

**ETHNIC AND SOCIAL STRATA
IN THE NAMING OF DANCES**
(DIFFERENT TYPES OF HISTORICAL
NOMENCLATURE IN HUNGARY AND IN EUROPE)*

GYÖRGY MARTIN

Magyar Tudományos Akadémia Zenetudományi Intézet, Budapest

Language data, in the form of dance nomenclature, plays a role of prime importance in dance history research. This earliest and unduly neglected form of source material only began to be supplemented by records of melodies, artistic representations and brief dance characterizations at a considerably later date. Dance names, in representing a characteristic feature of the dance itself, always point to the place it occupies in human consciousness. Thus, in any examination of the relationships between man and dance, or dance and society, it is always advisable to begin from a consideration of this rich material.

The names of dances can be divided into two main groups.

The first larger, more diverse and older group consists of names which originate from some important contentual, formal or musical characteristics of the given dances. The most frequent names stem from the dance's characteristic type of movement (Fr[ench] *estampie*, It[alian] *saltarello*, G[erman] *Dreher*, H[ungarian] *csúrdöngölő*, 'barn-stamper'), from their forms (Fr. *les ronds*, G. *Reigen*, H. *karikázó* 'circle dance'), or from their tempo (Sl[ovak] *friška* 'rapid'), R[omanian] *rara* 'slow', H. *lassú* 'slow'), but the names of dances are often given by customary occasions (G. *Johannistanz*, H. *menyasszonytánc* 'bride dance') or by the objects they use (Fr. *branle de la Torche*, 'torch dance', H. *gyertyás tánc* 'candle dance'), etc. These names tell us much about the dance itself but less about the actual dances and their social relationships.

Another smaller, newer and narrower group of dance names indirectly reflect certain social and human relationships allowing us to draw conclusions about the life and spreading of the dances as well. In this category we may include, together with the names of individuals, the denotation of the names of peoples, of geographical places, social classes, strata and professional groups. This second group is primarily characteristic of European dance cultures; it is less frequently encountered on other continents, and is completely absent from the culture of certain peoples (Kurath 1964;

* The author, György Martin (1932–1983) wrote one of his last papers for the *Hungarian Studies*. Final editing and proofreading was made by us. (Editorial note.)

Kurath-Garcia 1970; Merriam 1967; Martin 1966; Zhornickaya 1966; Karabanova 1979).

In Europe the different systems of naming can be traced continuously from written records dating back to the late Middle Ages to the ethnographical data of the 20th century, presenting a surprisingly unified picture of all the peoples of the continent (Sachs 1937). This might be explained by the fact that among European peoples, intertwined ethnically and culturally, and strongly layered socially in the Modern Age, the exchange of cultural products also manifested itself pertinently in dances. In spite of the complicated hierarchical relationships of peoples, nations, social classes, strata, and individuals, an efficient system of constant connections came into being, and the establishment of a unified cultural circulation in this system is indicated by the similar and homogeneous forms of dance naming irrespective of peoples and social classes. The wide interethnic and social use of names, the appearance of the same dance name among peoples of different languages and in different social groups serve to show that in Europe it is not only difficult to distinguish unequivocally between national cultures but also to separate rigidly the strata of peasant, gentry, bourgeois, popular and elite. Over certain short periods of time, dances apparently connected to ethnic, local groups, and even to social strata, also appear among other peoples or among different social strata in the same country, with a brief phase of delay. The circulation of dances not only occurs rapidly in the horizontal-geographical, but also in the vertical-social sense.

The present survey is built upon European material pertaining to the second group of dance names. Taking the 16–18th century Hungarian historical material of names as our point of departure, we shall examine the similar practices of dance naming among different peoples, and in the course of interpreting them, shall take into account the lessons of both 19th century and recent ethnographical material.

1. Dance names derived from peoples' names

Names of this kind reflect perhaps most sensitively the interethnic relationships of a given community, since dance and dance music have belonged to the rapidly changing and spreading phenomena of fashion in Europe since the late Middle Ages. Dance names referring to near and also more distant neighbours are characteristic of every European people (see e.g. Sp[anish] *Moresche*; It. *Brando la Spagnoletto*; E. *Spanish Pavane*; Fr. *Branle d'Ecosse*; G. *Polnischer Tanz*; Sw[edish] *Polska*; P[olish] *Madziar* 'Hungarian', Sl. *Kozáček* 'Cossack'; H. *Lengyel tánc* 'Polish dance', R. *Sírba* 'Serb'; Serb[ian] *Vlaško kolo*, etc.

The dance names that appear in national languages in the late Middle Ages still refer mainly to the characteristic movements and forms of the dances in harmony with older

types of nomenclature (Fr. *tresche, estampie, branle*; G. *dreskan, espringale, reigen*; It. *tresca, saltarello, trotto*; No.[rwegian] *trippa*—Sachs 1937, 250–296) and only later are they followed by dance names derived from peoples' names, first of all in Western and Middle Europe. In Thoinot Arbeau's (1588) collection of dances—which strives to present for investigation the complete French store of dances from his age—four dance names connected to peoples' names appear among the several dozen dance names considered: *Branle d'Ecosse, Pavane d'Espagne, Morisque* and *Allemande*. In the 17th century German sources (Böhme 1886), besides *Bairischer* and *Sächsisch* we also find *Polenscher, Polnischer, Ungerischer, Ungarescha, Judentanz, Englischer, Maruscat Tanz*.

In the Hungarian material we find the following names in Hungarian, Latin, more infrequently in German, and sometimes in Slovak and Polish languages: "Lengyel" ('Polish') = *Polepsi, alla Polacca, Polonica, Polonicus, Pohlnisch, Polonoise*; "Tót" ('Slovak') = *Slawonicus*; "Oláh" ('Wallachian') = *Wallachisch*; "Cigány" ('Gypsy') = *Zingarica*; "Zsidó" ('Jewish') = *Semitta*; "Orosz" ('Russian') = *Rosz, Rusnaken, Moskowitisch*; "Kozák" ('Cossack') = *Kosak, Kozacky, Kozaken*; "Német" ('German') = *Germanica, Allemande*; "Stájer" ('Styria', 'Austria') = *Styriacus, Steyrisch*; "Török" ('Turkish'); "Hanák" ('dance from Hana, Czechoslovakia'); "Mór" ('Morris') = *Morescha*; "Görög" ('Greek') = *Griechisch*; "Angol" ('English') = *Anglicus*; "Magyar" ('Hungarian') = *Hungarica, Hungaricus, Hungarisch, Ungarischer*.

The examples mentioned above got to show that the dance names primarily reflect to connections with immediate neighbours. In French, German or Hungarian sources the first and most frequent to appear are the names of the neighbouring peoples, while the names of those living farther away are more infrequent and appear later.

The dance names derived from the names of peoples usually have the function of determining genres or types, and the dances and pieces of music thus denoted are the vehicles of specific formal, musical and rhythmical characteristics. Among the pieces of similar musical sources, unnamed or bearing only the general names *tánc* ('dance'), *chorea, saltus*, those bearing the names of peoples stand out with their distinguishing features. The present day utilization of this way of denoting dances also offers a similar picture. In present day Hungarian and Slovak usage the dance name *oláhos* and *olahski* ('Wallachian') indicates a specific type of jumping dance which has mainly to do with shepherds and is related to an older type of Transylvanian men's dance.

In Romanian the name *sîrba* denotes a type of vivid Balkanic chain dance. *Ungureasca* ('Hungarian') denotes a characteristic pair dance of syncopated rhythm belonging to the Carpathian, Muntenian and Oltenian Romanians. *Ruseasca* ('Russian dance') is the name of an *impromptu* jumping pair dance of the Moldovian Romanians, while *țiganește* ('Gypsy dance') denotes a newer type of pair dance from the Romanians living in Central Transylvania (Bucșan 1971, 36–37).

The names of peoples as concepts denoting dance types—both in the geographical and the social sense—are of general use in the communities where they have taken root. Our Hungarian dance names *lengyel* ('Polish'), *oláh* ('Wallachian'), *tót* ('Slovak'), *zsidó* ('Jewish') or *cigány* ('Gypsy') appear almost simultaneously in areas far from one another and in different social environments. The situation is similar with the Polish dances spreading in Mid-Europe and Northern Europe in the 16–17th centuries (Ala-Könni 1956; Norlind 1910; Böhme 1886).

A special case is constituted by the utilization of the name of one's own people for the denotation of a local dance. In the original territory where the dances were used we can find examples of dance names derived from the name of the people itself. In the territory where the people in question live, this form of naming generally has no sense until warranted by specific cultural, national or social relation. The Hungarian dance name as an adjective only appears abroad, in German and Italian sources in the 16th century (Szabolcsi 1970, 9–52). Nor is the utilization of the Hungarian people's name universal in the 17th century. In the *Codex Kájoni* ("*Kájoni kódex*"), for example, the name Hungarian does not even figure among the dances denoted by Hungarian personal names, although the labels "*oláh*" ('Romanian') and *cigány* ('Gypsy') are already to be encountered here (Seprödi 1909; Szabolcsi 1970, 53–125). So at this stage Hungarian must be looked for among the pieces denoted as general *tánc* ('dance'), *chorea*, or *saltus*. The denotation Hungarian or *Hungaricus* occurs with greater frequency in those collections of Northern- and Western-Hungarian origin from a later date, which comprise a significant amount of foreign material (Szabolcsi 1970, 53–125; Burlas-Fišer-Hořejš 1954). The denotation Hungarian dance is increasingly more consistent in the 18th century (Muntág 1974). The denomination of dances by the people's own name may have been necessitated by the need to distinguish them from the diversity of foreign dance types, whose number grew rapidly. From the second half of the 18th century the influence of the initial stream of national consciousness played a part in this reaching its peak in the first half of the 19th century. At this time the adjective Hungarian is added to almost all the nouns denoting dances, but not so much with the aim of naming or recording them, as of giving special emphasis to the national character (Martin 1979, 165–167). This phenomenon of naming mainly appears among the small peoples of Eastern-Europe, where it was necessary to give special emphasis to the national character and culture in order to facilitate the revealing of national independence later on.

2. Dance names derived from geographical names

Such today no longer emphasize cultural relationships with other peoples, but rather those with groups of people living in the neighbouring territories and speaking the same language. These appear in greater abundance than names of peoples—their separate function makes them more necessary—and their historical appearance almost coincides with these latter. Arbeau for instance uses 12 different place names to denote the versions and tunes of the two most popular 16th century French dances *branle* and *gaillarde*. In Hungary such names are still infrequent in the 17th century. Only two are to be found in the *Codex Kájoni*, namely *Nyíri tánc* ('dance from Nyír county' [North-East Hungary]) and *Ötödik tánc Hatodon* ('the fifth dance in Hatod, Transylvania'), and none in the later sources. In the 18th century these too become more frequent. In the Ugróc manuscript of 1730 eight dances associated with geographical names can be found *Fejedvár, Csetnek, Csetnekiensis, Görgöy, Cassoviensis, Dopschensis, Rákos* and *Rosnyo*.

The denotative function of geographical names differs from that of the names of peoples, in that they mainly appear as supplementary attributes narrowing down the concepts alongside the nouns that determine the type of dance. They do not refer to different types of dances, but rather serve to denote the types of tunes or variations connected to them. In Arbeau's work they serve for differentiating between the variations and tunes of *branle* and *gaillarde*, while in 19th century Hungarian practice they denote the abundant storehouse of tunes and the individual tunes of the *Saltus Hungaricus* dances. When adopting dances from the related culture of the neighbouring territories, it is not inevitably necessary to find another newer name type; a narrowing adjective referring to the neighbourhood is sufficient for the indication of a smaller difference in music or choreography. Thus, the dance names equipped with adjectives referring to a local territory reflect the qualifying, enriching influences of the dances originating from local territorial and ethnical connections and relationships.

The majority of dance names of geographical origin are always of narrow, local usage; they rarely spread to farther territories and do not gain general acceptance in the social sense either. They only reach as far as neighbouring territories and where they do reach further, they are generally distorted, and lose their meaning. Neither are geographical names used as dance names in the territory from which they originate, but only in the close neighbourhood. The dance *n ne erdélyes* or *ardeleana* ('Transylvanian'), for example, is used not in Transylvania, but in its bordering territories: in the territory of Máramaros, Bihar, Bánát, in Oltenia, Muntenia and Moldova.

Examples of the usage of the local environment have again been known since the newer, 19th century formation of local consciousness. The Romanian *hategana* ('dance from Hátszeg', South Transylvania) was made into one of the national dances of the

Romanian intelligentsia in South Transylvania in the last century. This name, however, is misunderstood and distorted in the more distant, northern territories of Transylvania as *hártağ*. Less frequently such dance names may reach more distant territories, and other language environments as well. Here we could cite Polish, German and Italian examples; for instance the *mazurka* 'Masurian' spread far and wide, as did the *krakowiak* 'from Cracow', and the dance name *hambo* (from the city name of Hamburg) which found its way to the Swedes. The dance name derived from the name of the Italian town Bergamo appeared several times in Hungary in the 17th century in different distorted forms (*Bargamasco*, *Pargamassa*, *Pargamáška*).

The dance names derived from geographical names are more frequent in Transylvania today, e.g. *marosszéki* dance ('from Marosszék, Transylvania'), *bekecsalji gyorsforgató*s (rapid whirling dance of Bekecsalja, Transylvania), *udvarhelyszéki verbunk* (recruiting dance from Udvarhelyszék, Transylvania), *kalotaszegi legényes* (lads' dance of Kalotaszeg, Transylvania). This is accounted for by the strong cultural classification according to small territories on the one hand, and by local consciousness on the other. We rarely encounter similar phenomena on the Great Hungarian Plain which is not cut into smaller territories and has a more unified dance culture. In the Romanian practice of dance naming the most frequent today is the usage of geographical names.

3. The dance names originating from the names of social classes, strata, professional groups

This third type also denotes the genre and type of the dances, and the dances get their names on account of the diverse character of their movement and music.

This group of names also appeared in the European method of dance naming at the beginning of the Modern Age. In Arbeau's work only the adjectives of two dance names refer to professions (*Branle des Lavandières*, *Branle des Hermites*), while in the 16–17th century German historical name material the picture of almost the whole society is reflected. The dances of rural strata are referred to by *Schäfertanz*, *Pastorum Tanz*, *Bauerntanz*, and the general rural character of the dances is referred to by the name *Ländler* (just like the English *country dance* and the Hungarian "*Csárdás*", where *Czardash* exactly means 'inn's dance'). Besides the general denomination of *Burgertanz*, names are derived from the names of trade guilds and other urban strata: *Schäflertanz*, *Kessleranz*, *Schustertanz*, *Barbiertanz*, *Studententanz*, *Bettleranz*. The upper stratum of the social hierarchy produced the names of the following dances: *Adelstanz*, *Edelleute Tanz*, *Fürstentanz* and *Königstanz*.

The 16–18th century Hungarian dance name material has its own distinguishing features arising from local circumstances. The earliest and most frequent are the

denotations originating from the names of military groups. In addition to the earlier term *fegyvertánc* 'armed dance', the names *hajdú tánc* 'heyduck dance' (the heyducks were in Hungary cowboys and foot-soldiers in the 16–17th centuries) in 1553; *huszártánc* 'dance of the husars' = cavalrymen in 1568; *a fekete sereg tánca* 'the dance of the Black Army' (the name of the soldiers of King Mathias in the 15th century) in 1697 and *katonatánc* 'soldiers' dance' appear from the 16th century, and from the second half of the 18th century these are replaced by the name *verbung* or *verbunkos* 'recruiting dance'. The denotations *pajkos-*, *bojnyik-*, *zsvány-*, and *tolvajtánc* ('dance of the outlaws', 'dance of the robbers', 'dance of the thieves') served as pejorative descriptions of the dances of society's lower strata in the 17–18th centuries. The dance names derived from the occupation of shepherds, as *juhásztánc* 'shepherd dance', *kanásztánc* 'swineherd dance', appear in the 18th century when, following the disappearance of the heyducks' dance and the formation of the recruiting dance, the shepherd dances involving instruments were separated from the other male dances. The names referring to occupations denote gesticulating dances with characteristic choreography that spread through the fashionable international dances, like *baráttánc* ('monk's dance'), *borbélytánc* ('barbers' dance'), *vargatánc* ('cobblers' dance') and *csizmadiatánc* ('bootmakers' dance'). The dances of the highest strata of society are referred to by the following denotations: *nemeses* ('noblemen's like dance'), *Fiscariusé* ('dance of the village clerk'), *Palatinusé* ('dance of the palatine') and *fejedelem tánca* ('dance of the reigning prince', in German: *Ungarischer Tantz, des Fürsten aus Siebenbürgen*).

In Hungary the denotations originating from the names of two strata, which intertwined with each other—those of soldiers and shepherds—have become general and lasting. Because of the great significance of long-lasting border-fortress life and animal husbandry, these strata played an important role in creating culture and dances for a long time. Thus it is no wonder that the national consciousness emphasized almost exclusively the military character of Hungarian dances, this being further enhanced by the age of recruiting from the 18th century onwards (Martin 1979).

Although these names initially refer to the origin of the dances and their connections to strata, their usage was rapidly widened both in the geographical and social sense. Their appearance in different environments bears witness to the intensive dance relationships of the social strata and clearly shows the spreading of dances, for which class barriers were hardly an obstacle, to the relationships between peasant, bourgeois, noble, and popular and elite cultures. A good example of this process is the historical path covered by shepherd and soldier dances. After an earlier period when only shepherds and soldiers performed these dances—when only the heyduck dance was mentioned as being danced in the fields, military camps, yards of fortresses, fortress ditches, during battles or in inns—from the last decades of the 16th century they are mentioned in the circles of the bourgeoisie of agricultural towns, noblemen and even

the aristocracy; moreover the most outstanding representatives of the aristocratic nobility—military generals, bans, palatines and even princes—can be found among those performing or characterizing and recording the dances. We have records of the heyduck dance presented at university celebrations, parliamentary balls, even at coronation celebrations of the royal court (Réthei Prikkel 1924, 131–148; Szabolcsi 1970, 21–25). The data mentioned above indicates that the heyduck dance found its way, as it were, into the national literature being formed at that time. Those fighting with swords and pens not only danced the heyduck dance but wove it into their poetry, chronicles, and memoirs as well. In addition to this, foreign travellers represent the heyducks dancing in the foreyards of the border fortresses in etchings of great artistic value. Contemporary Polish and German music literature also recorded some stylized tunes of the heyduck dance in a few compositions, as J. Lublin 1540; W. Długoraj 1619; cyther tabulature of Dresden 1592, etc.

The dances denoted by names of strata rarely travel far since not only is the role and weight of the individual groups of one society different from that of another, but these specific dances may also not expect easy acceptance in a society of different culture and tastes. The influence of strata dances abroad may be founded within historical situations similar to that in Hungary in the 16–17th centuries. The specific, martial dance of the shepherd-soldier strata that played an important economic and military role was looked upon by West-European countries as the exotic symbol of heroic struggle. This is proved by data from Polish, Czech, German, Austrian and English sources.

4. Naming by personal names

This form serves as an indication of individual versions of dances (or figures), or, even more frequently, of instrumental dance tunes, since these cannot be recorded according to their words. This practice, known from French, German and Polish sources since the 16th century, has been revealed by modern research mainly from the Hungarian, Romanian (Niculescu-Varone—Găinariu-Varone 1979), Swedish (Bäckström 1974) and the Norwegian (Nyhus 1973) tradition, where hundreds of dances and instrumental pieces are denoted by personal names (see in Szabolcsi 1970, 31, 47, 48).

Arbeau distinguishes some *branle* and *gaillearde* with attributes of personal names (*branle d'Ariadan*, ~ *de Cassandre*, ~ *de Charlotte*, ~ *de Marguaritotte*, ~ *de Pinagay*, *gaillearde Antoinette*). In his book he especially warns his students to ask the musicians to play a dance and its music always by the appropriate name; the distinguishing personal name originates from the fact that sometimes dancers or musicians give their own names to dances which are accepted by the audience (Arbeau 1588, p. 119, and

131.). In 16th century German name material this type of naming is represented by two personal names (*Herzog Moritz-Tanz, Bruder Cunrad's Tanzmaass*).

In relation to Hungary the first of this type is the tune bearing the name of King István Báthory (*Batori Tantz*) which appears as a Polish dance in Czech, German, Swedish and Polish territories, and this personal name is preserved in a distorted form by a German record as well (*Ein Pollnischer Dantz pator* [pator < Báthory] Koch 1972). Three of the pieces in the *Codex Kájoni* are marked by the names of Transylvanian noblemen (*Mikes Kelemen Tancza*, 'Dance of Kelemen Mikes'; *Mas Tancz. Apor Istuan*, 'Another dance of István Apor'; *Apor Lazar Tancza*, 'Dance of Lazar Apor'), and in the Manuscript in Lőcse the name of a Polish starosta of the Spis (*Stanislaw Lubomierski*) constitutes the title of one of the dance pieces. The function of labelling by a personal pronoun is well explained by the *ad notam* lists by Pál Esterházy: "Az én lengyel tánczom. Más lengyel táncz. Harmadik Homonnaié. Negyedik szeg: Palatinusé. Ötödik ('My Polish dance. Another Polish dance. The third is Homonnai's. The fourth piece is the Palatine's. Fifth'. Bónis 1957, 268). So this form of naming serves to record the pieces within the same genre of dance music, and also shows that Esterházy too had his favourite Polish dance tune connected to his own name. The same custom is referred to by the playful title of one of his poems: "Palas s Ester kedves táncza" ('The favourite dance of Paul and Esther'), in which he hid his own family name (Esterházy). In the Ugróc manuscript (1730) personal names serve mainly to distinguish the pieces within the genre of *Saltus Hungaricus* (No.s 25. *A Drassy*; 48. *Hung. Gyüri Marton*; 52. *Hung. Ockay*; 205. *Dobozy Estvan*; 253. *Bubenk*; 266. *Oroszlay*; 297. *Nota, Dobozy*).

From the earlier, more scarce source-material it might seem that the tunes of personal names and dances were only connected to the names of famous aristocrates, palatines, princes and kings (e.g. *Thököli Imre táncza nótája* 'song of Imre Thököly', *Rákóczi nótája és táncza* 'song and dance of Rákóczi' (Szabolcsi 1959, 331; Esze 1977). However, in the Ugróc manuscript mentioned above a whole row of names of insignificant noblemen can also be found. Some lines by the poet Gvadányi (1787) also indicate that village Gypsies too attached personal names to their dance pieces:

"Lengyel-táncz vonáshoz hozzá is fogának
Négyet is ők egybe öszve, kavarának." . . .
"Egy tánczot el-vonván, meg-mondták hogy kié,
Uram! im ezs a táncz Fiscariusunké,
Ezs a más pediglen, mi Kasztnár Urunké
E pedig a hídnál lakó Vámosunké."

(Quoted after Pesovár 1977. 40.)

The living practice of today's tradition offers a more detailed insight into this specific custom of naming. In Transylvania even today the instrumental dance tunes which can be connected to one dance type, i.e. which belong to one genre of dance music, are distinguished with the help of the possessive adjective of a personal name, or an appositive complement, inserted to the dance name: e.g. "*Kézsóé lassú magyar*" ('slow Hungarian dance of Kézsó'), "*Kiss Pali legényese*" ('lad's dance of Pali Kiss'), "*legényes a Tita Jánosé*" ('lad's dance of János Tita'), "*Székánosé a mars*" ('the march of Székános'). The dancers connect to the piece the name of the musician who usually plays it. As they usually get to know the tunes through different musicians, it becomes possible to distinguish between them with the help of personal names. An excellent dancer of Magyarvista (Kalotaszeg in Transylvania) for example kept an account of the tunes of all the lads' dances that he knew with the help of the names of altogether sixteen leaders of Gypsy bands born in seven villages in the neighbourhood (Martin 1977). Mostly only the Christian name or the nickname of the musician is inserted in the piece: "*Bercié, a bogártelkié*" 'of Albert, from the village Bogártelek', "*a Csipásé*" 'by the blear-eyed (musician)'. At the same time the name of the dancer may also be connected to the tune. For every good dancer has favourite chosen tunes in every type of dance which he/she asks the musician to play, and the orders are even paid for on occasion. In Szék (Transylvania) this can be permanently ("*örökösen*"), bought for a larger sum which means that whenever that person is in front of the band, they always play his song and it is not used on other occasions (Lajtha 1954; Virágölgyi 1982). This name, however, is valid only within the narrow community, within the village—or in the case of a larger village—only within a part of the village where the right of ownership is obvious to everybody. It is also only in the case of famous dancers or musicians known in distant regions that denotation by personal name is valid in a larger circle. Denotation by personal name reveals a specific dichotomy, in that the name giver can be both dancer and musician: the dancer indicates the tune with the name of the leader of the band, while the leader of the band uses the name of the dancer for identification. Thus the name of the same dance piece alternates according to whether we assume the viewpoint of the dancer or the musician. (This must also be taken into account when interpreting relics of musical history. It is probable that the recording musicians mainly used the names of the dancers.)

Thus this type of name giving is relative, and changes comparatively rapidly, being valid only for a narrow circle; nevertheless it reflects the most personal individual relationship between the dancer and the musician, between man, the dance and music which is accepted by the community's using and remembering these names at least over the course of one generation. Oral tradition has preserved innumerable personal names that have now faded, which are connected to tunes and dances, preserving the names of unknown leaders of bands and dancers.

The types of naming discussed above could only appear so consistently and uniformly in those places where, as a result of the changing dance fashions, a dance culture constantly developing and enriching itself was created; where the different types of dances survive in innumerable variations, and several musical genres possess a large store of tunes; and it is for precisely this reason that there is need for a many-sided and diverse denotation. The older, elementary modes of dance naming have been supplemented by new ones since the Middle Ages in Europe, which would hardly be necessary in more closed and socially undifferentiated communities. Such types of naming make sense in those territories where the flow of dance and music between the different territories and social strata is very brisk, constant and lasting. In keeping account of the personality of the dancer and the musician, the individualization of dance and music culture is also expressed—something which is rarely encountered in the cultures of the Middle Ages and of tribes. This is how the form of naming dances becomes a true mirror of dance life, culture, and the cultural history of the peoples of Europe.

Bibliography

- Ala-Könni, Erkki 1956 *Die Polska-Tänze in Finnland*. (Kansatieteellien Arkisto 12.) Helsinki.
- Arbeau, Thoinot 1588 *Orchésographie*. Langres. (Current edition: Beaumont C.W., London 1925.)
- Bäckström, Paul 1974 *Låtar från Dalarna*. Stockholm.
- Bónis Ferenc 1957 "A Vietórisz-kódex szvit-táncai". *Zenatudományi Tanulmányok* 6. 265–336.
- Böhme, Franz Magnus 1886 *Geschichte des Tanzes in Deutschland*. I–II. Leipzig.
- Bucşan, Andrei 1971 *Specificul dansului popular românesc*. Bucureşti.
- Burlas, Ladislav—Hofejš, Antonín—Fišer, Jan 1954 *Hudba na Slovensku v XVII storočí*. Bratislava.
- Esze Tamás 1977 "Rákóczi tánc". *Ethnographia* 88. 540–554.
- Gvadányi József 1787 *Pöstyéni förödés... Pozsony*.
- Karabanova = Карабанова, С. Ф. 1979 *Танцы малых народов юга дальнего Востока СССР*. Москва.
- Koch, Klaus-Peter 1972 "Zur Geschichte eines polnischen Tanzes am Hofe István Báthory (1533—1586)". *Studia Musicologica* 14. 203–213.
- Kurath, Gertrude P. 1964 *Iroquois Music and Dance*. Washington.
- Kurath, Gertrude P.—Garcia, Antonio 1970 *Music and Dance of the Tewa Pueblos*. Santa Fe.
- Lajtha László 1954 *Széki gyűjtés*. (Népzenei Monográfiák II.) Bp.
- Martin György 1966 "Az etiópiai táncok sajátosságai és főbb típusai". *Ethnographia* 77. 423–450.
- Martin György 1977 "A táncos és a zene. (Tánczenei terminológia Kalotaszegen)". *Népi Kultúra — Népi Társadalom* 9. 357–389.
- Martin György 1979 "Die Kennzeichen und Entwicklung des neuen ungarischen Tanzstiles". *Acta Ethnographica Academiae Scientiarum Hungaricae* 28. 155–176.
- Merriam, Alan P. 1967 *Ethnomusicology of the Flathead Indians*. New York.
- Muntág, Emanuel 1974 *Uhrovská zbierka piesní a tancov z roku 1730*. Martin.
- Niculescu-Varone, G. T.—Găinariu-Varone, E. C. 1979 *Dicţionarul jocurilor populare româneşi*. Bucureşti.
- Norlind, Tobias 1910 "Zur Geschichte der polnischen Tänze". (Sammelbände der internationalen Musikgesellschaft XII.) Leipzig 1910–1911.
- Nyhus, Sven 1973 *Pols i Rorostraktom*. Oslo—Bergen—Tromsø.

- Pesovár Ernő 1977 *A magyar tánc történet évszázadai. Szöveggyűjtemény (2. kiadás)* Bp.
- Réthei Prikkel Marián 1924 *A magyarság táncai*. Bp.
- Sachs, Curt 1937 *World History of the Dance*. New York.
- Seprődi János 1909 "A Kájoni-kódex irodalom- s zenetörténeti adalékai". In: *Seprődi János válogatott zenei írásai és népzenei gyűjtése*. Bukarest 1974. 187–252.
- Szabolcsi Bence 1959 *A magyar zene évszázadai. I.* Bp.
- Szabolcsi Bence 1970 *Tanzmusik aus Ungarn im 16. und 17. Jahrhundert*. (Musicologica Hungarica 4.) Bp.
- Virágvölgyi Márta 1982 "Szabó István széki primás 'lassú' dallamai". *Zenetudományi Dolgozatok* 229–252.
- Zhornickaya = Жорницкая М. Я. 1966 *Народные танцы Якутии*. Москва.

For a bibliography and a short biography of György Martin see a separate leaflet published by Gyula Pálffy at Népművelési Intézet, Budapest, March 1984: *Martin György 1932—1983*.