. Though the symbol system of kinetography includes some more indications, the above set provides sufficient details to notate the European traditional dances performed usually in shoes or boots.[74]

Figures 19.2a–f help interpret the foot hooks. The supports in first and second positions on different parts of the foot are notated below the photos. The dancer takes weight on full heel in 19.2a, and $\frac{1}{2}$ heel in 19.2b. Supporting on whole foot is the understood interpretation of a middle level direction symbol, therefore the whole foot signs in 19.2c are only needed in special circumstances. Figure 19.2d illustrates a support on $\frac{1}{8}$, 19.2e on $\frac{1}{4}$ ball. The two notations in 19.2f are equivalent, the sign of $\frac{1}{2}$ ball on a middle level support symbol corresponds to a high level support. In practice the hatched high level indication is preferred, since it is simpler and therefore its recognition is easier. The example of 19.2g is only shown to complete the sequence of the foot hooks; supporting on the tip of the toes (the ballet *pointe*) is an avoided practice in traditional dances.[75] However, the symbol of the full toe is frequently used with leg gestures contacting the floor; the subject will be dealt with in the next chapter.



| full heel | ½ heel | whole foot | ⅛ ball | ¼ ball | ½ ball | full toe |
|---|---|---|---|---|---|---|
| **19.1a** | **19.1b** | **19.1c** | **19.1d** | **19.1e** | **19.1f** | **19.1g** |

| **19.2a** | **19.2b** | | **19.2d** | **19.2e** | **19.2f** | **19.2g** |
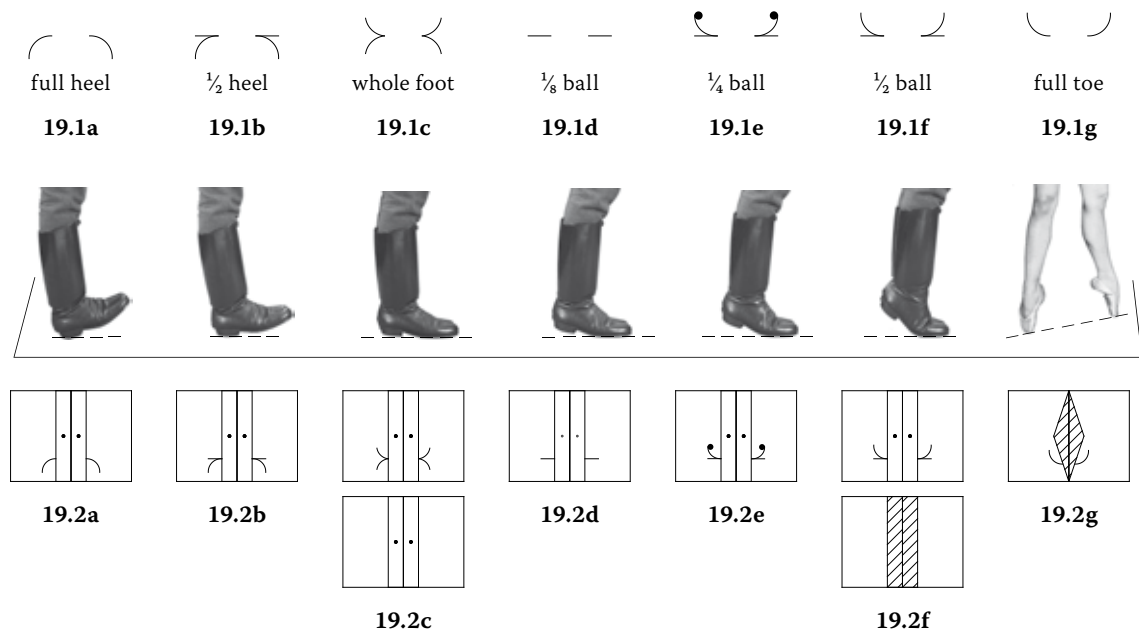
In figures 19.3–9 examples can be seen of applying the foot hooks with support indications. The hooks are attached to the outline of the direction symbols at the beginning to indicate that the foot starts supporting on the part notated. If the support indication is preceded by a space measurement sign as in 19.5, the hook can be written next to the narrow sign as well.

While the support structure of the motif in figure 19.3 is symmetrical, the progression is not. The dancer only progresses when he arrives on the right leg. Note the motif-starting ♪♪ rhythm in the first beat of 19.4a–b where a spring to the left leg is followed by a faster closure compared to a customary ♫ performance. Figure 19.4b exemplifies how to call attention to the proper recognition of an unusual rhythm.

While a step forward or forward diagonal initiated on a low heel usually rolls to the whole foot, the dancer maintained the support on a low heel in the first ♪-t of an *ugrós* motif from the Danube region in figure 19.5. Taking supports alternatively on low heel and ¼ ball can be observed in a Gypsy motif from Nyírség in 19.6. Because of the fast forward-backward steps the dancer hardly leaves her spot. Note the ♪ forward shift of the motif differing from an expected musical synchrony: the dancer opens backward on the upbeat and performs only a complementary step on the downbeat.

A similar feature of progression shifted from the downbeat can be discovered in figure 19.7 where a down-accented quick *csárdás* motif from region Sárköz is started with maintaining the support on both legs. Since the motif was finished on heels, the bending on downbeat implies the change of parts of the feet as well, a rolling to the whole foot, because taking weight on the whole foot is included in the understood meaning of a deep level support. Performing the difference between a *spring* backward at the end of the first measure and a *step* forward on the downbeat of the second one needs close attention.
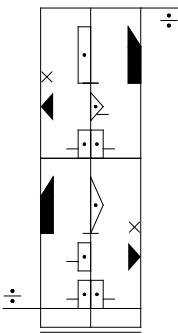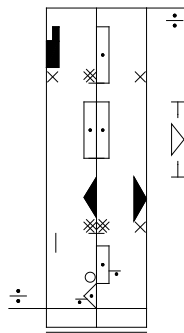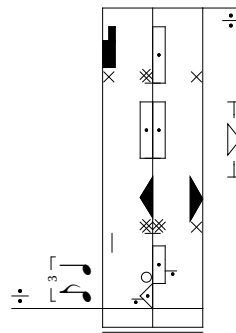


19.3    19.4a    19.4b
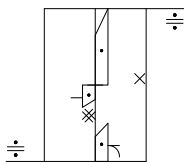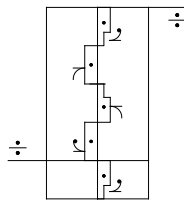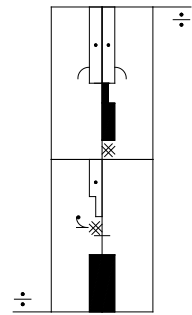


19.5    19.6    19.7

An up-accented quick *csárdás* motif from Sárköz in 19.8 features a special performance as the dancer arrives on low heels from a spring on the downbeat of each measure; such springs can only be very small. Note the notation of the gesture in the second beat of the first measure: because of the step-gesture rule the gesture direction symbol starts later than the support indication.

The Gypsy motif from Szatmár county in figure 19.9 includes squatting. Though squatting while the torso is upright results necessarily in taking support on ¼ or ½ balls, its notation requires indicating the part of the foot involved. A similar squatting can be found in a Gypsy motif of 19.10 from region Hajdúság. Because of the comparatively high tempo, the deep support levels on one leg while gesturing with the other, and the change of levels between different squats the continuous performance of the motifs requires special training and stamina from the dancer. To avoid injuries never perform these motifs without proper warm-up.
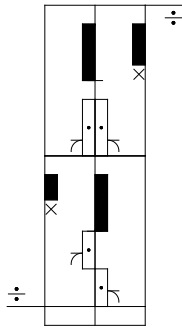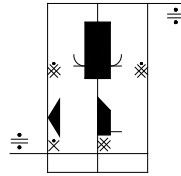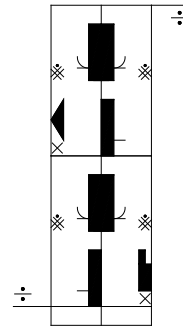
**19.8**        **19.9**        **19.10**

# 20. Contacting the Floor with the Foot

Notation of two very similar motifs can be seen in figures 20.1a–b. According to the example in 20.1a the slightly contracted leg gestures are alternating right and left forward diagonal directions very near the floor in ♩ ♩ rhythm. The notation of the leg gestures in 20.1b are almost the same except that ⅛ ball hooks are attached to the direction symbols and the doubled narrow signs indicating the distance from the floor vanished from the support column. A foot hook attached to a direction symbol in the leg gesture column as in 20.1a is a simple indication of leg gestures contacting the floor.[76]

A *csárdás* motif from Gömör region in figure 20.2 is started with a spring to the left leg backward a very small extent simultaneously with a right heel floor contact forward. Figure 20.3 presents a *mars* motif from Kalocsa region initiated with a spring on the spot and ⅛ ball floor contact in ♪ rhythm. The above motifs exemplify a simple method to indicate floor contact with the foot: a hook is attached to a low level gesture direction symbol. Note that the ♪ or ♩ rhythm of the contact is represented by the length of the direction sign written for the gesture.

A so called "two-step *csárdás*" motif is usually performed as notated in figure 20.4. In the fourth beat the closing left leg is only drawn to the right to contact the floor instead of taking support in a first position. The double support would arrest the flow of movement, the fluent start of the symmetrical repetition.

In the second beat of a quick *csárdás* motif from Sárköz in 20.5 a heel contact follows a spring backward, the direction of the gesture is place low. The question may be raised how to define the place of the foot if it contacts with a part different from the whole foot. The answer is given in figures 20.6a–c. By convention the placement is established *as if the whole foot was contacting* in a first position.[77] Figure 20.6a illustrates the left leg contacting the floor with the whole foot in place low direction. A similar position can be seen in 20.6b except that the foot contacts with the low heel. The difference compared to 20.6a is only that now the toe-side of the foot is lifted slightly. A ¼ ball contact in place low direction can be seen in 20.6c where—again—only the part of the foot is changed but not the placement of the foot. The "as if the whole foot was contacting" convention is not limited to place low; it is valid for all directions.
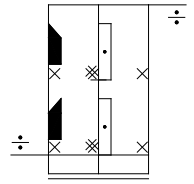


**20.1a**
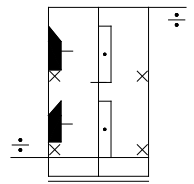


**20.1b**
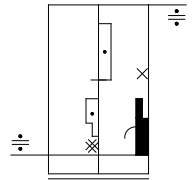


**20.2**
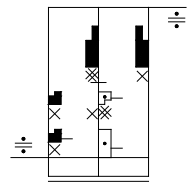


**20.3**
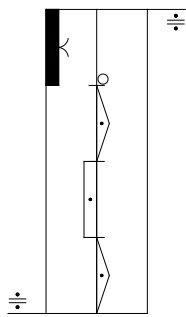


**20.4**
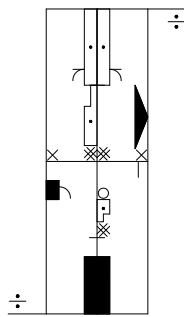


**20.5**



**20.6a**



**20.6b**



**20.6c**

Some examples are listed below for practice. A *vasvári verbunk* motif in figure 20.7 with a simple structure is started with a support repeating spring on the spot simultaneously with contacting the floor diagonally forward on the whole foot. Another *vasvári verbunk* motif in 20.8 has an almost symmetrical spatial pattern in ♫ ♫ rhythm. The differences can be discovered in the spots of contact and the parts of foot involved. The first ♫ ♫ section is finished with contacting the floor with the whole foot sideward; the second with a low heel contact next to the supporting leg. Three simultaneous contacts with taking supports can be seen in a *verbunk* motif from Sárköz region in 20.9. The inner variety of the motif is enhanced by the constant change of support and gesture directions as well as the parts of the foot. The two sections of a compound *vasvári verbunk* sequence in 20.10 are performed in the mirrored rhythm of ♩ ♫ ♫ ♩. The dancer opened the sequence springing on the spot while contacting the floor forward with ⅛ ball and finished the first section with a right heel contact forward, isolated rhythmically from the movement of the supporting left leg.
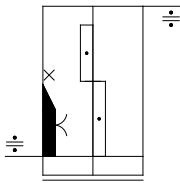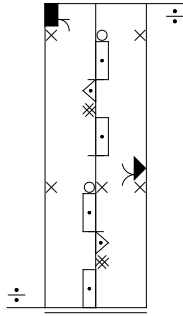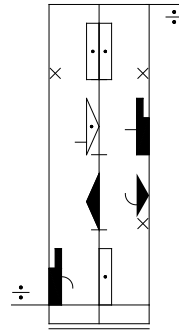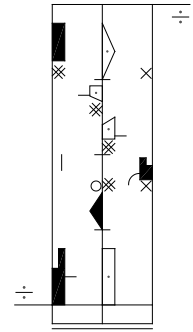


| 20.7 | 20.8 | 20.9 | 20.10 |

# 21. Rotation of the Leg

Directions alone cannot describe properly the movements or posture of the body parts, because most of the joints have the freedom to *rotate* as well. In the movement analysis of kinetography rotation is defined as a turn around the longitudinal axis of a body part.[78] A body part can be rotated *right* (another term is *clockwise*) or *left* (*anticlockwise*). Figure 21.1a presents the sign for turn to the right, 21.1b that to the left.[79] In case of limbs the direction and amount of rotation is usually related to the unrotated state. The symbol indicating an unrotated state can be seen in 21.1c composed by the unification of the right and left turn signs.[80] The unrotated state for the leg is often referred to as *parallel*. When the legs are supporting, their rotation is spectacularly indicated by the feet.

Figure 21.2 presents an unrotated (parallel) second position, the composite turn signs are written into the leg gesture columns. The use of columns implies the notion that the movement analysis of kinetography regards rotations as gesture-like movements. In 21.3 the right leg is rotated to the right, the left leg to the left, the position is identified as an *outward* rotated second position. From the point of rotation its opposite state can be seen in 21.4 called an *inward* rotated second position.

**21.1a**

**21.1b**

**21.1c**

parallel

outward

inward

**21.2**

**21.3**
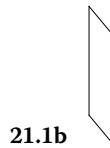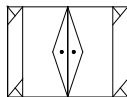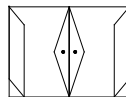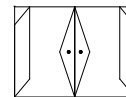
**21.4**

As for the amount of rotation, an approximation satisfies the needs in traditional dance notation in general. A scale of the approximate values expressed by space measurement signs written *into* the turn symbols can be seen in figures 21.5–21.8. Similarly to distances, the amount of rotation in 21.5 is called *very small* when it corresponds to about 10-15 degrees; the *small* rotation indicated in 21.6 expresses about 30-35 degrees; the rotation in 21.7 is identified simply as an outward rotation, its amount ranging between 45 and 70 degrees; 21.8 expresses a *large* amount of rotation close to the maximal individual capacity of a dancer.[81]

In the bulk of traditional dance notations the rotation of the leg is not indicated since an *understood rotation* is assumed to correspond to the individual degrees of the dancer. According to our observations of traditional dance films and practices its measure is about that of figure 21.5, the very small amount of outward rotation.[82]

Figures 21.9 and 21.10 present two simple up-accented quick *csárdás* motifs from region Sárköz with rotation indications. When springing into a second position with bent legs on the downbeat of 21.9, the dancer rotated the supporting legs inward, then outward, changing support to a fourth position on the next beat. Performing the motif of 21.10 the dancer rotated both legs to the right on the downbeat, then parallel in the second beat.[83] Attention is called, that the rotation of the leg does not include the rotation of the pelvis.

In the above examples the rotation symbols were written into the leg gesture column; their lengths correspond to those of the support direction signs. A fundamental validity rule of kinetography has to be introduced at this point: *a rotation indication is valid*



| very small outward (understood rotation for traditional dance) | small outward | outward | large outward |

| **21.5** | **21.6** | **21.7** | **21.8** |



**21.9**     **21.10**
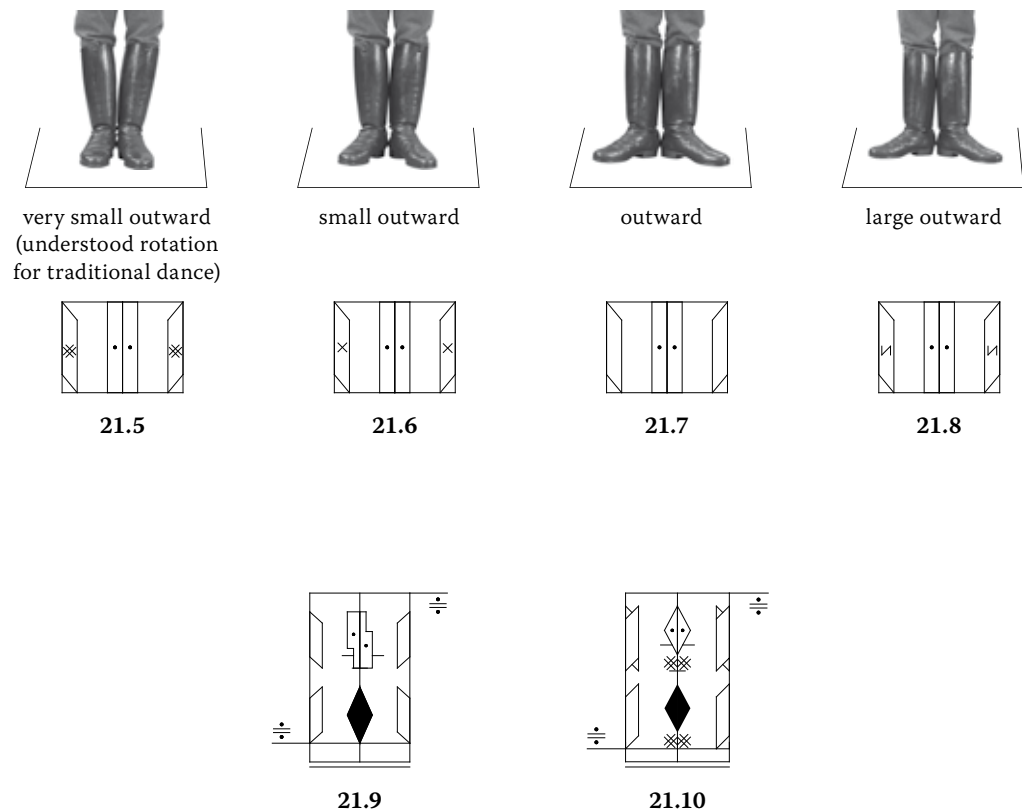
*until cancelled.* The rule requires special attention to notating repetitive short movement sections of traditional dance motifs as is analyzed below. In the first measure of a quick *csárdás* motif from Kalocsa region in figure 21.11a due to the lack of any rotation indications the legs are rotated as understood, that is, a very small extent outward. The second position in the first beat of the second measure is rotated to the left. Since there is no further rotation indication, in measure 3 the previous rotation is still valid, the legs have to be rotated to the left as the dotted symbols denote.[84] This performance would be incorrect, because originally supports in the third measure are rotated as understood, very small amount outward. It needs to be indicated as in 21.11b. The sequence was finished with rotating both legs to the right. Identical repetition denotes a continuation of the sequence from the beginning, so the first measure has to be considered as performed again after the fourth—when the last rotation indication is still valid. Consequently, the notation of the motif has to start with the confirmation of the understood rotation indication as in 21.11c.

To avoid complications due to the strong validity rule of the rotation indications, the developers of the system introduced the use of *attached symbols* as can be seen in 21.11d.[85] The rotations of the second positions are indicated by considerably smaller and narrower turn signs attached to the direction symbols. By convention *an attached sign obtains the validity of the symbol to which it is attached.* In the following the different validities will be identified as *maintained* or *restrained* ones. As a result of applying attached turn signs in 21.11d there is no need to indicate returning to the understood rotation, also the score is simpler and easier to comprehend. The "price" of ease is the introduction of another validity rule. It is a standard of any notation system: Which serves comprehension better: introducing a new rule or applying more symbols? Choice needs careful considerations; the aim is always to provide help with interpreting the notation.



21.11a        21.11b        21.11c        21.11d
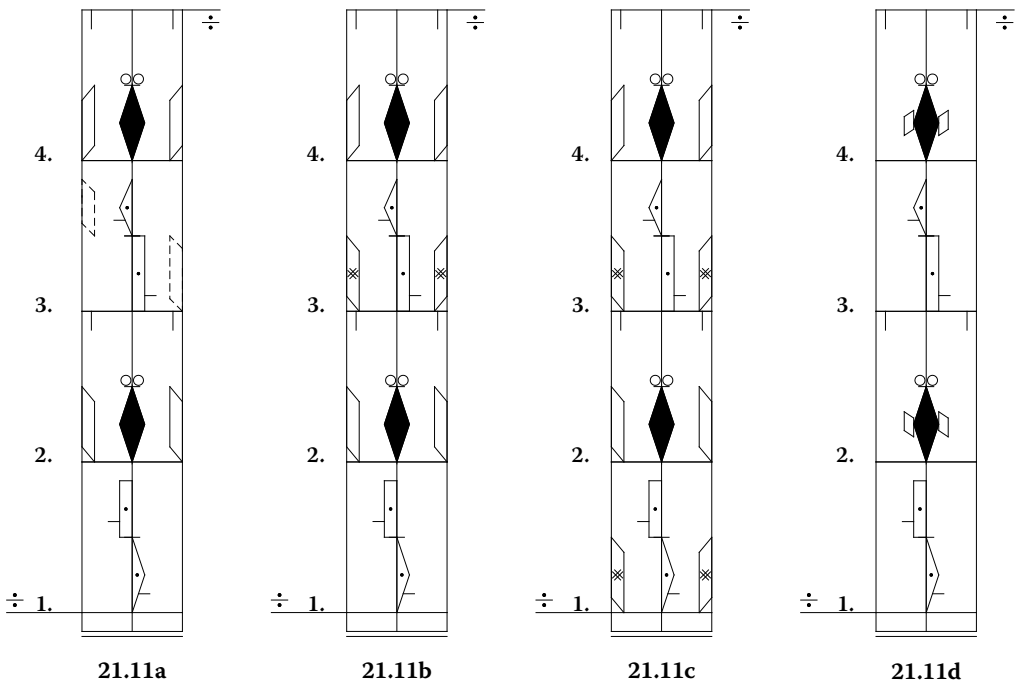
A quick *csárdás* motif from Western Transdanubia can be seen in figure 21.12a where the alternating rotations are indicated by symbols with maintained validity, while in 21.12b the same is done with attached signs. Since the rotations are changed constantly in each movement, the use of the attached symbols makes the view of the notation clearer to a certain extent only, but the number of the rotation indications cannot be decreased. However, the notation of an *ugrós* motif from Sárköz in 21.13b gets simpler compared to 21.13a, where the inward rotation at the end of the first measure needs cancellation. Note the placement of the turn and space measurement signs in the second beat of measure 1 in 21.13a. They have to be written side by side, and from the point of meaning there is no difference which one gets into the inner subsidiary column and which into the leg gesture column—see 21.13a'. However, the notation in 21.13a" is ambiguous. It conveys a mixed message whether the space measurement signs indicate a small bending of the legs or they should be understood as pre-signs for the rotation indications decreasing the extent of rotation. A version as in 21.13a" needs to be avoided.
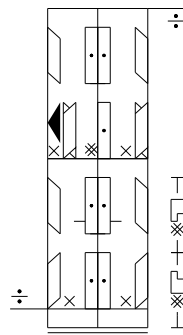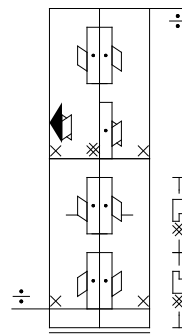


**21.12a**        **21.12b**
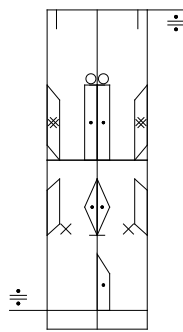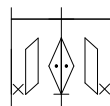


**21.13a'**        **21.13a"**
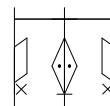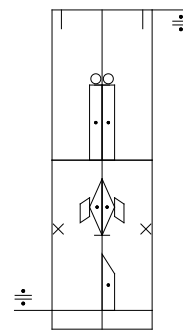
**21.13a**        **21.13b**

For their simple use and easy validity rules the attached rotation indications are preferred in the notation of traditional dances with frequent change of rotations. They can be used to denote the rotations of the gesturing leg as well. On the downbeat of a *verbunk* motif from Sárköz shown in figure 21.14 the dancer rotated his forward contacting right leg outward then on the second beat the sideward contacting left leg inward. Note the motif-starting direction of progression as it crosses the gravity line of the body. Figure 21.15 presents the notation of a *verbunk* motif from region Nyírség. On the second beat the dancer steps a very small distant to the right, legs slightly bent and rotated inward, while he lifts the left leg very near the floor also rotated inward, and closes the left leg into a parallel first position on the next beat. Note that all support movements but the first are steps, therefore the application of the step-gesture rule in the second beat is needed, the direction symbol of the leg gesture is slightly delayed compared to that of the support. A similar though spatially augmented gesture can be seen at the end of the second measure of a quick *csárdás* motif from Sárköz in figure 21.16 as the dancer lifted the slightly bent left leg side low. Figure 21.17 presents an *ugrós* motif from Sárköz where the consecutive rotations of the gesturing left leg are changed comparatively fast.

When performing the above motifs note how spectacularly the rotations color the dance, how they enhance its expressivity and aesthetic content. The motifs also expose a characteristic feature of the tradition dances of the Central European region: usually a forward lifted leg is rotated outward; a sideward lifted one is rotated inward.
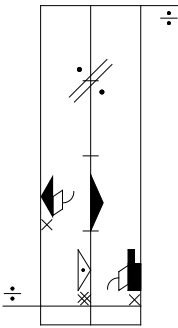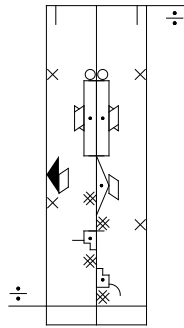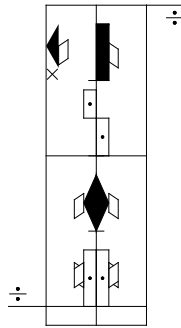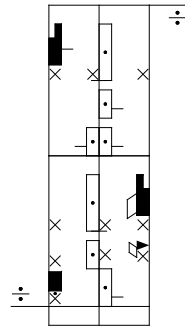


**21.14**   **21.15**   **21.16**   **21.17**

# 22. Audible Accents: Stamps, Heel Clicks

A frequent intention of movements in European traditional dances is to create sound effects. One of its instances is the *stamp*, a strong contact of the foot with the floor. Depending on which part of the foot hits the floor the color of the sound may be different, and different words can be selected corresponding to the sound such as e.g. "knock" with the heels or toes, "tap" with ⅛ ball; for general identification "stamp" is used here.

To indicate stamps accent signs of figures 22.1a–b are applied which express the sudden increase of energy.[86] The accents are usually represented in notation by the signs in 22.1a, the lighter accent by that of 22.1b.[87] Judging the level can only be an approximation since it depends on the average dynamic level of the dance, the dancers, or their sexes. For example, in traditional dances men perform movements at a higher level of strength compared to women. At the beginning of notation studies for simple use only the symbols of 22.1a are applied. The signs are pointing towards the symbols of movements to be performed at a higher dynamic level, in case of 22.2–4 to create the required sound effect.

A *verbunk* motif's ♩♩ ♩ rhythm stamping is notated in figure 22.2a from Borsod region; the dynamic signs are directed towards the symbols in the support column. Figure 22.2b presents another way of notating the same sequence where the accent signs are written into a straight path sign. The formerly introduced convention that all indications in paths signs refer to the support movements is valid for expressing dynamics as well.

Stamping movements are notated in the *mars* motifs from Kalocsa region in figures 22.3–4. The rhythm structure of supports follows the ♩♩ ♩ pattern while only the beats need to be accented. Practicing the motifs demands stamina—or can be used to developing it; the comparatively fast music with stamping on each beat leaves little time for recovery.

When the stamping is performed by the gesturing leg as shown in figure 22.5 presenting an *öves* motif from Moldova or in the notations of *csizmaverős* motifs from a region along the Drava shown in figures 22.6–7, the accent signs are pointing towards the foot hooks expressing floor contact. In traditional dances the foot usually rebounds from the spot of contact after a stamp; such a rebound is regarded as an understood performance, so no special indication is used for releasing the contact.[88]

**22.1a** ◣ ➤    **22.1b** ◿ ⬦
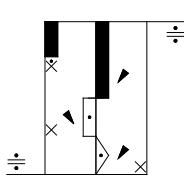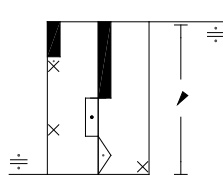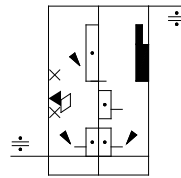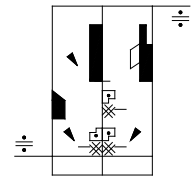


22.2a    22.2b    22.3    22.4

Beside stamps *heel clicks* are favored in the East-Central-European traditional danc-es; the audible accent is produced by hitting the inner heel section or the whole inner (thumb) edge of the boots (shoes) together. As shown in figure 22.8a the contact is indi-cated by a small horizontal bow within the three-line staff, completed with two accent signs pointing towards the end of the bow. Depending on the rotation of the leg, the contact bow represents the touch of the heels or the whole inner edge of the foot; the force of the contact—the hit—and the will to achieve a sound effect are expressed by the accent signs. The two ends of the bow specify the timing, the moment of the contact. The bow can be curved downward as well as seen in 22.8b, there is no difference in meaning between the two indications of 22.8a and b.

A simple motif in figure 22.9 presents a heel click on the downbeat followed by an opening movement arriving into an inward rotated second position on the weak beat. Note that the horizontal bow is shifted slightly upward to avoid its blend with the mea-sure line. The tiny shift does not change the timing. A *körcsárdás* motif from the Danube region in 22.10 includes two opening-closing movement themes resembling each other in the path of the left foot in the first and second measure while the support-gesture structures of the measures are characteristically different. The second measure is closed with a heel click. On the downbeat of an up-accented quick *csárdás* motif from Gömör region in 22.11 the dancer sprang backward a very small distance while performing a heel click. In figure 22.12 a progression to the right proceeded the heel click in the couple *vasvári verbunk* motif repeated symmetrically.



22.5

22.6

22.7

22.8a

22.8b

22.9

22.10

22.11

22.12
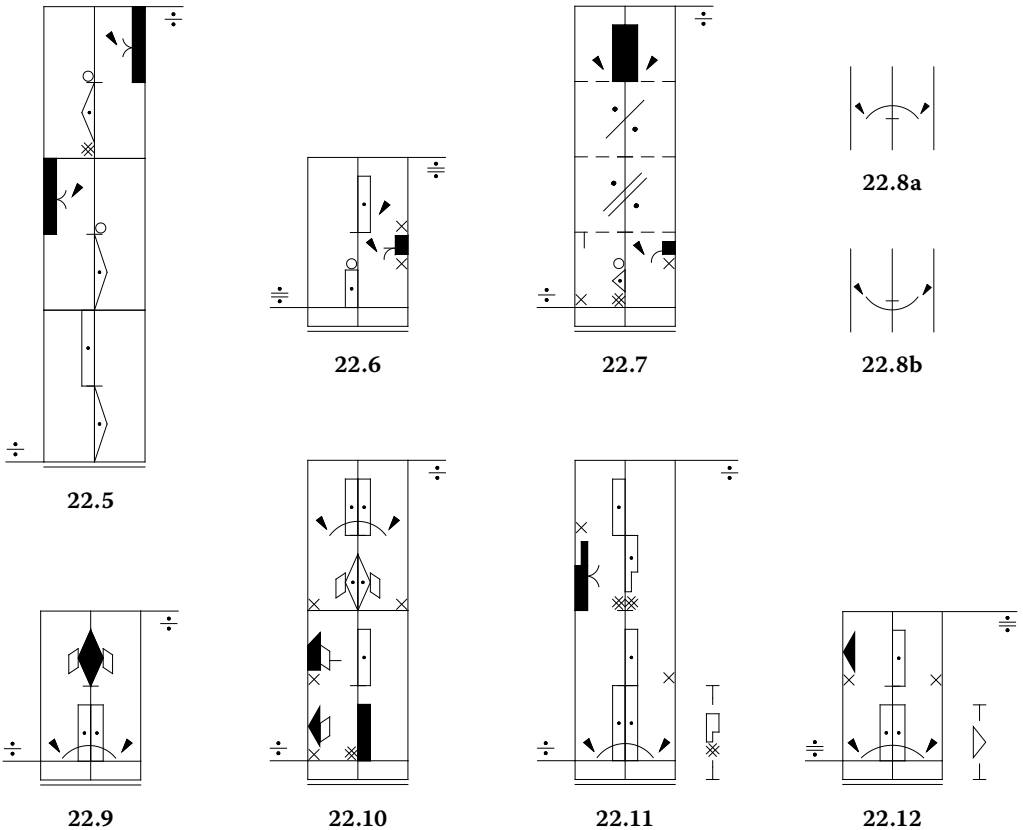
The *csárdás* motif from Gömör region in 22.13 includes two kinds of dynamics, fast stamps on heels with ♪ rhythm in the first measure, and heel clicks in the third beats of both measures.

In the above examples both legs were active to produce the sound effect when performing the heel clicks arriving from a spring, therefore the accent signs appeared at both ends of the contact bows. In figure 22.14 the motif is finished with an acoustically accented closure, a heel click into first position, when only the stepping leg is active in creating the sound effect. The partial activity of a heel click is expressed by a single accent sign written only to the active, left leg.[89]
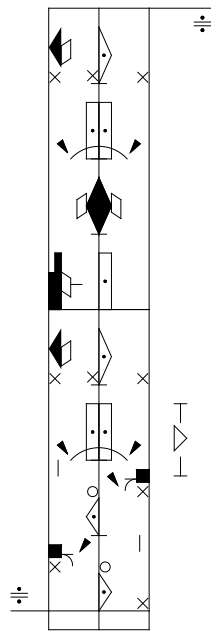


**22.13**
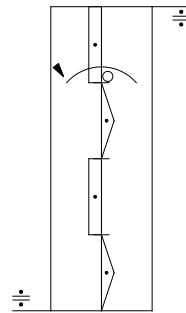


**22.14**

# 23. Vertical Pulsation of the Body

A characteristic movement feature especially of traditional dances, the small and metric changing of the vertical level of the center of weight united in an opposite movement pair, which usually adopts the pulse of the accompanying music. In most of the cases the vertical change is a result of the resilient flexing and extending the supporting legs; a special class of pulsating can be achieved by changing certain parts of the foot. For a simple discussion here only the former category (the resilient flexing and extending) is dealt with. Vertical pulsation is usually an accompanying phenomenon of support movements such as steps, springs, or performed during the retention of support, therefore it is regarded as a gesture-like movement (similarly to the flexion and extension of the supporting leg).[90]

Two types of pulsation can be differentiated in traditional dances, *downward* and the *upward pulsation.* In a downward one the center of weight moves downward at the beginning of a musical beat then it returns to a higher level to be able to repeat the sequence. According to our movement awareness only the "down" gets attention, the elevating is an unemphasized moment of the tightly connected pair of movements. The performance feature of upward pulsation is the opposite, the center of weight progresses upward at the beginning of a beat which is followed by its counterpart returning to a lower level.

The symbol for vertical pulsation is combined from the sign of accent repeated in figure 23.1 and the sign for relaxation in 23.2,[91] the two symbols written one above the other as in 23.3 or 23.4 connected by a small vertical bow. To indicate downward bouncing 23.3 is used starting with relaxation (reading from bottom up), its reversed form in 23.4 stands for upward bouncing.[92] The complex symbols are shown in a mirror image, their use corresponds to the side of the body; note, however, their partial symmetry since the sign of relaxation is not mirrored. Downward bouncing is notated in figure 23.5a while the dancer maintains support on both legs; its counterpart, upward bouncing is notated in 23.5b.

**23.1**          **23.2**          **23.3**          **23.4**

**23.5a**                    **23.5b**
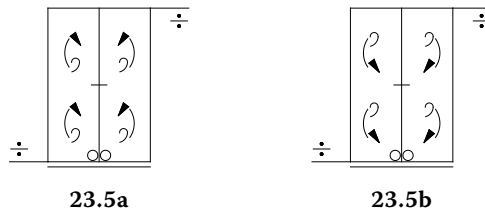
The vertical pulsation frequently accompanies progression. One of its most common forms, downward pulsation with the so-called two-step *csárdás,* is notated in 23.6a. Its rare but characteristic version can be read in 23.7a, the same support pattern is accompanied by an upward pulsation. The continuous movement of the center of weight can also be indicated in a straight path sign outside the staff as shown in 23.6b and 23.7b.

While pulsation usually accompanies steps or retention of support in traditional dances, in rare occasions it can indicate some special, extra resiliency of springs. In certain performances—whose examples can be found in the springs of the Transdanubian *ugrós* dances—the understood resiliency arriving from a spring is slightly exaggerated. The springs of an *ugrós* motif from Sárköz region in figure 23.8 are completed with the indication of downward pulsation in a straight path sign to call attention that the bending of the knee is slightly deeper and softer than otherwise needed to land smoothly when the support is taken.
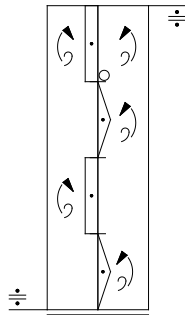


**23.6a**
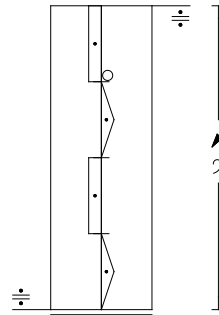
**23.6b**
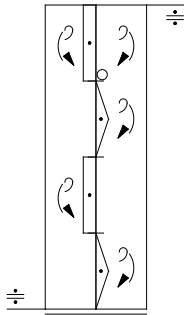


**23.7a**
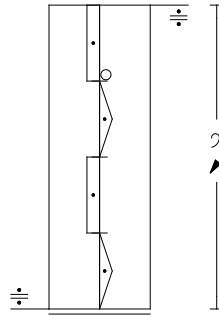
**23.7b**
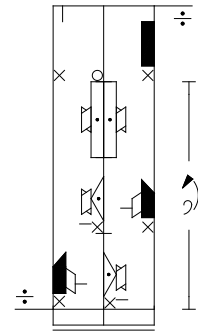
**23.8**

# 24. Indicating the Directions of the Thigh and the Lower Leg

So far leg gestures have been indicated by the directions of the limb as a whole, an example can be seen in an *ugrós* motif from Sárköz in figure 24.1. According to the notation of the consecutive, slightly bent gestures in the first two measures the gestures need to be performed as whole leg movements, the change of directions between side low and forward low is initiated in the hip joint. As the rich expressivity of traditional dances exploits the feasibility provided by the three joints of the leg, describing the movements of the two major sections of the leg, the thigh (the section between the hip joint and the knee) and the lower leg (the section between the knee and the ankle) needs separate attention and more detailed solutions.



**24.2a**          **24.3a**          **24.4a**

**24.1**          **24.2b**          **24.3b**          **24.4b**
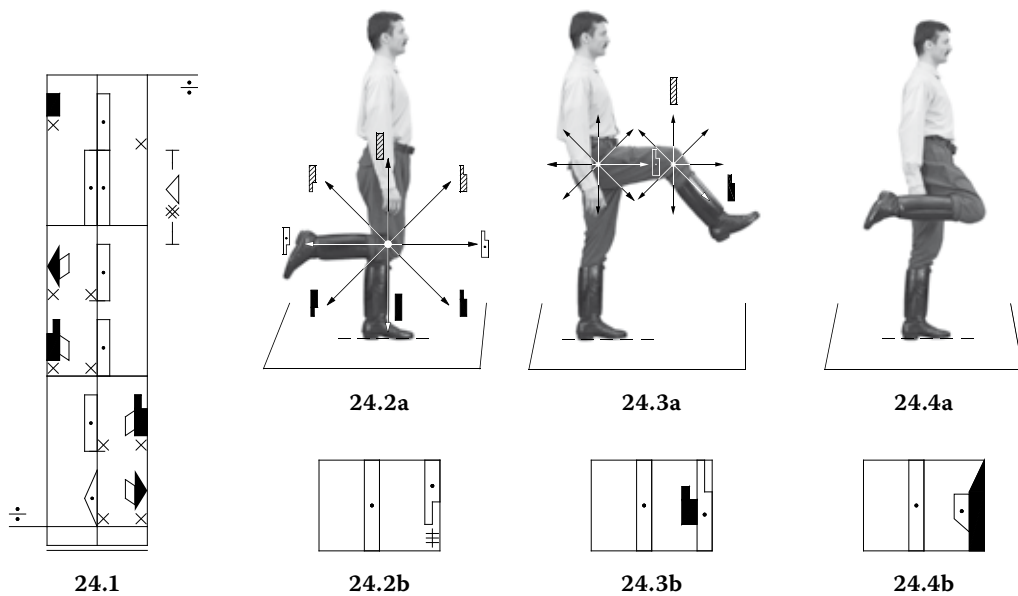
    The basic concept of direction determination of a limb has already been formulated in chapter *Leg gestures* (13): the center point of the direction system is placed into the joint regarded as the limb's base point, and the direction which meets the line connecting the base and the end point of the limb has to be established. The base for the thigh is the hip joint, its end point is the knee, the base for the lower leg is the knee, its end point is the ankle. In figure 24.2.a the center point of the direction system is situated in the knee. It can be stated that the direction of the right lower leg is backward middle. The description of the dancer's posture in 24.3a needs the direction definition both of his thigh and lower leg; placing the center of the direction system into the base joints of the body parts leads to the conclusion that the thigh is forward middle and the lower leg is forward low. In 24.4a the visualization of the direction set is missing; the viewing angle only allows for some estimation, by which the direction of the right thigh is forward low and that of the right lower leg is backward middle.

The theoretical direction definition for the sections of a limb can be notated with the help of the symbols for joints as pre-signs representing the end points of limbs. At this introductory level for simple notation of traditional dances it is sufficient to introduce only the sign for the ankle joint as shown in figure 24.5 to help define the directions of the lower leg.[93] The backward direction of the right lower leg in 24.2a can be notated as in 24.2b—as a pre-sign, the symbol for the ankle joint is written below the direction sign.[94] Since in the postures of 24.3a and 24.4a both the directions of the thigh and the lower leg need indications, the method of the attached symbols is used, already met in the chapter *Rotation of the Leg* (21). In figures 24.3b and 24.4b a smaller direction sign is attached to a long one in the leg gesture column. The long direction sign describes the direction of the thigh, the attached short one that of the lower leg—as if the direction for the lower leg was "extracted" from the whole leg direction indication in the leg gesture column.

The brace next to the left lower leg direction indication in the notation of a quick *csárdás* motif from region Gömör in figure 24.6 calls attention to the notation convention that *the rhythm of the movement is expressed by the pre-sign and the direction sign together*—the convention is the same as it was already introduced for the space measurement signs with direction signs in figure 15.7 of chapter *Decreasing and Increasing Distance*. According to the notation of a *verbunk* motif from Szatmár region, in the first beat of 24.7 the dancer lifted the lower leg backward middle simultaneously with a very small forward spring (knees bent). To interpret the forward contacting gesture in the second beat we need a rule: *a gesture indication for a part of a limb is cancelled by the subsequent indication for the whole limb*[95] that is, the whole right leg swings forward low to touch the ground with the heel.

In the first measure of an *ugrós* motif from Sárköz region in 24.8 the signs of the ankle needed to indicate the movements of the lower leg lifted backward diagonal. Because of the size of the joint signs and the ♩♩ rhythm comparatively small graphical spaces were left to draw the direction symbols themselves.
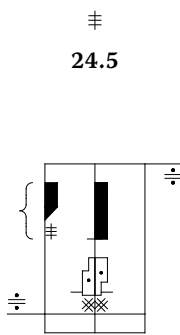


24.5

24.6
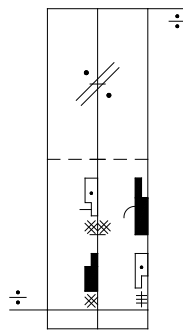
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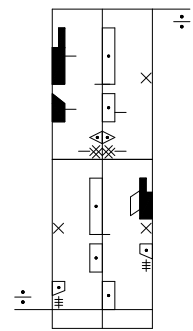
24.8

Figures 24.9 and 24.10 show examples of applying the attached symbols for notating thigh and lower leg movements. The motif of an *ugrós* from Somogy in 24.9 was started with a spring to the right while the dancer lifted the left thigh side low and the left lower leg backward middle. Performing the motif attention needs to be paid to the wide gesture of the left leg. The requirement of the thigh side low raises the sense of an unusual tension in the hip joint; a comfortable performance would be satisfied with only a forward low or diagonal low thigh direction. During the up-accented support-repetitive springs in a *csárdás egyedül* motif from region Rétköz in 24.10, the dancer lifted the left thigh forward middle while changing the directions of the left lower leg between right low and left backward low—the repetition of the opposite movement of the lower leg can be regarded as a main "text" of the motif.

Both indications for lower leg direction can be seen in a Gypsy motif from Szatmár in 24.11, the one with the joint pre-sign and the attached symbol use. In the second beat of the motif the dancer lifted the left leg forward very near the floor, slightly bent, then the thigh was lifted forward low and the lower leg drawn back to place low before the introductory leg gesture was started to left side for a symmetrical repetition. The unbroken impetus of the movement is expressed by the gesture direction signs written one after the other without any gap and confirmed by the vertical *legato* bow. The last gesture of the left leg slightly resembles "driving the bike backward."
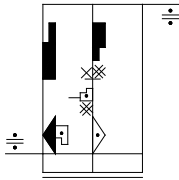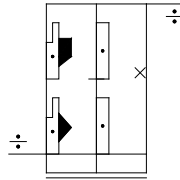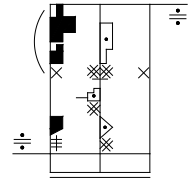
**24.9**   **24.10**   **24.11**

# 25. The Beginnings of Polykinetics in Dance: Claps, Finger Snaps

While the well-acquired simultaneous movements of the supporting and gesturing legs are usually fixed in mind as units, a detailed analysis may divide them—similarly to *parte* in music—to different movement parts.[96] When the arms or other independently moveable sections of the body get important roles in performance, they can be regarded as separate "parts" in the complex movement composition of dancing; the phenomenon in dance may be designated as *polykinetics* resembling the expression polyphony in music. A multi-body-part performance needs thorough attention especially while learning since the task is more complex compared to the movement sequences created by limbs of the same sort. The development of expressive polykinetic dancing is one of the most basic tasks of dance education.

A simple example of polykinetic performance involves claps; hitting with one hand into the other palm is usually performed with slightly bent arms in front of the body, a little lower than forward middle. The position of the arms is not necessary to declare, the notation solution in figure 25.1 serves well the simple needs. The clap is indicated by a horizontal bow representing contact.[97] The contact bow was already introduced when heel clicks were discussed (Chapter 22), now the bow crosses entirely the three-line staff. The end points of the bow connect the left and right columns for the hands; since claps are performed frequently in traditional dances, by convention the bow in itself stands for a clap; the contacting body parts, the hands are regarded as understood, their signs may be omitted.[98] Similarly to the notation of heel clicks, the accent signs at the end of the bow indicate, that beyond contacting, the hands need to create sound, an audible accent as well.
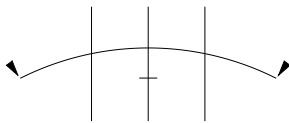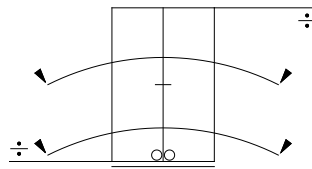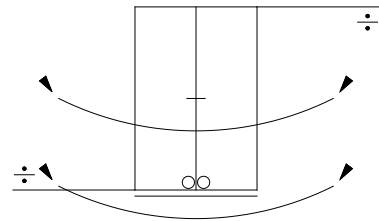


25.1          25.2a          25.2b
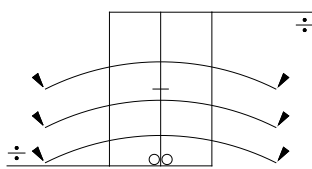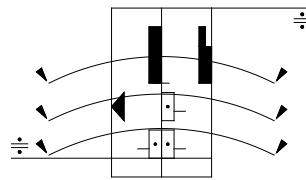


25.3          25.4

The end points of the bow denote the moment of the contact. Figure 25.2a presents the notation of two claps in ♩ ♩ rhythm. Note that the two end points of the bow are level with each other and with the bar line or the tick mark indicating the beat. At the beginning of notation studies a frequent mistake of clap rhythm indication is to take the moment of contact for the crossing point of the bow and the middle line of the staff. The curve of the bow can be drawn into the other direction as in 25.2b; the rhythm of the clap is not changed in this notation either, because the end points denote the same temporal position.[99]

Claps in ♫ ♩ rhythm can be seen in figure 25.3. The horizontal lines designating the boundaries of repetition are elongated to include the bows of clap indications. A complex motif with leg movements and claps is presented in 25.4. It is usually easier to learn a multi-part sequence when the rhythm of the separate parts—here that of the legs and the arms—are the same.

Claps definitely color the performance, especially when their rhythm is different from that of the legs. Note how the| ♩ ♩ | ♫ ♩ | clap rhythm breaks the repeated ♩ ♩ monotony of leg movements in figure 25.5. In a simplified notation of a *csárdás* motif from the Transylvanian Plain in 25.6 the claps are written on the second ♪ of the first three beats (mentioned usually in ethnochoreology as contra rhythm), which renders the temporal difference between the leg-arm parts more significant than before. Recognition of the timing of the claps in contra rhythm needs some practice, especially if the rhythm of the supporting leg is different as in the second and third beats of 25.6. To achieve a precise reconstruction careful attention has to be paid to the end points of the clap bows.

The leg movements of the highly complex Central Transylvanian *legényes* dances are completed by almost all dancers with a *parte* of finger snaps. A general performance of a finger snap starts with pressing the end knuckles of the thumb and the middle finger together and finishes with sliding and slapping strongly the middle finger on a small hollow formed by the ring and little fingers. A simplified indication of finger snaps by the left and right hand can be seen in figure 25.7.[100] Beyond coloring the dance rhythmically-acoustically the finger snaps in the *legényes* dances demand vigorous activity from the arms and the hands. Performing properly the acoustically dominant finger snaps with their strictly even, ostinato ♫ rhythm usually performed by changing hands simultaneously with the complex leg movements needs thorough practicing.
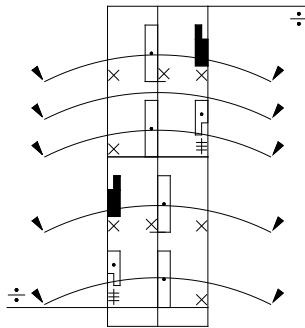


25.5
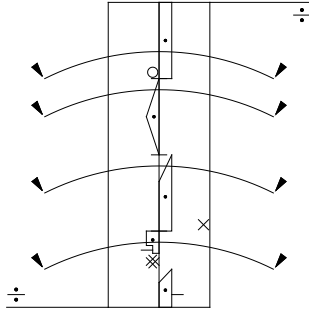


25.6



25.7

A simplified notation of a *sűrű tempó* motif from the Transylvanian Plain can be seen in 25.8: the finger snaps start with the right hand and are notated with changing hands for each ♪. Note the re-evaluating of the time values of beats to ♪, a frequently used solution mentioned in chapter *The Staff* (2) to notate quick dances rich in details. A similar finger snap pattern can be read in 25.9, a *legényes* motif from Kalotaszeg region.

A performance feature of *legényes* motifs is noteworthy: while the movement part for the leg is repeated symmetrically, the finger snaps keep their right hand—left hand sequence, that is, the part for the arm stays identical. There are several solutions in the notation system to indicate different simultaneous repetitions performed by different body parts; for the sake of simplicity a convention of understanding is introduced here: the symbols for finger snaps are written *outside* the boundary lines of the repetition meaning the hand sequence is not changed while the legs perform their pattern symmetrically.



**25.8**



**25.9**

# Summary

THE STAFF

closing line:
the end of
dance

leg gesture column

4

3

indication
of beat numbers

2

**2.** 1 ← measure line

indication
of measure numbers

4 ← tick marks

3

2

meter $\frac{4}{4}$  **1.** 1

upbeat

double starting line:
start of dance

starting position

support column

THE SYSTEM OF DIRECTIONS

*Horizontal directions*

left
forward

left

forward

left
backward

right
forward

backward

right

right
backward

*Place directions*

place
high

place
middle

place
low

*High–low directions*

backward
high

forward
high

45°

45°

45°

forward
low

backward
low

# The Step

*Analysis*

*Determination of a step direction*

*Indication*

previous supporting leg

the moment of floor contact rhythm factor

introductory leg gesture

new supporting leg

reference point: the previous supporting leg

closure

without gap

direction signs written sequentially into alternate support columns

# Indication of Repeats

*Outside the staff*

*Inside the staff*

identical

symmetrical

identical

symmetrical

# Retention of Support

on one leg

on two legs

closure

# The Spring

gap
taken from a previous support indication

reference point:
the spot of the previous supporting leg

from one leg

reference point: center point of a previous position

from two legs

action stroke

indication after a retention of support

# Travelling Spring Arriving on Both Legs

direction of progression in a straight path sign

position of arrival in the support column

## Leg Gestures

### Direction determination



center point of the
direction system in a
limb's base point

### Indication of direction

in the leg
gesture
column



### Indication of rhythm



| simultaneous with support | curved, legato |

## Distance—Supporting Leg



| small | very small |



large



very large

## Support Levels—Contracting the Supporting Leg



| on ½ ball, legs stretched | on whole foot, legs stretched | legs slightly bent | | first degree squat | second degree squat | third degree squat (grand plié) | fully bent legs (full squat) |

legs bent
(demi plié)

## Contracting the Gesturing Leg



| at the ankle | above the ankle | below the knee | at the knee | above the knee | fully contracted |

## Contracting the Gesturing Leg

forward low,
slightly bent

forward low,
bent

## Distance of the Gesturing Leg from Floor

near the floor

very near
the floor

## Support on the Parts of the Foot

full heel

½ heel

whole foot

⅛ ball

¼ ball

½ ball

full toe

## Contacting the Floor with the Foot

*Contact in ♩ rhythm*

*Contact in ♪ rhythm*

contact with
the whole foot

contact with
the heel

contact with
½ ball

contact with
the whole foot

contact with
½ heel

contact with
½ ball

a.) contact is indicated with a foot hook on the direction sign
b.) rhythm of contact is indicated by the direction sign

the "as if the whole foot was contacting"
convention

## Rotation of the Leg

### Direction



right  left  parallel (unrotated)



parallel  outward  inward

### Amount



very small outward (understood)  small outward



outward  large outward

### Validity



maintained, strong valid until cancelled



attached valid until the host symbol

## Audible Accents

### Dynamic signs



strong accent



slight accent

### Clap



### Finger snap



## Vertical Pulsation



down-accented  up-accented

### Stamp



with support  with gesture

### Heel click



with spring  with closure

## The Direction of the Thigh and the Lower Leg



lower leg backward middle  thigh forward middle

# Dance Names and Special Terms

The Hungarian names of dances in this book are not translated into English even if they often have specific connotations alluding to the character of the dance. However, to provide clues as to the meaning and atmosphere of the names, literal English translations are given here. Apart from the calque of the name, the meaning of each dance is summed up succinctly to offer an approximate idea. The explanations are based mainly on the entries of the online Lᴇxɪᴄᴏɴ database (edited by László Felföldi and Manó Barnabás Kukár), a part of the *Knowledge Base of Traditional Dances* (general editor János Fügedi).

**Cinege** [lit. "titmouse"]

A Sárköz variation of the *ugrós* dances, it can be performed in solo, couple, or circle forms. The name of the dance originated from the text of its regular tune: "Where were you last night, titmouse?"

**Csárdás** [lit. "inn-style"]

*Csárdás* is the paragon of Hungarian national couple dances, a new dance style that evolved from the early to the mid-19th century. It usually has two parts, a slow one accompanied by *dűvő* and a quick one in *esztam* rhythm, but some variants preserve the earlier triple subdivision of couple dances. Researchers have found that the *csárdás* sums up the most typical forms and moments that arrived in the Carpathian Basin from European dance trends. The name of the dance evolved from *csárda* "inn" at the end of a village or on the roadside, the place of dances and merry-making. Couple dances of earlier origin might also be called *csárdás* upon the influence of the new dance fashion.

**Csárdás egyedül** [*Csárdás* alone]

An alternative name for the *verbunk* in the Upper Tisza region reflecting the unity in local understanding of the solo man dance (*verbunk*) and the couple dance (*csárdás*) of the new historical dance layer. The motifs of *csárdás egyedül* are mostly the same as those of the couple *csárdás*, except that the dance has a more condensed, formulated structure as can be observed in the couple *csárdás* when the man is performing alone, abandoning temporarily his female partner.

**Csizmaverős** [Boot hitting]

Circle dance of comparatively fast tempo called *tucat u sare* in the Croatian communities in Somogy, performed lately only by men as it became a spectacular show around the end of festive occasions. Circling with virtuosic floor knocking-stamping is occassionally broken up by leg hitting sections featuring complicated structures and rhythms.

**Dus**

A dance name mainly in use in the western part of Hungary. It evolved from the merger of the Slavic *duska* meaning "toast" and the orchestral *Tusch* "flourish" of German origin, emphasizing a festive moment or event.

**Dűvő**

The rhythmic scheme of fast *dűvő* accompanies a few dances: the first two quavers are sounded in unison by the double-bass and viola or *kontra* players down-stroke and the second two quavers up-stroke ( |♫ ♫ | ). The melody of $\frac{4}{4}$ meter was accompanied in slow *dűvő* rhythm: the crotchets were tied in pairs as shown in the scheme: |♩ ♩ ♩ ♩|. For a single dance, the music of which was of foreign origin, the rhythmic

pattern included staccato quavers marked │ ♫ ♫ │. This scheme was usually played by bands in support of march-like tunes and dances of higher-class origin. The rhythmic patterns was summed up by György Martin (1967, 143-195).

**Esztam**

A typical accompanying rhythm of the *ugrós* style is the *esztam*: the double-bass player of a three-four member music band plays the strong and weak crotchets according to the time pulsation marked │ ♪ ♪ │ while the *kontra* fiddler or viola player stresses the musically unaccented *kontra* quavers marked │ ♪ ♪ │. This "rhythm section" was christened onomatopoetically *esz-tam* by Roma musicians.

**Kanásztánc** [Swineherd's dance]

It is one of the local names for solo, couple and group *ugrós* dances performed with or without props in Somogy. The name suggests that the dance was primarily connected to the social group of herders. In a broader sense Hungarian ethnochoreology calls the dance performed over one or more props (most frequently two crossed sticks) laid on the floor *kanásztánc*. The point to the dexterity trial is to go round and over the instrument(s) without touching, moving, kicking it (them). Researchers trace the origins of *kanásztánc* to the demonstrative weapon dance.

**Körcsárdás** [*Csárdás* in a circle]

An occasional, newer version of *csárdás*. Two or more couples perform it in a closed circle holding the hands of the second neighbours behind the body. Its main motif is circling, the structure is more settled than that of the improvised couple *csárdás*. The tempo of the accompanying *csárdás* tunes for the slow part is ♩ = 140–160, for the quick one ♩ = 180–220.

**Legényes** [lit. "manly"]

A male dance of extremely rich forms and complex rhythmic patterns danced by Transylvanian Hungarians in Kalotaszeg, the Transylvanian Plain, and the Maros–Küküllő area. Despite its improvisatory character the dance strictly adjusts to the articulation of the accompanying music. The basic units of the dance are the dance sentences or periods [Hung. *pont*] rounded off with closing formulae and corresponding to the musical periods.

**Ludas** [lit. "goosey"]

A type of *ugrós* dances, performed by women in circle in village Sárpilis. It was called by the villagers *ludas*, probably alluding to the text of the tune sung to the dance. The verse of the song repeated several times is as follows:

My goose has been lost,
I'm going to find it,
In knee-deep mud
She has found her partner.

**Magyar verbunk** [Hungarian *verbunk*]

A type of the new style solo man dances in the Upper Tisza region. The dance structure follows the accompanying tune freely, the performers apply a wide set of motifs. The dance was usually started with heel clicks, decorated richly with boot hits, claps and finger snaps. Its motif set preserved the influence of local dancing masters from the beginning of the 20th century.

**Mars** [March]

Danced during ceremonial wedding processions and at the beginning and end of festivities. The progressing dance of moderate tempo but solemnly pulsating rhythm

is usually danced to well-known musical marches, but in South Transdanubia and Transylvania *ugrós* and *verbunk* tunes may also occur. The monotony of the repetitive motifs is offset by spatial diversity: it is danced solo, in pairs, in groups, in circles and lines.

**Minințelu** [lit. "parting"]

The local name of a couple dance in village Méhkerék, South Hungary; the dance is a fast section of the local Romanian dance cycle, ♩ = approx. 160.

**Oláhos** [Wallachian]

An advanced subtype of *ugrós* danced along the southern and eastern edges of the Great Hungarian Plain. The irregular structure of the male dance performed solo or by couples has already adjusted to the units of the accompanying tune. The name comes from the text of song usually accompanying the dance ("Wallachians, Wallachians wear wooden shoes . . .") and from the Transylvanian connections of the dance.

**Öves** [lit. "by the belt"]

Circle dance, once the first piece of a dance cycle of the *csángó*-Hungarian tradition in Moldavia (Romania). The name stems from the way the dancers hold each other by grabbing the neighbors' painted woven wool belts, though occasionally the holding might be substituted by shoulder or different hand holds. While circling counter-clockwise, a so called Faroe structure tripodic basic motif (two steps in one direction and one to the other) is performed repeatedly, decorated frequently by stamping or sliding gestures or support movements. (The entry was compiled by Vivien Szőnyi.)

**Sűrű tempó** [quick tempo; lit. "dense tempo"]

The dance—performed usually in a circle in village Szék (Sic) in the Transylvanian Plain—denotes the simplest version of *legényes* in the Szamos (Someş) valley. It is accompanied by *ardeleana-kolomejka* type instrumental tunes in ♩ =132–150 tempo with fast *dűvő* rhythm pattern. The dance's simple motif variations include small-range heel stamping movements and compound two-measure leg hitting versions. Its repetitive eight measure sections correspond to the a a a a$_v$ or a a a b structures with a closing rhythm of ♩ ♩.

**Ugrós** [Springing]

*Ugrós* is one of the most important types in the old stylistic stratum of Hungarian traditional dances. It has widely diverse variants as to music, form and social appearance. Its most archaic subtype is the Somogy *kanásztánc*, while the most advanced variants are the *dus* of Rábaköz, and the *oláhos* of the Great Hungarian Plain. The *ugrós* variants built of relatively simple, 2-5-member motifs in an unfixed structure, may take most diverse forms. There are only male and only female, or mixed variants. Some are danced solo, some by couples or groups, with or without instruments. The variants of couple dances are typically danced without the partners holding each other or with only an open hold (e.g. right hand—right hand hold facing each other).

**Vasvári verbunk**

The man dance denoted as *vasvári verbunk* in the ethnic region of Gömör is performed solo or in a circle with free structure. The dancers circle anticlockwise, which may be stopped when a spectacular solo rich in different motifs is performed by the dancer in front of the music band. When the solo is finished the circle continues its anticlockwise turn until another *kiállás* [lit. "stepping out"] by the next dancer. The dance is performed until all have presented a solo. The dance is accompanied by a single tune called *vasvári*.

**Verbunk** [Recruiting]

The name comes from German *werben* [to recruit]; the dance itself is connected to the music that accompanied recruitment for the army. Dance research registers the *verbunk* as a new dance historical stratum that emerged parallel with the new musical style evolving from the mid-18<sup>th</sup> to the early 19<sup>th</sup> century, and differentiates it in terms of form and social function from the *ugrós* that represents the old historical stratum.

# Appendix
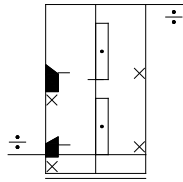
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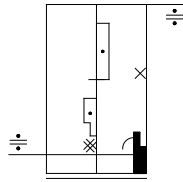
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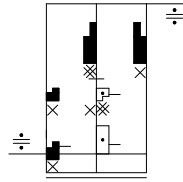
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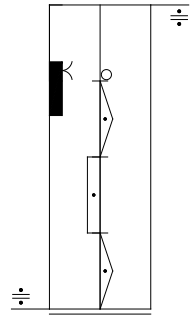
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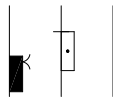
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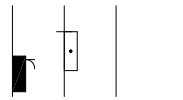
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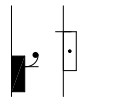
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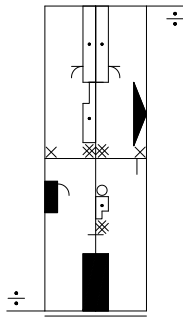
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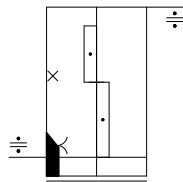
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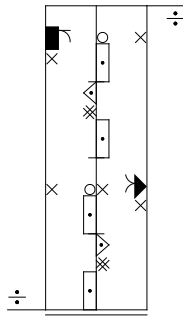
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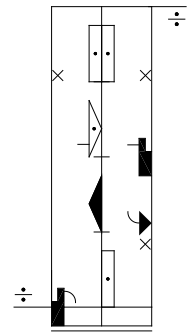
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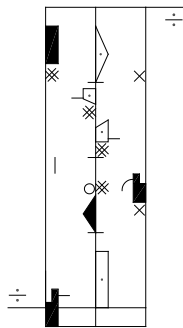
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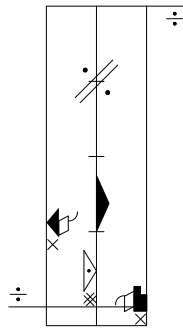
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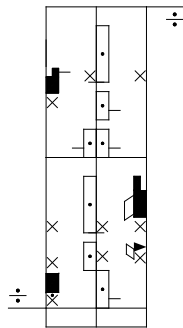
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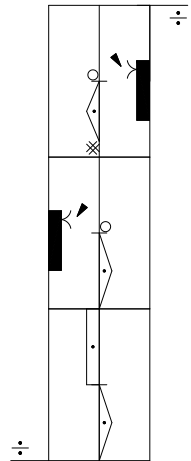
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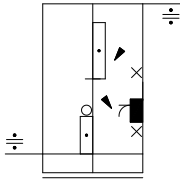
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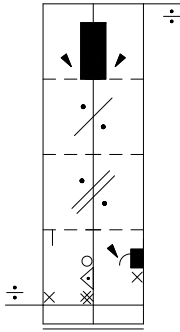
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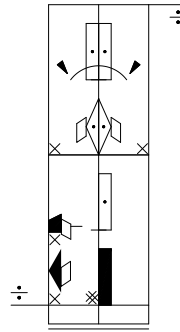
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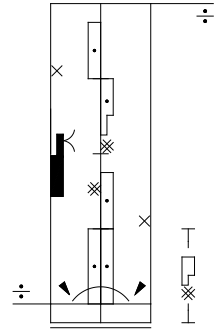
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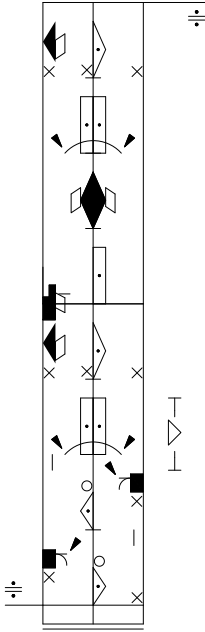
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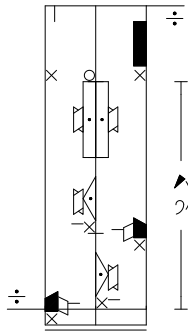
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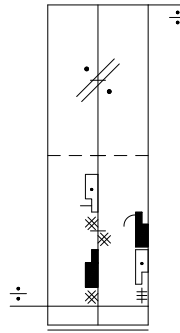
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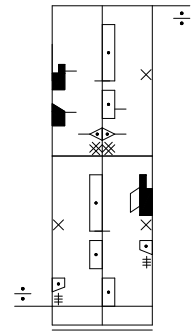
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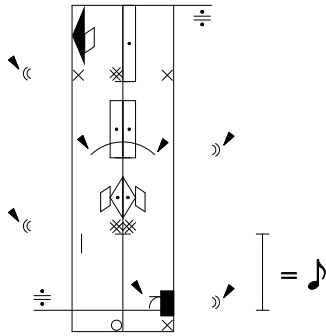
**25.8'**
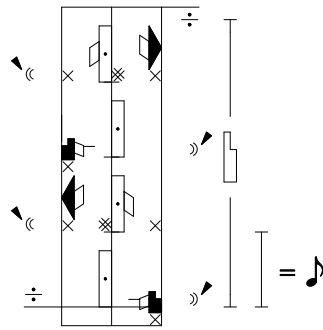
**25.9'**

# Endnotes

1 From the monumental literature on the life and work of Rudolf Laban, Valerie Preston-Dunlop's *Rudolf Laban—An extraordinary life* can be recommended first and foremost.

2 "Es ist notwendig, die Symbole des Tanzes schriftlich festzuhalten, denn erst aus dem Vergleichen und Untersuchen, aus dem Wiederholen und Nachbilden wird sich jene Tradition ergeben, de eine tiefere Wertung der Kunstleistungen des Tanzes ermöglicht. Wo wäre Dichtkunst und Tonkunst, wenn wir nur die mündliche Überlieferung ihrer Werke hätten?"

3 "Wenn der Tanz nunmehr zur choreographisch geregelten Willenssprache wird, wenn er seine eigene Schriftform findet, beziehentlich die bestehende Tanzschrift im Sinne vertiefter rhythmischer Erkenntnis ausbaut, dann erts kann er als gleichberechtige Kunst unter Künsten einem unserer Wesensteile das bieten, was feine Schwesterkünste Music und Dichtung anderen Wesensteilen geben, namlich Freude, Erhebung, Befinnung, Kraft und Kultur."

4 In the wake of the idea proposed in Friderica Derra del Moroda "»Chorégraphie«: the Dance Notation of the Eighteenth Century. Beauchamp or Feuillet?" dance historians today think that the system published by Feuillet was actually developed by the famous ballet master of the age, Pierre Beauchamp.

5 In both booklets of *Schrifttanz,* and the periodical that came out with the same name, the notations were placed in lying format, horizontally. On the placement of notation, see endnote 20.

6 Hogdson 2001: 101-102.

7 In the literature of notation the abbreviation KIN (kinetography) is used to allude to Albrecht Knust's theory and practice and LN (Labanotation) to refer to Ann Hutchinson's method as the two basic dialects. In the present book the name kinetography is used in reference to Laban's system in general and not the dialect abbreviated as KIN.

8 Both the Hamburg edition of 1956 and the identical re-edition a year later in Leipzig (Knust 1957) have several reprints with various dates of publication.

9 In English it is only available in manuscript form.

10 Ágoston Lányi (1964) and Zsuzsa Merényi (1979, 1987) published summaries of the theme; the present brief survey is based on their studies. Further sources are taped interviews and a study on the use of notations at the Szentpál School (Fügedi 2013).

11 After WWII György Lőrinc, choreographer and director of the State Ballet Institute, became a decisive figure in promoting the institutionalization and methodological development of Hungarian ballet pedagogy.

12 Approximately 500 shorter or longer notation entities complete the different versions of Olga Szentpál's system doctrines and body technique, written with her husband, Máriusz Rabinovszky, preserved as manuscripts. The manuscripts are part of Olga Szentpál's legacy, in the *Országos Színháztörténeti Múzeum és Intézet, Táncarchívum* [National Dramatic Art History Museum and Institute, Dance Archives], Fond 32.

13 The proposal for the course was also found in the legacy of Olga Szentpál.

14 Mária Juhász's study entitled "*Emlékezés a Színművészeti Főiskola táncrendező tanszakára*" [Remembering the Dance Director Faculty at the Academy of Dramatic Arts] and the work of Gábor Bolváry-Takács, "*Adatok a Színház- és Filmművészeti*

*Főiskola Táncfőtanszakának történetéhez*" [Data to the History of the Dance Main Faculty in the Academy of Dramatic Arts and Film] provide ample information on the choreographer and dance teacher training at the Academy of Dramatic Arts.

[15] A catalogue of the notated original traditional dances can be found in the online *Dance Notations* database, a part of the *Knowledge Base of Traditional Dances*, edited by János Függedi (http://db.zti.hu/neptanc_tudastar/notations_en.asp).

[16] The data of Ágoston Lányi's notations can be found in the *Dance Notations* database.

[17] To refer to Knust's pre-1956 results, the mimeographed version dated 1942 of his manuscript work compiled in 1937 is used in this book.

[18] Movement identifying notions such as "step" or "spring" are used in common parlance as well but in a wide sense. Among dancers the word „step" sometimes may identify whole series of movements, while in kinetography the names of movements are technical terms, their meaning exactly defined.

[19] Formerly the action stroke was named "duration line" with a function of substituting direction symbol (Laban 1956: 22, 24; Hutchinson 1954: 74), Hutchinson also referred to its short form as "no specific leg gesture" (1954: 64, fig. 74b). In the second edition of *Labanotation* Ann Hutchinson regarded the action stroke as an "occurrence of movement of some kind" (1970: 20; 2005: 17). Knust in his *Dictionary* identified the symbol as a sign for an "unspecified movement" (1976 1: 2 **5a**).

[20] In the first publications a 5-line staff followed the horizontal placement of the musical score (e.g. *Schrifttanz 1*: 7). Jacqueline Challet-Haas, a French expert of kinetography explained to us at the 2015 conference of ICKL in Tours that the staff was used vertically from the beginning; the early publications applied a horizontal staff only for practical issues. She called our attention to Knust's article *The Roots of Laban Notation* where Knust (1958: 8-9) explained Laban's early notation attempts of a vertical progression from bottom up in his *Choreographie*, movements written in a body cross (Laban 1928: 92-99). Knust added that as in this way there was no uninterrupted pictorial sequence, Kurt Jooss initiated writing symbols in four columns of a vertical staff (8-9). Laban reasoned for the advantages of a vertical staff in his *Principles* as follows: "It is useful to position the staves vertically in writing the script, because an essential feature of the script thus remains constantly before the eye" (24).

[21] *Schrifttanz 1*: 7 (Knust 1976 vol. 1: 2, vol. 2: 2 fig. 9; Hutchinson 2005: 19 fig.4).

[22] Hutchinson 1970: 23 fig. 5; Knust 1976 vol. 1: 3, vol. 2: 2 fig. 9'.

[23] According to Hutchinson's *History* the use of the tick mark was initiated by Sigurd Leeder (34); it was introduced into practice by Hutchinson in her first *Labanotation* (1954: 17 fig. 10a), and is still kept (2005: 34). To indicate the beats, Mária Szentpál applied thin horizontal lines across the staff (1976: 34; Addendum: 9 fig. 9). In the earliest notations made in the Szentpál School at the end of 1930s this method was already in practice (*Szentpál Olga hagyatéka* [Olga Szentpál's Legacy]). Knust has not introduced the marking of beats.

[24] *Schrifttanz 1*: 7. (Knust 1976 vol. 1: 2, vol. 2: 2 fig. 7; Hutchinson 2005: 33 fig. 33.)

[25] *Schrifttanz 1*: 8, 12; explained first in Laban's article "Grundprinzipien der Bewegungsschrift" (4). (Knust 1976 vol. 1: 1, vol. 2: 1 fig. 6a–b; Hutchinson 2005: 31 fig. 25a–e.)

[26] *Schrifttanz 1*: 7-8*;* see also in Laban's *Principles* (32). The direction symbols are used in the sources expressing levels as well, which will be introduced in the next chapter. (Knust 1976 vol. 1: 13 **103**; Hutchinson 2005: 21-22 figs. 8-10.)

[27] There are differences among the sources how to understand the diagonal directions—see the next endnote.

[28] Laban's concept of directions ("die Raumordnung der neuen Choreographie") discussed in his *Choreographie* is based on the icosahedron where the intervals between the main directions are not 45 degrees (19-23). Hutchinson declared clearly: "The diagonal directions are exactly between forward and side or side or backward" (1954: 14). In all his system-introducing works Knust missed establishing a model and gave only names (1942: 5; 1956: 9; 1976:7-8), but in the *ICKL Proceedings 1977* he argued for a cubic model of the directions system (4-6). Szentpál's understanding of directions matches Hutchinson's model (1978: 60). The present book follows Hutchinson's theory (1954: 14).

[29] Hutchinson 1970: 416 (2005: 13); Knust 1976 vol. 1: 351 **889a**.

[30] Szentpál declared: "The front of the dancer corresponds to his/her current forward direction" (1978: 54). Knust in his *Dictionary* stated that "All directions relate in principle to the front of the performer" and also defined the notion of the front: "The »front« is that compass direction which the performer faces in the normal, upright, untwisted position" (1976 1: 13 **108**). Hutchinson in her *Labanotation* gave an approximate (sort of tautologic) identification of the forward: "When this book is placed horizontally, forward symbols point to the forward direction . . ." (2005: 21).

[31] Ortography in *Schrifttanz 1* (7); explained in Laban's *Principles* (1956: 32).

[32] Knust 1942: 16. (Knust 1976 1: 36 **173**; Hutchinson 2005: 26 figs. 15a–c.)

[33] Only the names of the positions are taken from the classical ballet but not their convention of performance such as the 90 degree rotation of the legs outward. The present volume investigates movements from the point of traditional dances where the legs' rotation needs attention when it has expressive value; otherwise it is regarded as an individual issue, usually a small degree outward.

[34] Knust 1942: 9 (Knust 1976 vol. 1: 12 **135**; Hutchinson 2005: 54 fig. 62).

[35] Knust 1942: 9 (Knust 1976 vol. 1: 12 **135**; Hutchinson 2005: 54 fig. 63a).

[36] The movement analytical understanding of the fourth position differs from its understanding in classical ballet, where the placement of the feet does follow the exact forward-backward directions.

[37] Szentpál 1978: 71 fig. 26a-b. Hutchinson identified it as an "open fourth position" in the first edition of Labanotation (Hutchinson 1956: 55 fig. 57b), the name was changed to "open diagonal position" since the publication of the second edition (Hutchinson 1970: 64 fig. 64a; Hutchinson 2005: 55 fig. 64a). Knust disregarded this double support as a named position.

[38] The former sources lack mentioning the criterion of the continuous support while performing a step. Knust states: " . . . stepping, that is the transference of weight from one foot to the other" (1976 1: 33 **164a**). Hutchinson's definition is: "The step itself may be defined as the movement of the center of weight to the right by transference of weight to the right leg (foot)" (2005: 28 fig. 23a). Szentpál analyzed the step in detail though her definition is just as limited as mentioned before: "By the time a step (transference of weight to the new supporting leg) is completed, the direction of the step vanishes" (1978: 159). All definitions mentioned above are just as valid for springs as for steps since all of them implies the "transference of weight" in the progression of the body as whole, independent of the release of weight (Knust 1976 vol. 1:35 **160;** Hutchinson 2005: 28, 39-40; Szentpál 1978: 158).

[39] Analysis of the step: Knust 1976 vol. 1: 34 **166**; Hutchinson 2005: 37-44; Szentpál 1978: 159-161.

[40] The gapless use of direction symbols to indicate steps: *Schrifttanz 1*: 8. (Knust 1976 vol. 1: 33 **161**; Hutchinson 2005: 39 fig. 39b.)

[41] The repeat signs were originated from the equal (=) sign and the repeat signs of musical notation (Knust 1976 vol. 1: 318 **796**). See also *Schrifttanz 1*: 11; Laban 1956: 30 fig. 39. Their use and understandings are different in the reference books (Knust 1979 1: 317-332; Hutchinson 2005: 303-318; Szentpál 1976: 56-63). For the sake of simplicity and unambiguity the present volume follows Hutchinson's directions.

[42] Knust 1979 1: 136-140; Hutchinson 2005: 309-311.

[43] Hutchinson 2005: 305.

[44] *Schrifttanz 1*: 12 Ex. 5. Laban's explanation in his *Principles* refers to originating the sign from the symbol of zero (1956: 24-25). (Knust 1979 1: 38 **181**; Hutchinson 2005: 41 figs. 44a–c.)

[45] Hutchison 1954: 63. (Knust 1979 1: 38 **184**; Hutchinson 2005: 45 figs. 51a–c.)

[46] The notation of a step into a position with change of level is not discussed here. It is a subject of intermediate level studies.

[47] *Schrifttanz 1:* 9. (Knust 1979 1: 37 **180**; Hutchinson 2005: 65 fig. 83b.)

[48] Hutchinson 1970: 81. (Knust 1979 1: 41 **200**; Hutchinson 2005: 68.)

[49] Indication of springs higher than average is not discussed here. It is a subject of intermediate level studies.

[50] Szentpál 1976: 67, Addendum: 11 ex. 4. A similar notation convention can be seen in several ethnochoreology publications, for example: Martin and Pesovár 1964: 297 fig. a, 298 figs. 1–5; Dabrowska 1983: 110 fig. 6; Torp 1990 3: 38 ex. 54, 45 ex. 77; Giurchescu 1995: 298, 308, 315.

[51] Knust 1942: 19. (Knust 1976 vol. 1: 41 **201a–b**; Hutchinson 2005: 70 fig. 92b.)

[52] Szentpál 1976: 72, Addendum: 11 ex. 16a. The illustration of a *sissonne* in Knust's *Beispiele* for his *Abriss* seems to match this convention (1956 2: 23 **200b**). Hutchinson related the arrival on one foot to the exact center of the position (1970: 86, fig. 97c; 2005: 73 fig. 97c).

[53] Hutchinson 1970: 91 fig. 103 (2005: 77 fig. 103); Knust preferred the use of leg gestures to indicate a spring following a retention of support (e.g. 1976 1: 22-23 **204b–c**, **205f**, **206b**, **208c**), his examples of **209a–b** applying action strokes seem exceptional (cf. Knust 1956 2: 22 figs. 195–196).

[54] Hutchinson 1954: 65 fig. 77a (the path sign including the position of arrival: Hutchinson 1970: 85 fig. 96b); Knust 1956 2: 21. (Knust 1979 1: 43 **205b-d**; Hutchinson 2005: 72 figs. 95a–e.)

[55] Knust 1942: 20 fig. c. (Knust 1979 1: 21 **202a**; Hutchinson 2005: 71 fig. 93c.)

[56] Szentpál 1978: 156.

[57] Hutchinson 1970: 32 fig. 16. (Knust 1979 1: 90 **317a–b**; Hutchinson 2005: 26 fig. 16.)

[58] Neither Knust, nor Hutchinson defined unambiguously the levels for gestures. For example explaining the leg gestures indicated by side low direction signs Knust kept his wording "below hip level" from his early *Abriss* (1942: 7) to his *Dictionary* (1976 1: 14 **110**), while Hutchinson named the level only as "low" (1954: 16 fig. 9; 2005: 27 figs. 18, 20); both of them left the exact degrees open. Contrary to them Szentpál declared clearly: "for each direction three levels are distinguished, the already introduced horizontal, and two levels between the vertical and the horizontal as

a result of halving the degrees between them, which are called—as it was already mentioned—low and high levels" (1978: 77).

[59] Knust 1942: 7. (Knust 1979 1: 222 **557a**; Hutchinson 2005: 107 figs. 160a–d, 161a–b.)

[60] The destination and motion theory is discussed first in Hutchinson's second edition of *Labanotation* (1970: 15). (Hutchinson 2005: 12.) Knust used the tems in different meaning; as motion, he connected the notion to Motif Writing (1979 1: 261 **671**); as destination, he used the word in the sense of a goal to achieve (1979 1: 71 **277**).

[61] Hutchinson 1954: 76-77. Hutchinson's step-gesture rule theory points out the difference between her and Knust's (1942: 15) way of notating movement phenomenon such as the *coupé* in ballet technique, where a movement category seemingly resembling a step is simultaneous with a leg gesture. (Knust 1979 1: 34 **167e**; Hutchinson 2005: 128 fig. 190g.)

[62] The general meaning of "narrow" and "wide" was indicated first in *Schrifttanz 1*: 9 ("wide" with a symbol of different shape). The simple scale was used by Knust for decreasing or increasing support distances (1942: 76), though the increase in narrowness and wideness was expressed by using the single forms of the symbols twice one after the other. Hutchinson mentions in her *History* that substituting two consecutive x-s by a doubled x was an invention by Sigurd Leeder (1995: 57 fig. 40g). (Knust 1979 1: 110 **639a–b**; Hutchinson 2005: 138 figs. 210a–d.)

[63] Knust 1942: 76. (Knust 1979 1: 110 **649a–e**; Hutchinson 2005: 139 figs. 213a–e.)

[64] Hutchinson in her *History* states (1995: 57) that the six-scale appeared first in the first edition of *Labanotation* (1954: 72 fig. 91). Knust introduced the six-scale as well in his *Abriss* (1956 1: 139 **612**). (Knust 1979 1: 110 **640a–b**; Hutchinson 2005: 141 figs. 218–219.)

[65] The application of "x" as in fig.16.3b: Knust 1942: 79. The whole scale illustrated in the second edition of Hutchinson's *Labanotation* (1970: 175 fig. 239); discussed also in Knust's *Dictionary* (1976 1: 257 **662a-f**). (Hutchinson 2005: 152 fig. 239a–g.)

[66] Knust used no names, only mentioned the "six degrees of narrowness in knee bends" (1979 1: 257 **662**). Hutchinson identified figure 16.3g as a squat (2005, 152 fig. 239g).

[67] Knust applied the indication first for progressing with "stiff" knee (1942: 79). For a similar example of forward walking Hutchinson used the expression of "taut knees" (1954: 72 fig. 92a–b). Both of them changed to the wording "stretched knee" later (Knust 1956 1: 141 **621**; Hutchinson 1970: 176 fig. 241b–c).

[68] Szentpál 1976: 91, Addendum: 13 fig. 21. Adopted by ICKL in 1977 (*ICKL Proceedings 1977*: 40 item 67).

[69] In the manuscript of his *Abriss* Knust used only two degrees, the simple scale of narrow signs (1942: 78).

[70] Illustrated in Hutchinson's *Labanotation* (1970: 167 figs. 225a–f). (Knust 1979 1: 256 **660a–g**; Hutchinson 2005: 145 figs. 225a–g.)

[71] For illustrated indications beyond the second degree contraction see Hutchinson 1970: 168 figs. 226a–f. (Hutchinson 2005: 146 figs. 226a–f.)

[72] While in the first three editions of Labanotation Hutchinson followed this convention (Hutchinson 1977: 177), in the fourth edition she indicated the distance of a leg gesture from the floor with the space measurement sign framed by a diamond. She intended to differentiate the distance from the floor from the distances between the gesturing legs (Hutchinson 2005: 154). The present volume sticks to the former practice for two reasons: first, the need for differentiation has not emerged in notating traditional dances so far; second, the complex, comparatively large

symbol of the diamond including a narrow sign uses up space in notation sometimes struggling with lack of columns.

[73] Hutchinson 1970: 306 fig. 447e. (Kunst 1979 1: 225 **562**; Hutchinson 2005: 157 fig. 251d.)

[74] Indications of 19.1a, 19.1c, 19.1e, and 19.1g can be found in Kunst's *Abriss* (1942: 56). In her *History* Hutchinson states that the same set was established by Sigurd Leeder in 1938 (55 fig. 39e). A set of the foot hooks can be found in Hutchinson's second edition of *Labanotation* (1970: 207 fig. 288) which was completed by Knust in his *Dictionary* (1979 1: 49-50 **225a–u**). Szentpál introduced a level between 1/8 and 1/4 balls and reinterpreted the identification of levels and symbols (1978: 102, figs. 102.e–g). (Hutchinson 2005: 181 fig. 288.)

[75] Kinetography also developed the indication of supporting on the nail surface of the toes, a feature of some man dances from the Caucasus (Hutchinson 1970: 207 fig. 288j). The technique is out of the scope of the present volume.

[76] *Schrifttanz 1*: 13 fig. 17. The present volume offers a simplified way of indicating floor contact with the foot (a detailed explanation is given by Fügedi and Misi in their article "Ways of Notating Floor Touching Gestures with the Foot" (2009) and in Fügedi's article "The difference between the factual and dancer's inner representation of movement rhythm" (2012a). Since the practice offered here differs from the method in the textbooks (Hutchinson 2005, Knust 1979, Szentpál 1976), all examples including touching gestures are repeated in the Appendix following the so called exact timing (Fügedi and Misi 2009: 45). The figures are identified by the same number, complemented with an apostrophe (e.g. 20.1').

[77] Clarified by Szentpál 1978: 94.

[78] Knust 1979 1: 55; Szentpál 1978: 105. The detailed analysis differentiates *rotation* and *twist*—see Knust's *Dictionary* (1979 1: 62 **257l-m)**, and Hutchinson's *Labanotation* (2005: 242). In case of rotation the limb is rotated as a whole from its fixed end (e.g. the whole leg rotated in the hip joint), while during a twist the fixed end of the limb does not take part in the turning action (e.g. when rotating the lower arm, the elbow is not rotated). For the sake of simple discussion *twist* is not dealt with here.

[79] *Schrifttanz 1*: 8. (Knust 1979 1: 128 **396a–b**; Hutchinson 2005: 244 figs. 399a–d.)

[80] Knust 1942: 33. (Knust 1979 1: 128 **396c**; Hutchinson 2005: 244 fig. 399c.) Other rotation indications are dealt with in Hutchinson's *Labanotation* (1970: 293 fig. 428b–c; 2005: 245 fig. 400b) and Knust's *Dictionary* (1979 1: 129 **397e-f)**. Since those special indications are not needed in describing the comparatively simple movement phenomena of traditional dances, their introduction is out of the scope of this book.

[81] The correspondence between the approximate rotation indications and the degrees was established only by Szentpál (1976 1: 167; 1978: 105-106)—except the very small degree, which she mentioned as "almost parallel." Szentpál regarded the small outward rotation as the understood one in her traditional dance notation practice, though she stated slightly different measures in her book on movement analysis (1978: 106). In her first volume of *Táncjelírás* she established the range of a small rotation as 20-40 degrees (1976 1: 167), while she narrowed it down to 30-35 in *A mozdulatelemzés alapfogalmai* (1978: 106). Knust used only names as very small, small, large degree (1979 1: 61 **257a-c**), Hutchinson used similar ones as very small, small, great deal or large (2005: 243, 260). No explanation was given by Knust concerning degrees when he applied the empty turn symbols (1979: 28 **230a**). Hutchinson stated that an empty turn sign gives a freedom of choice, the amount is

left open to the interpretation (2005: 243 fig. 398). Because introducing the ways of interpretation is an aim of traditional dance notation here as well, the present book follows Szentpál's theory.

[82] This observation is different from Szentpál's view. She selected the small outward rotation as the understood one for notating traditional dances (1978: 106).

[83] For analytical purposes Mária Szentpál classified the identical inward–outward rotations of double supports, e.g. those of figure 21.9 as *symmetrical rotations*, the rotations of the legs into the same direction as e.g. in 21.10 as *parallel asymmetrical rotations*, and constellations when the legs were rotated differently as *asymmetrical rotations* (1978: 107).

[84] The dotted turn signs are used here only for the sake of discussion—such symbols may carry a different meaning in dance scores.

[85] The use of attached symbols was proposed at the 1965 ICKL conference. In the proceedings of the event no name is mentioned who initiated the notion (*ICKL Proceedings 1965*: 8); Ann Hutchinson informed us via personal email correspondence that the idea stemmed from Sigurd Leeder. The use of the attached symbols was recommended to test for future adoption but later ICKL has not dealt with the problem. However, Hutchinson included its use in the second edition of Labanotation (1970:271), and Knust mentioned it in Appendix II of his *Dictionary* where he presented the "other usages" of the system (1976 1: 381 **956**, 386 **971**). (Hutchinson 2005: 212 figs. 345a–c.)

[86] Figure 22.1a: *Schrifttanz 1*: 9; figure 22.1b: Hutchinson 1954: 120; Knust 1956: 151 **664b**. Knust states that the accent sign signifies "a special exertion of strength or muscle tension" (1956: 151 **664**); by Hutchinson's wording "the accent is the result of a sudden momentary increase in the use of energy" (1970: 478). Knust calls the attention that "there is no standard for a normal tension because it varies according to the individual" (1956: 151). In the fourth edition of *Labanotation* Hutchinson notifies the innate dynamics of movement patters which are usually performed unconsciously (2005: 425).

[87] The shape of the accent sign used by Knust and Hutchinson is slightly different; for its simpler outline Knust's design is used here. (Knust 1979 1: 280 **715a–b**; Hutchinson 2005: 425 figs. 748a–b.)

[88] In her movement analysis Mária Szentpál regarded as understood that after a stamp the foot released the floor (1976: 136; 1978: 252). Knust (1976) didn't deal with the subject, Hutchinson referred to it in connection with claps only. She stated that in lack of special indication the exact performance—keeping the contact of the clapping hands or not—was left open (2005: 427).

[89] Beyond the introduced heel clicks several other types of this movement category can be found in the traditional dance practice such as heel clicks while the dancer maintains support, performed in the air, or with steps changing support. Their special ways of notation will be dealt with in another volume.

[90] A detailed analysis of the vertical pulsation is given by Mária Szentpál (1978: 248; 1976: 139). The movement phenomenon was called "bouncing" by Knust (1956: 156 **681f**; 1976 1: 282 **720c**, **e**, **e'**), its different possible indications are introduced by Hutchinson (2005: 428). Both Knust and Hutchinson regarded bouncing as elasticity added to support movements. However, in traditional dances bouncing accompanying constantly the support movements has the function of keeping up with and also expressing the metrical pulse of music, and it is neutral from the point dynamics.

[91] The sign for relaxation is called by Knust "weak and light accent" (1956: 151 **664c**). Ann Hutchinson had it in use in her first edition of Labanotation (1954) while from the second edition due to "extensive research work . . . particularly in theatrical dances" she introduced a new set of dynamic signs and replaced many former ones (1970: 509), which she continued applying later. (Knust 1979 1: 280 **715c**; Hutchinson 2005: 460.)

[92] The indications were introduced by Mária Szentpál (1976: 139). As mentioned in endnote 90 Knust offered the sign for elasticity to notate bouncing and Hutchinson—applying her new signs for energy—gave several other solutions. Knust's and Hutchinson's proposals provide the advantage of expressing the complex phenomenon by a relatively small compound symbol, but they are only suitable to express downward bouncing. Because Szentpál's indications with their reversal complexity express the opposition of downward and upward bouncing— for the lack of better—her solutions are used here.

[93] Knust 1942: 30; Laban 1956: 26.

[94] Knust 1942: 31. (Knust 1979 1: 93 **322b, g**; Hutchinson 2005: 203 figs. 327a–b.)

[95] The formulation of the rule is cited from Hutchinson's *Labanotation* (1954: 140). The rule already was in use by Knust in the early version of his *Abriss* (1942: 39). (Knust 1979 1: 93 **322c**; Hutchinson 2005: 201–203.)

[96] The notion to investigate them separately was raised by Olga Szentpál in her experimental study on form analysis of traditional dances (1958: 259). She did not develop the approach further in details.

[97] Knust 1956: 112 **501f**. (Knust 1979 1: 218 **548a**; Hutchinson 2005: 427 figs. 750a–c.)

[98] Szentpál 1969: 37, Addendum 9 fig.12b.

[99] Hutchinson 1970: 480. (Hutchinson 2005: 427 fig. 750c.)

[100] The "shorthand" indication was introduced by Mária Szentpál (1969: 40, Addendum 9 fig.18a–b, 19a–b).

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# Index of Motifs

The bulk of the notation examples are original traditional dance motifs, transcribed almost exclusively from films stored in the Film Collection of the Traditional Dance Archives in the Institute for Musicology, Research Centre for Humanities, Hungarian Academy of Sciences (in the following TDA). They were selected from the Dance Notation and Motif Collection of TDA, some of them from publications.

The Index of Motifs introduces the name of the dance, the name of the village the motif was collected from (Location), the ID of the film the motif can be found in, and the IDs of notations. The source of the motif is given by the film ID and the notation IDs. The number following Ft. (representing *Filmtár* [Film Collection]) or ÁNE. (representing the film collection of the *Állami Népi Együttes* [Hungarian State Ensmeble]) refers to the registered number of the film, e.g. Ft.174. The second number after a dot indicates the serial number of the dance according to the film logbooks, e.g. Ft.174.9. The abbreviation Tit. followed by a number represents the registered notation in the *Táncírástár* [Dance Notation Collection], e.g. Tit.171. The abbreviation Mot. stands for the *Motívumtár* [Motif Collection]. If a motif was selected from publications, the source is identified by an abbreviated reference: e.g. L 1980, 21/24 stands for Lányi 1980, the motif can be found on page 21, the figure number of the motif is 24.

As mentioned in the *Preface*, the original, complex notations usually had to be modified for didactic reasons. The modifications were different; the motifs were mostly simplified, or their movement contents were modified slightly.

The applied abbreviations:

| Ft. | Film Collection in the TDA |
| --- | --- |
| Tit. | Dance Notation Collection in the TDA |
| Mot. | Motif Collection in the TDA |
| ÁNE. | Film Collection of the National State Ensemble |
| L 1980 | Lányi 1980 |
| T&F 1992 | Takács and Fügedi 1992 |
| s | simplified motif |
| m | modified motif |

| Figure No. | Dance Mame | Location | Source | |
| --- | --- | --- | --- | --- |
| 9.8.a | cinege | Sárpilis | Ft.174.9 Mot.625 | s |
| 9.9 | friss csárdás | Bogyiszló | Ft.409.11 Tit.171 | s |
| 9.11.a | ugrós | Simonfa | Ft.223.6 Tit.659 | s |
| 9.14 | székely verbunk | Makfalva | Ft.459.4 Tit.93 | s |
| 9.15 | csárdás | Botpalád | Ft.238.1a Mot.82 | s |
| 9.16.a | ugrós | Madocsa | Ft.414.19 Tit.1423 | s |
| 10.1 | lassú csárdás | Dunaszekcső | Ft.476.15 Mot.1879 | s |
| 10.2 | friss csárdás | Bátmonostor | Ft.486.4 Mot.1967 | s |

| 12.3.a | friss csárdás | Bogyiszló | Ft.409.18 Mot.906 | s |
|---|---|---|---|---|
| 12.4 | minințelu | Elek | Ft.309.9 Mot.4839 | s |
| 12.7 | mars | Kalocsa | Ft.28.5 Mot.2642 | s |
| 12.8 | friss csárdás | Dunaszentbenedek | Ft.480.3 Mot.2193 | s |
| 12.9 | friss csárdás | Uszód | Ft.479.1 Mot.2154 | s |
| 13.4 | mars | Szakmár | Ft.489.13 Mot.2352 | s |
| 13.5 | mars | Öregcsertő | Ft.492.7 Mot.2251 | s |
| 13.6 | mars | Öregcsertő | L 1980, 124/62 | m |
| 13.7 | ugrós | Szebény | ÁNE.102.1 Mot.2016 | m |
| 14.2 | magyar verbunk | Ököritófülpös | Ft.383 Tit.8 | s |
| 15.15 | páros vasvári verbunk | Mikófalva | Ft.470.5 Tit.786 | s |
| 15.16 | mars | Öregcsertő | Ft.492.9 Mot.2256 | s |
| 15.17 | mars | Öregcsertő | Ft.474.1 Mot.2208 | s |
| 15.18 | mars | Öregcsertő | Ft.474.1 Mot.2210 | s |
| 16.6 | friss csárdás | Bátmonostor | Ft.486.2 Mot.1954 | m |
| 16.7 | friss csárdás | Bátmonostor | Ft.486.1 Mot.1950 | m |
| 17.2 | friss csárdás | Madocsa | Ft.414.3 Tit.129 | s |
| 17.3 | mars | Szakmár | Ft.93.5 Mot.2596 | s |
| 17.4 | oláhos | Tápé | Ft.154.1 Tit.120 | s |
| 17.6 | friss csárdás | Szilice | Ft.632.2 Mot.4278 | s |
| 17.7 | friss csárdás | azonosítatlan | T&F 1992, 158/VIII.5 | s |
| 17.8 | friss csárdás | azonosítatlan | T&F 1992, 161/XVII.3 | s |
| 17.9 | ugrós | Sárpilis | Ft.174.5 Mot.607 | s |
| 17.10 | dus | Bogyoszló | Ft.259.1 Mot.1118 | s |
| 17.8 | körcsárdás | Báta | Ft.75.4 Mot.722 | s |
| 17.14.a | ludas | Sárpilis | Ft.174.4 Mot.605 | s |
| 17.15.a | verbunk | Ököritófülpös | Ft.383 Tit.8 | s |
| 17.17.a–b | mars | Öregcsertő | Ft.492.7 Mot.2248 | s |
| 17.18 | ugrós | Báta | Ft.75.2 Mot.718.a | s |
| 17.19 | ugrós | Nagybaracska | ÁNE Ft.126.8b Mot.2117 | s |
| 19.3 | mars | Öregcsertő | Ft.492.1 Mot.2206 | s |
| 19.4 | páros vasvári verbunk | Mikófalva | Ft.470.5 Tit.80 | s |
| 19.5 | ugrós | Dunafalva | Ft.477.22 Mot.1818 | s |

| 19.6 | cigánytánc | Nyírvasvár | Ft.322.14 Tit.35 | s |
|---|---|---|---|---|
| 19.7 | friss csárdás | Bogyiszló | Ft.409.11 Tit.171 | s |
| 19.8 | friss csárdás | Madocsa | Ft.414.7 Mot.1000 | s |
| 19.9 | cigánytánc | Kölcse | Ft.404.9 Tit.207 | s |
| 19.10 | cigánytánc | Polgár | Ft.327.15 Mot.3689 | |
| 20.2 | csárdás | Szilice | Ft.632.3 Mot.4602 | s |
| 20.3 | mars | Öregcsertő | Ft.492.7 Mot.2247 | s |
| 20.4 | verbunk | Decs | Ft.164.18 Tit.125 | s |
| 20.5 | friss csárdás | Bogyiszló | Ft.409.6 Mot.850 | s |
| 20.7 | vasvári verbunk | Szilice | Ft.631.1 Mot.4383 | s |
| 20.8 | vasvári verbunk | Berzéte | Ft.710.8a Mot.4412 | s |
| 20.9 | verbunk | Decs | Ft.164.18 Tit.125 | s |
| 20.10 | vasvári verbunk | Borzova | Ft.631.6 Mot.4436 | s |
| 21.10 | friss csárdás | Madocsa | Ft.183.1 Mot.689 | s |
| 21.11.a | friss csárdás | Uszód | Ft.479.1 Mot.2059 | s |
| 21.12.a | friss csárdás | Bük | Ft.355.10 Tit.1106 | s |
| 21.13.a | ugrós | Bogyiszló | Ft.409.13 Mot.876 | s |
| 21.14 | verbunk | Decs | Ft.164.1 Tit.72 | s |
| 21.15 | verbunk | Kállósemjén | Ft.263.1 Mot.451 | s |
| 21.16 | friss csárdás | Foktő | Ft.478.2 Mot.2133 | s |
| 21.17 | ugrós | Birján | Ft.73.1 Mot.1712 | s |
| 22.2.a | verbunk | Domaháza | Ft.929.37 Tit.1350 | s |
| 22.3 | mars | Drágszél | Ft.200.1 Mot.915 | s |
| 22.4 | mars | Drágszél | Ft.200.1 Mot.919 | s |
| 22.5 | öves | Klézse | Ft.1425.25 Tit.1267 | s |
| 22.6 | csizmaverős | Lakócsa | Ft.208 Tit.87 | s |
| 22.7 | csizmaverős | Lakócsa | Ft.208 Tit.87 | s |
| 22.10 | csárdás | Szilice | Ft.623.3 Tit.523 | s |
| 22.11 | körcsárdás | Báta | Ft.75.4 Mot.722 | s |
| 22.12 | páros vasvári verbunk | Mikófalva | Ft.470.5 Tit.786 | s |
| 22.13 | csárdás | Borzova | Ft.631.2 Mot.4248 | s |
| 23.8 | ludas | Sárpilis | Ft.174.4 Tit.1313 | s |
| 24.1 | ludas | Sárpilis | Ft.174.4 Tit.1313 | s |

| 24.6 | csárdás | Tardoskedd | Ft.590.1 Mot.2947 | s |
|---|---|---|---|---|
| 24.7 | csárdás egyedül | Nagykálló | Ft.260.2 Mot.5406 | s |
| 24.8 | ugrós | Birján | Ft.73.1 Mot.1711 | s |
| 24.9 | ugrós | Simonfa | Ft.223.6 Tit.659 | s |
| 24.10 | csárdás egyedül | Rétközberecs | Ft.255.1 Mot.425 | s |
| 24.11 | cigánytánc | Polgár | Ft.327.19 Mot.3711 | s |
| 25.8 | sűrű tempó | Szék | Ft.671.27 Tit.1177 | s |
| 25.9 | legényes | Magyarvista | Ft.394.1 Tit.60 | s |

# Index of Names and Terms