



5.

The Hungarian Phenomenon of *Táncház*: A Historical Overview

https://doi.org/10.3986/9789610510512_05

Anna Janku

Independent researcher, Hungary

<https://orcid.org/0009-0007-8882-327X>

Táncház (dance house) refers not only to a sociocultural tradition historically rooted in Transylvania, but also to a social movement in the 1970s promoting traditional Hungarian dance and music. The term also represents a teaching method and a model for transmitting intangible cultural heritage. This chapter explores the *táncház* phenomenon's many dimensions, including its international reach and characteristics in the early twenty-first century.

Keywords: *táncház*, Hungarian revival, folk dance, ethnochoreology, dance house movement

Introduction

This chapter aims to provide an overview of the *táncház* (dance house) phenomenon and to explore its various meanings. I argue that the concept of *táncház* can be understood and used in multiple ways. *Táncház* literally means “dance house” in Hungarian, but the term refers to several concepts and practices as well, such as a historical term for a sociocultural phenomenon rooted in Transylvania, Romania, or a movement that started in the 1970s that connected people to share similar social objectives. *Táncház* also means a method for learning traditional dances, and it was selected by UNESCO as an excellent example of the transmission of intangible knowledge of folk culture (UNESCO n.d.). *Táncház* has established a cultural and pedagogical institutional system that has now formed a vibrant community network around it.¹ As a revival phenomenon, *táncház* provides urban people with an opportunity to engage in folk dancing and to listen to traditional music. Since its inception in the early 1970s, *táncház* as an institution and cultural practice has spread nationwide, attracted new participants, and taken on various forms in contemporary society.

I will first discuss the historical roots of *táncház* from Transylvania. Then, secondly, within the framework of applied ethnochoreology, I will demonstrate how folk dance research and publications on traditional dances are employed for revival purposes and discuss the contributions and role of ethnochoreologists in this process. Thirdly, I will outline the beginning and development of the *táncház* movement, followed fourthly by an explanation of *táncház* as a method for teaching traditional dances. Fifthly, I present the historical periods of the *táncház* movement, its institutionalisation, educational forms, and how it has appeared in the neighbouring countries as a model for practising traditional dances. Sixthly and finally, I introduce the characteristics of revival *táncház* and the various present-day *táncházak* and folk pubs in Hungary.

To draw on the history of the *táncház* phenomena, I have used relevant academic literature as well as interviews, books and memorial volumes that contain interviews and reminiscences of the pioneers and key actors of the *táncház* movement. As a result of these sources, it is possible to gain

¹ These above-mentioned distinctions were introduced by Ildikó Sándor, a Hungarian ethnologist, in a public presentation at the *Táncház módszer konferencia* (Táncház Method Conference) in Budapest on May 4, 2024 (Sándor 2024). I would like to thank Ildikó Sándor for allowing me to use her manuscript for my study.

subjective and personal perspectives on the revival *táncház* movement in Hungary.² I also consider the contemporary situation and different types of *táncházak* based on fieldwork observations and an online questionnaire.³

The *Táncház* and Its Transylvanian Roots

During the twentieth century, rural areas offered a variety of dance opportunities. Dance occasions occurred during festive seasons (such as carnival and the grape harvest) and life events (such as weddings and christenings), which diversified everyday life (Pesovár F. 1978). Dance events were distinguished by occasion and age. Spontaneous and more organised dance event forms were present in peasant society. Balls were usually held on different days of the calendar year at harvest, Christmas, carnival and Easter, and they lasted until night or dawn. Communal agricultural labour such as *aratás* (wheat harvesting) or *fonó* (hemp processing) also included dance, music and singing. Dance opportunities for children had various names that indicated the manner of the occasion, such as *gyermekbál* (children's ball), *aprók tánca* (roughly meaning dance of the tiny ones) in the Mezőség (Câmpia Transilvaniei) region, or *serketánc* in Gyimes (Ghimeş) in Romania (Pesovár F. 1982). In peasant society, young people actively participated in dance events after their confirmation, around the age of 14–16 years, when they became full members of the village's community (Pál-Kovács 2017, 59; Bondea 2023, 68). In the summer season, the so-called *vasárnap* *tánc* (Sunday dances) were held after church service when the youngsters gathered together in an open-air place for a short time (Pesovár F. 1978, 8–9).

The organisers of the dance events in Transylvania were often called *kezes* (chizeş, guarantor): one or two young men who arranged the venue, hired the musicians and sorted out the finances by admission fee or calculated in advance. They had a special role during the dance evening. The *kezes* took care of maintaining order and of the musicians, as well as ensuring that dance partners were provided for the external guests from other villages (Pesovár F. 1980; Varga 2023). The informal dance occa-

² The main literature was Béla Szilárd Jávorszky's book *A magyar folk története, The Story of Hungarian Folk* (2013, 2015) which discusses the music revival movement, its milestones and key figures.

³ The research was carried out in the framework of the OTKA (SNN_21) project "In New Disguise: Changes in Traditional Music and Dance Culture in Hungary and its Environment." 2021–2024. The author has previously published under the name Anna Székely.

sions in the Mezőség region were mainly called *tánc* (dance). Young people rented a room in a house that was called *táncolóház*, *táncos ház* (*casă de joc*, dancing house), or *táncház* (dance house), especially in the settlement of Szék (Sic, Romania) (Varga 2015, 89; 2023, 92). *Táncház* therefore connotes a place, a room in a house, a barn, or in a broader sense, a whole plot that the non-married youth rented to organise informal dance events with live music (Könczei 2004, 219; Varga 2015, 89; Quigley and Varga 2021, 504). The dance house was an entertainment opportunity for the local young people and a specific manifestation of the dance life of the village of Szék, which until the middle and end of the twentieth century determined the dance organisation, the dance style (behaviour), the internal rules of dance life, and the community life of the peasantry (Könczei 2004, 81). This name and form were used as a model by the Hungarian *táncház* movement that emerged in the 1970s.⁴

Táncház as a Revival Phenomenon

The dance house movement embraced folk dance with a new approach compared to that of previous folklore movements.⁵ Under the socialist regime, art unions were established to organise culture, which was controlled by the communist party. The Soviet model affected the artistic and stage-orientated folk dance movement (Felföldi 2018, 25–28). After the establishment of the Hungarian State Folk Ensemble in 1950, hundreds of amateur folk dance groups appeared all over the country performing stylised, choreographed folk dance pieces only on the stage. In the 1950s, communist cultural policy was aimed at embracing “folk culture” and using it for different political purposes (Jávorszky 2015, 20). Following the Soviet mode, folk dances appeared at public political and cultural events, official festivities, and so on. Trade unions financed the management of dance groups (Balogh and Fülemlé 2008, 44–45).

Bihari, Bartók, Vasas, and Vadrózsák were the four main trade union folk dance ensembles in Budapest. The first urban *táncház* was organised

⁴ Szék has been studied in ethnographic and folk music research since the 1930s, and also from the 1950s by ethnochoreologists. From the 1970s onwards, interest grew further: ethnologists, amateur collectors, young enthusiasts, and even writers visited Szék, and these encounters contributed to the emergence of a new folkloristic movement (Martin 1982).

⁵ Mary Taylor, in her book *Movement of the People*, examines the long history of Hungarian folk movements, including the *táncház* movement, combining historical analysis with fieldwork experiences and personal impressions (Taylor 2021).

for these folk dance group members on 6 May 1972. This historical moment had two direct antecedents. Firstly, an attempt to organise a casual, self-educational gathering for the folk dance group members called the *Club of Folk Dancers*, which operated for only a year in 1964. The organisers invited researchers, for example, György Martin, to give a lecture about ethnography, folk dance and his collections. The dancers, however, were not so much attracted by the academic lectures as by the opportunity to spend time together and to dance popular dances of the time – such as the twist and rock and roll – in other settings. The other influential moment was participation in a rural *táncház* in Szék, Transylvania. In 1971, young revival folk dancers visited the village of Szék during Christmas time and joined a dance house event, where local young boys and girls appeared in their traditional clothes to dance. The experience of live folk music and free-styled dancing was impressed upon the mindset of the Budapest revival folk dancers and intellectuals. Upon returning to Hungary, they decided to organise a similar event in Budapest for the other members of the folk dance ensembles. Thus, the first event was organised on the model of the Szék dance house. Indeed, the invitation text read: “music and dance, just like in Szék.” The participants learnt and danced Szék dances. This occasion provided an opportunity to practise the “original social dance” character of folk dance and to dance off-stage – that is, to engage in folk dancing as a social activity (Sándor 2006, 26; see also Jávorszky 2015, 29).⁶ The first successful private event was followed by two other occasions, which were also only for the Budapest dancers, first in June and then on 23 October 1972.

In the beginning, the dance house primarily provided entertainment for members of various folk dance groups. Seeing the success of the event, the organisers later lifted the closed nature of the event, making it accessible to a wider audience. According to the Bartók Ensembles’ memorandum from 1973, “the goal of the dance house is to have fun with folk dance and folk music as widely as possible in a public setting. /.../ The two most important conditions of the dance house are the creation and the widest possible dissemination of a common dance and musical language.” (Jávorszky 2013, 70). The *táncház* phenomenon spread and appeared in rural towns and settlements in Hungary. During this period, dance houses, as a new form

⁶ The term “original” was frequently used in ethnochoreological texts without further explanation, but it generally referred to the traditional settings and environments encountered in research. Its meaning can only be inferred from the context of the literature. The phrase has also been adopted into the vocabulary of *táncház* attendees.

of urban entertainment, proliferated not only in Budapest but also in the countryside (Jávorszky 2013, 104). The *táncház* events not only consisted of dance learning sessions but also of other educational and cultivation programmes, such as documentary film projections and concerts. This club-like manner determined the initial period of the *táncház* movement and created a new form of urban recreational occasion (Jávorszky 2015, 40–44). The period from 1972 to 1981 can be interpreted as a social movement, a period of grassroots initiative (Csonka-Takács and Havay 2011, 13).

Applied Ethnochoreology

In relation to the development of the Hungarian *táncház* movement, it is necessary to consider the relationship between folk dance research and the revival movement. Like other revival movements, the *táncház* movement relies for its repertoire, artistic elements, style, and history on informants, historical sources, recordings, and traditions (Livingston 1999, 71). Below, I highlight how the ethnographic and dance folkloristic field materials collected from the middle of the twentieth century provided a foundation for the folk dance movement of the 1970s.

The Hungarian movement began and operated with the help of ethnographers, folk music and folk dance researchers who brought their serious scholarly backgrounds to its assistance (Balogh and Fülemlé 2008, 49; Könzsei 2010, 2). In the process of adapting and transmitting traditional folklore elements in urban settings, the roles of György Martin as ethnochoreologist and Sándor Timár as choreographer and pedagogue were invaluable. György Martin's academic work and his role in providing access to his collections influenced the early period of the movement and the efforts to revitalise folk dance traditions (Quigley 2015, 115–116; Varga 2013, 1). For the youth of the 1970s, a huge amount of film and recorded music material was available, which was also the basis of the first urban *táncház* in 1972. Martin was not only concerned with the collection and theoretical study of traditional dances but also with their dissemination, performance and development. This type of activity is recognised by later researchers as applied ethnochoreology (Giurchescu 2014, 23–24; Quigley 2015, 113).⁷ In his published curriculum vitae in *Acta Ethnographica Hunga-*

⁷ Besides Martin, other researchers also published volumes and practical handbooks intended to facilitate the acquisition and cultivation of folk dances. For instance, Ágoston Lányi and

rica, Martin notes that “in popular education, my chief endeavours were related to the training of folk dance teachers.” (Martin 1994, 8). According to Ernő Pesovár, thanks to the collection work, several dance traditions of the Hungarian language area have been explored and interpreted (Pesovár E. 2011). Since the early 1970s, there has been literature published that systematises and typifies traditional dances, defines dialects and classifies them into historical layers. During this period, in addition to Martin, several others were teaching “original dance processes” (documented during field collections) in courses at the Institute for People’s Culture (*Népművelési Intézet*). As Pesovár noted, “the whole *táncház* movement is built on this” (Pesovár E. 2011, 21).

Martin, in his published scientific works, also provided guidance on how to use the collected dances in practice and advised amateur folklore collectors on research methodology. These recommendations on use and adaptation were mainly dedicated to the *táncház* movement era of the 1970s and 1980s. In his study *A férfitáncok pedagógiai és táncházi alkalmazásáról* (On the pedagogical and *táncház* application of men’s dances) from 1983, he gives guidance on how and for what purpose men’s dances that were performed individually and in groups should be adapted for dance practice in urban *táncházak*. As an example:

If improvised men’s dances, which require greater skill, have become somewhat established in our *táncház* over the past decade, there is every possibility that the simpler, more regular *verbunk* dances may be liked too. Through them, the planned *development and enrichment* of the men’s dance repertoire can be carried out in a more solid way than before. (...) It is advisable to give this role of our dances to those dances that we wish to draw attention to as unknown material to be introduced. (Martin 1983, 195–197; my emphasis)

This article was published in the volume *A körverbunk* (*The Circle Verbunk* edited by Ágoston Lányi, Ernő Pesovár, and Martin) which aimed to promote and popularise the *verbunk* men’s dance in the *táncház* movement. In addition to guidelines, there were also publications that emphasised the

Ernő Pesovár recommend studying the published dances in order to engage with their artistic values, the peasantry’s dance-creation process, and the structure of the dances (Lányi and Pesovár E. 1974, 3).

value, appreciation, and research of traditional dances as folk art. According to Bertalan Andrásfalvy's introduction in the volume entitled *A mezőségi sűrű legényes* (The *sűrű legényes* from Mezőség, 1985), Martin

provides a guide and model for the continuation of the study of the *sűrű legényes*, how to grasp the essence of a particular Hungarian dance type, how to analyse and understand it as a work of art. (...) This volume can also serve as a practical textbook for all those who study Hungarian folk dance culture as a whole and for those who want to teach and stage *sűrű legényes*. (Andrásfalvy 1985, 4)

In the chapter entitled “*A mezőségi sűrű legényesek védelmében*” (In defence of the *mezőségi sűrű legényes*), there is a kind of warning against superficial knowledge, a feature which has reappeared in the history of the folk dance movement:

Those interested in this attractive dance material, however, do not always approach this wonderful dance material with the appropriate humility. The tendency to present folk dance as quickly as possible, following a superficial knowledge of it, does not lead to its appreciation but to its cheap discrediting. (“If I can't learn it, at most I can change it; at least they won't say I'm copying, but they'll acknowledge that I'm creating!”). (Martin 1985, 70)

Martin's open and helpful personality was a key factor in the way in which the folk dances he collected were given new life in the urban environment. The vital relationship between the *táncház* movement and research, however, became less and more formal after Martin died in 1983, when the relationship between the *táncház* movement and research was severed (Varga 2013).

The *Táncház* Method

The method of learning the “original folk dances”⁸ was developed together with the choreographer, folk dance teacher and folklorist Sándor Timár. Timár and Martin met in 1949 as scouts, then danced together in a folk dance ensemble before beginning to collect folk dances and music. Timár already gathered dances that he used for his choreographic work and was mainly focused on folk dance teaching and the creation of dance pieces. Martin showed his collections to Timár and also taught him in practice. The main sources of dances for Timár were from the village of Szék. He learned the dances by watching film recordings (not directly from local dancers), and then he taught these dances to his own group. During teaching, he used the *Pátria – Hungarian Folk Music Recordings* albums, that contain field recordings of village music, as accompaniment at dance rehearsals. Timár, with the Bartók Folk Dance Ensemble also participated at the first *táncház* event (Timár 2003, 44–45). Timár’s new pedagogical method for transmitting folk dances was based on the scientific research of György Martin and his colleagues. Timár, like György Martin, believed that “peasant dance steps should be learnt in their original form.⁹ And if the right improvisational skills are mastered, it is up to the dancer to make use of this knowledge” (Jávorszky 2022, 36). The source of the acquisition was film recordings or personal experiences from the field (Jávorszky 2015, 42). Owing to the extent of these collections, the *táncház* movement’s dance repertoire included dance material from various ethnographic regions. As Béla Halmos, musician, folk music researcher and pioneer of the movement, describes: “They consciously agreed: Martin, the scientist who collects and analyses, and Timár, the one who uses and teaches it” (Halmos 2012, 27).

Timár likened the learning of improvisational dance to language learning, with the metaphor of dance and movement as the mother tongue (Sándor and Ónodi 2023, 94). Instead of repeating the texts as learnt, the speaker should aim to express their thoughts based on their knowledge of words and grammatical rules (Diószegi 1983). As Ildikó Sándor and Béla Ónodi describe: “In his methodology, the acquisition of the ‘language of the dance’

⁸ “Original folk dances” refers to movements originating in rural environments, observed during fieldwork.

⁹ The “original form” means similarly to the rural environment where the transmission of knowledge occurred through personal, face-to-face communication between generations (Balogh and Fülemlé, 2008, 48).

plays an important role, and the teaching is based on the structural analysis of traditional dances, primarily the transmission of particular dances and regional variations of motifs” (Sándor and Ónodi 2023, 95). Sándor Timár summarised his pedagogical ideas on and approaches to folk dance in 1999 with the title *In the Language of Folk Dance* (*Néptáncnyelven* in Hungarian). In this process, the students have to start learning from the smallest elements, the dance motifs, and the aim is to “talk” independently as an improvisation. As translated in the article noted earlier: “in the case of spoken language, we first learn words and then the order in which the words are connected according to the grammatical rules of the learnt language. We must do the same in the case of dance” (Timár 1999, 10 in Sándor and Ónodi 2023, 95). Timár suggests that the motifs are learnt by direct observation and imitation, and to acquire improvisational abilities, the instructor must teach the basic steps and their variations. Once the pupils are confident and “know the basic forms of the dance well, they should start ‘innovating’, developing the dance naturally” (Timár 1999, 107 in Sándor and Ónodi 2023, 95). This kinaesthetic knowledge is the basis of improvisational social dancing in urban *táncházak*. The Timár method aims to ensure that the dances are acquired in a manner as close to that as witnessed when the peasant dance culture was first collected in the field and to be part of everyday life (Jávorszky 2015, 42). Another innovation of Timár was to hire string band musicians to accompany the dancing live. Ferenc Sebő and Béla Halmos, famous musicians and pioneers of the movement, played folk music at the rehearsals for the Bartók Dance Ensemble, as opposed to other groups that used cassette recordings or piano accompaniment (Jávorszky 2015, 42). Dancing to live music established and reinforced the connection between dancers and musicians, as it had occurred in the rural environment, a significant element in the revitalisation process.

The Institutionalisation of the *Táncház* Movement

From 1981 to 2000, in the movement’s institutionalisation period, training courses were launched to educate folk musicians and dance teachers for the *táncházak* (Csonka-Takács and Havay 2011, 14). The movement began to become institutionalised, receiving financial, professional and political support from the Institute of Popular Education (Csonka-Takács and Havay 2011; Jávorszky 2013). Dance house leaders’ courses started in 1976,

a monthly organised two-year course with an intensive summer camp where Timár, Sebő, and Halmos were the main tutors (Quigley 2013, 21). The aim of these courses and intensive summer camps was to train the new generation of instructors and musicians. The National *Táncház* Leader Course was held at the summer camps of 1976 and 1977, and in addition meetings were organised every month throughout the year as a “folk high school” (Jávorszky 2015, 61). The first camp for dancers was held in 1981 in the town of Járszberény. Several revival bands have created their own camps, as for example, the Téka Ensemble from 1986 to 1999 (Quigley 2013, 22). At the same time, the number of *táncház* events as a new form of entertainment expanded not only in Budapest but also in the countryside (Jávorszky 2015, 59). The *Néptáncosok Szakmai Háza* (House of the Folk Dance Professionals, one of the former institutions of the present *Hagyományok Háza*, Hungarian Heritage House) was established in 1981, where the public and people interested in folk culture could access archival recordings and methodological assistance for their work. Book publications and audio-visual materials were created and spread to popularise the *táncház* method, highlighting its function of transmitting folk dances (Jávorszky 2013, 112).

In 1982, the *táncház* movement reached a new milestone: the first *Táncház Festival and Fair* (*Országos Táncháztalálkozó és Kirakodóvásár*) where revivalists could meet, learn dances and purchase folk art products (Csonka-Takács and Havay 2011, 14; Jávorszky 2013, 112). By 1990, different branches of folk art practitioners had created their own professional organisations, such as the *Táncház Egyesület* (*Táncház Association*) social organisation (Jávorszky 2015, 84). This functions as a coordinating body, organising the annual *Táncház Festival* and the dance house season opener called *Táncházak Éjszakája: Országos Szezonnyitó Táncház* (Night of *Táncházak*: National Season Opening *Táncház*). It also publishes a quarterly called *folkMAGazin* (Quigley 2013, 22). Beginning in 1994, this contains writings that make academic studies accessible to a wider readership and disseminates information, including studies on ethnography, folk dance, and folk music. It also reviews “happenings related to the living folk art movements,” programme recommendations, news, discussions, and dialogues concerning the group (*folkMAGazin* 2022). During the 1990s, *táncház* clubs spread nationwide, and the *táncház* repertoire expanded to include Hungarian, Irish-Celtic, Balkan, Gypsy, Greek, Scottish, Klezmer, and German dance and music. *Táncházak* moved from cultural houses (*művelődési*

ház) to new places of amusement such as folk pubs which attracted young people (Jávorszky 2013, 144; 2015, 84).

The present Hungarian Heritage House was established by the Ministry of Culture and Education in 2001 and aims to nurture the revival movement as well as to preserve and promote Hungarian folk traditions. It encompasses three units that serve this aim. First, the Hungarian State Folk Ensemble, founded in 1951, which stages traditional dance-based choreographies (Hagyományok Háza 2024a). Second, the Folklore Documentation Centre which contains collections, legacies, and the library of György Martin, as well as those of ethnomusicologists László Lajtha and Béla Halmos. The Centre also produces the *Folklóradatbázis* (Folklore Database) which is available online and on-site (Hagyományok Háza 2024b).¹⁰ Third and last, the Applied Folk Arts Department organises courses, conferences, dance houses, and playhouses for children, as well as publishing music and dance CDs and DVDs and judging works of contemporary applied folk art (Hagyományok Háza 2024a; see also Quigley 2013).

In the fifty years since the 1970s, folk dance education has been present in public education from pre-school to university level (Fülemile 2018). According to a 1993 law on public education, children have the right to receive a basic art education (Nemzeti Erőforrás Minisztérium, n.d.),¹¹ and as a result of this measure, the teaching of folk dance has become part of public education (Demarcsek 2019, see also Jávorszky 2015, 87). Since 2007, the Franz Liszt Academy of Music has established degree programmes in Folk Music at the BA and MA levels while the Hungarian Dance University started its Folk Dance Educator programme in 2010. These institutions ensure the *táncház* network provides folk musicians and dance teachers (Csonka-Takács and Havay 2011, 15) and the Hungarian Heritage House provides further training to kindergarten teachers and school pedagogues (Halmos 2006, 20). Meanwhile, the social dance character, entertainment, courtship, and socialising functions also appeared from the very beginning, creating a subcultural group within Hungarian society.

¹⁰ The database is available online: <https://folkloradatbazis.hu/>.

¹¹ Nemzeti Erőforrás Minisztérium means the Ministry of National Resources in English.

Characteristics of the Revival *Táncházak*

In the 1970s, the general practice was that over a long period (a few months or weeks), participants learnt dances from only one dance dialect or village. According to Ildikó Sándor's study from 2006, after the dance teaching session there was free dancing (*szabad tánc*), in which dances were differentiated according to regions, dancers recognising the appropriate dance from the music. Even during the free dancing, a student circle operated away from the band and was separated from the dancing crowd. The "dance house-dance," that is the improvisational dance, had to be acquired by those who were familiar with folk dancing. The open *táncházak* attracted participants with no dance background, so they had to be taught the basic steps, motifs, pairings, and so on. The dance teaching started in a circle, and the main method was and remains demonstration, instant copying and multiple repetitions, supplemented with a verbal explanation. The teacher stands in the middle of the circle, showing the dance step-by-step. The session is accompanied by live music, first slowly then moving towards the tempo as performed in the rural environment. Each dance sequence is repeated several times, while the partners usually change. This and varying the elements also ensure the ability to improvise and to execute free-style dance (Sándor 2006, 31–32).

In the break between the overall structure of the dance event, the participants could join the singing session, which followed the dance-learning routine: presentation, direct imitation, repetition, practice, and performance of the full song. These songs could accompany the dance melodies, so that dancers might sing while dancing, or they could be related to the folk traditions and other types of non-dance folk songs (Sándor 2006, 32). Through their participation, people could gain experience, which was the main goal of the teaching approach of *táncház*. Educational lectures including those on ethnography were also part of the *táncház* events, which allowed participants to become familiar with certain topics and the place of dances, music, and folk customs in a system that we call traditional culture. The activity of education was typical in the 1970s and 1980s. Since then, this has been relegated to the background. During the teaching sessions, tutors usually mention the folklore and traditional dance life of the given village, local customs, its outstanding, famous peasant dancers, singers, or musicians, and their common stories, as well as some ethnographic knowledge that helps to contextualise and understand the dances that the participants learn (Sándor 2006, 32–34).



Figure 1. *Kassák Club, the Sebő Ensemble's dance house in 1976. Sándor Timár is teaching in the centre of the circle. Photo: © FORTEPAN / Urbán Tamás.*¹²

Handicraft activities are usually present in children's *táncházak*, where they can learn about natural materials (leather, corn, and pottery) and craft techniques. The children's plays also include folk games, storytelling and traditional custom plays (Sándor 2006, 34–35). The *táncház* events and different activities are means of transmitting experiential practices and disseminating ethnographic knowledge on local or national traditions in a complex manner.

The movement adapted not only the traditional cultural phenomena (dance, music, songs, and the like) into the urban environment but also the method of transmission, of passing on traditions. According to Ildikó Sándor, teaching in dance houses combines classic observation and mimetic practice with modern pedagogical methods. Through active involvement,

¹² Fortepan is a copyright-free and community-based online photo archive, accessible at www.fortepan.hu/en. The photo was donated by Tamás Urbán. The Kassák Lajos Cultural House in Budapest, known as Kassák Club, was a cultural centre that organised open dance houses from 1973, featuring Sándor Timár and the Bartók Folk Dance Ensemble, accompanied by Ferenc Sebő's folk music group.



Figure 2. *Kassák Club*, the *Sebő Ensemble's* dance house in 1976. The photo shows folk singer Márta Sebestyén holding a book. Photo: © FORTEPAN / Urbán Tamás.

activity, experiential learning, and the practice of dance, song, and knowledge, a sense of community can be experienced (Sándor 2006, 35–37).

As a result of film collections and dance folkloristic research, the movement's dance repertoire contains dance material from various ethnographic regions. From its beginnings, dance dialect fashions can be identified, which included dances from certain regions and settlements, such as Szék, as the “source” of *táncház*, Méhkerék (especially the Romanian dances), Szatmár, Mezőség, Gyimes valley, or Moldavia from Romania (Szabó 1998, 127). The development and transposition of the dance house repertoire depend on the interests of the leading dance teachers, the work of the dance ensembles, and the dance house collecting activities. As the movement developed, new, spectacular dances requiring higher technical skills became popular, such as Romanian ethnic dances from the Kalotaszeg region (Szabó 1998, 176). Currently, thanks to the continuous online publication of ma-

terial in the Institute for Musicology's *Knowledge Base of Traditional Dance*,¹³ more virtuosic, even previously unknown, dances of regions, individuals, and groups are also emerging that are used and mastered as references by dance teachers, competition organisers, choreographers and the *táncház* community. Certainly, Transylvania is (and remains) very popular among revival folk dance practitioners.

Since the beginning of the *táncház*, the so-called *adatközlők* (informants) who are usually elder people of peasant origin, have had a privileged role. They are experts in folk culture, dancing, singing, or music as bearers of local traditions. The urban revivalists regard the informants as authentic and trustworthy mediators of traditional knowledge (Székely 2021, 434). In the 1970s, dancers of Transylvanian origin were invited to participate and demonstrate their knowledge in the dance house, and by doing so, urban dancers could learn from so-called "pure sources".¹⁴ These rural singers, storytellers, and dancers are highly respected and well-known within the folk dancers' cultural grouping. According to Ildikó Sándor, in addition to the professional way of learning folk dance, which is by watching archival films and learning the movements from them, the acquisition of the dance through observation and imitation from the informants played an important role. During the direct transfer-receipt activity, the participants achieved joy and understanding through direct experience and active action. As a result of participation in dancing, singing, and handicrafts, a sense of community and experientiality also became important. The personal presence of the informants and the presentation of archival recordings provided an opportunity to study the performance and dance style of urban youth who no longer live and grow up in the tradition (Sándor 2006, 31). At the present time, the rural performers are invited to *táncház* movement-related events such as *táncházak*, festivals, and camps to perform and/or transmit their local dances, songs, and music.¹⁵

¹³ The database is available online: <https://neptanctudastar.abtk.hu/en>.

¹⁴ According to Timár's reminiscences, "When we met people from Szék on the street [in Budapest], we invited them to our rehearsals and asked them to teach us" (Siklós 2006, 15). The expression, fully rendered as "from pure sources only", originates from Béla Bartók's *Cantata Profana: The Nine Enchanted Stags*.

¹⁵ Revivalists often visit famous rural performers in their homes or participate in local dance events to gain first-hand experience of traditional culture. For a more detailed discussion of the role of informants in the *táncház* movement, see Janku 2025.

***Táncház* as a Model for Learning Traditional Dances**

In 2011, the *Táncház method: a Hungarian model for the transmission of intangible cultural heritage* was selected for UNESCO's Register of Good Safeguarding Practices (UNESCO n.d.).

The *táncház* serves as a model for practising traditional dances as it provides a venue for the amusement of urban people. Since 1985, the urban *táncház* phenomenon has expanded among ethnic Hungarian communities in Hungary's neighbouring countries as well as among diaspora groups, such as those in North and South America (see Taylor 2008), and non-Hungarians who are interested in Hungarian folk culture, such as those in Japan (see Jávorszky 2015).

The *táncház* model was applied to safeguarding cultural heritage in other countries too. A group of Warsaw folk enthusiasts organised the first Polish *táncház* in 1994; after that, the Polish Dancehouse Society was founded (Csonka-Takács and Havay 2011, 18–19). Subsequently, similar organisations established dance houses (*domy tańca*) and groups in Poznań, Kraków, and smaller cities in Poland (Nowack 2015). The institution of *táncház* also extended to other European nations with the same name: *tanečný dom* in Slovakia, *tanzhaus* in Germany, and *plesna hiša* in Slovenia (Pettan 2010, 131). Based on the Hungarian example, dance houses were founded in Slovenia and serve as a social event and a leisure activity in addition to folk dance ensembles. According to Slovenian ethnochoreologist Rebeka Kunej, the Slovene Dance House initiative in 2001 marked the beginning of Slovenian dance houses (Kunej 2023, 48). The repertoire includes recorded materials from ethnographic fieldwork and choreographies that are taught by instructors and practised by dancers. There are two main centres of dance houses in the Slovenian countryside: the Bela Krajina Dance House from 2011 and the Resian Dance House (close to the capital, Ljubljana) from 2015. These sites teach and popularise regional dance and music among generations, with an emphasis on local traditions and participatory activity. The organisers of the Resian Dance House also emphasised the connection with live folk culture and tradition-bearers, just as in Hungary (Kunej 2023, 49–50).

Swedish dance researcher Anna Björk notes that an interest in folk dances and their collection and archiving also appeared in the mid-twentieth century in Sweden (Björk 2023).¹⁶ From the 1970s, the so-called Green

¹⁶ I would like to express my gratitude to Anna Björk who allowed me to use her presentation

Wave movement spread in the country, and participants aimed to learn local traditions, folk music, and dance. According to Björk, a Swedish folk dancer, Bert Persson, and musician Jonny Soling met Ferenc Sebő, who introduced the dance house phenomenon to them as an occasion for social dancing; they later participated in one in Budapest. In the autumn of 1977, Persson and Soling organised the first dance house in Sweden, which became weekly gatherings. The *danshusen* are based on the Hungarian model which includes not only dance workshops and free dancing but nowadays concerts as well (Björk 2023). As Björk describes, Persson and Soling adopted the idea and the structure of the dance houses, but the means of teaching are different (Björk 2023).

Contemporary *Táncházak* and Folk Pubs in Hungary

In the third decade of the twenty-first century, folk dance is available in public education, as a leisure activity and as a profession. It is practised by a certain section of society, forming a cohesive community with a wide network. The members of the group are interested in traditional Hungarian folk dance, folk music, crafts, traditional lifestyle and folk culture. They like to spend their free time learning about the above and making it part of their everyday life in the form of some kind of activity. The group of revival folk dancers can be divided into two larger units based on their attitude towards dance and their practice of dance. One practises folk dance as a lifestyle, and the other as a hobby or leisure activity. In the former, choreographers, teachers, performers, and trained and educated dancers belong to those whose lifestyle and income relate to folk dancing. The other group are amateur dancers who dance in folk dance groups and participate in *táncházak* as entertainment and exercise. They consider this activity a way of preserving and nurturing traditions, a communal experience, and a way of expressing themselves. Revival folk dance communities, according to Andriy Nahachewsky, can be viewed as a group of “enjoyers”, “preservers”, “presenters”, “creators”, and/or “all-stars” (cultivators of all) based on the motivations of individuals, with different values being prioritized in each category (Nahachewsky 2008, 41). In an urban environment, the lifestyle of the folk dancer can be combined with membership in semi-professional dance companies, active participation in folk dance shows, festivals and

notes for my study.

competitions, the maintenance of a primary network of friends and contacts, and regular visits to *táncházak* and *folkkocsmák*, folk pubs. The group of folk dancers embedded in Hungarian society is a cultural subgroup that has its own specific features and values. They approach traditions and folk culture with curiosity and respect.

The audience of recent *táncházak* is made up of folk dance practitioners who belong to an amateur folk dance group, and folk dance instructors, as well as external interested parties. The Hungarian *táncházak* can be divided into three categories: the so-called *string*, the Moldavian or *Csángó*, and the “nationality *táncházak*” (such as Greek, Swab, Balkan, etc.).¹⁷ All these names suggest both the nature of the dance and the music. Most of the string dance houses focus on the dances of Transylvanian regions and settlements. To a lesser extent, of those dances from the so-called “Little Hungary” (meaning the territory of today’s Hungary (*Kis-Magyarország*), the most popular are the dances of Szatmár, Felső-Tisza-vidék, Upper Tisza region), or from other regions such as Felvidék (northern part of the Hungarian language area), Bánát (southern part), and Kárpátalja (Transcarpathia) (Székely 2024, 87–88). The latter are typical at the regional level and are not well known among mainstream revivalists. The *Csángó* dances are mainly from the Moldavian villages around Bacău region (Romania), such as Pusztina (Pustiana), Klézse (Cleja), Somoska (Somușca), Külsőrekecsin (Fundu Răcăciuni), and the villages inhabited by Hungarians from Gyimes (Tasnádi 1999, 176).

Contemporary *táncházak* incorporate aspects of the revival *táncház* traditional dancing events and traditions. In addition to dance, some offer educational presentations on ethnic traditions and traditional culture, as well as handicrafts and singing sessions. *Táncházak* supply an opportunity to familiarise oneself with folk culture in a complex way. They are held in cultural institutions, houses of cultures, entertainment venues and pubs during the *táncházak* from autumn until spring. In the summer, they can take place at festivals and open-air venues. Besides the “adult” *táncház*, there are dance houses for children called *gyermek-* or *gyerektáncház*, and a new form, in between those of the adult and children – the teenagers, the *kamasztáncház*. In the latter, not only the dancers but the musicians are also teenagers (aged from twelve to twenty years), who can improvise

¹⁷ More research is required to fully understand the history of nationality *táncházak* in Hungary, which is beyond the scope of this chapter. Some articles on this topic are available; for example, on Greek dance houses in Budapest, see Charitonidis 2021.

and learn to use dances in a freestyle. There are also classic *táncházak* with dance lessons, practices and live music (such as those mentioned above), where amateurs and other interested parties can join as well. Dance teaching is usually done by two teachers, a male and a female. If the dance material requires it, the men and the women separate during the dance teaching and practise their steps. In some cases, usually when *táncház* events target children, they may include craft activities and singing sessions. *Táncházak* may be organised on the occasion of various folk customs (such as the grape harvest or St. Martin's Day), during which the audience can become acquainted with the meaning, elements and significance of the folk customs in question through handicraft workshops and interactive ethnographic presentations. Sometimes, around the time of national holidays, as for example, to commemorate the 1848 Revolution and the War of Independence, a "Revolutionary" *táncház* is organised. The commemoration is complemented by educational presentations, dance lessons and craft activities. According to a revival folk dancer, *táncházak* are "the modern-day equivalent of our village balls" (anonymous respondent to the author's questionnaire, 2014).

In Budapest, it is typical that during the *táncház*-season there is a *táncház*, or *folkkocsma* (folk pub), almost every night, while in the countryside, in smaller and larger towns, these occur monthly, on rarer occasions. Dance houses are organised monthly or less often in rural areas by dance groups, cultural institutions, and recreational establishments (pubs). In this instance, the event is attended by not just locals but also members of other folk dance groups and supporters from the neighbourhood, giving the dancers a chance to interact.¹⁸ The majority of dance workshops take place in rural areas, although Budapest also has several dance sessions in various places where monthly dance lessons are given, teaching the dances of a village or dialect. The institution of the aforementioned "kezes" can be found today as well. The folk dance instructors usually function as

¹⁸ Folk dance groups and ensembles are part of an NGO or association. Members participate on a voluntary basis or through the art school system. In most cases, they focus on stage work and the creation and performance of choreographies and dance theatre performances, which are presented in competitions (so-called "qualifiers") at events linked to the municipality, and on national holidays. Folk dance groups may be formed in towns and cities, in smaller villages, in a school or in a community centre, and, like dance ensembles, they also include stage representation. However, there are also groups (mainly made up of adults) whose aim is not to present their dance tradition to an audience, but to learn a particular dance and then use it as a community practice in dance houses.



Figure 3. *Táncház* in Győr (Győr-Moson-Sopron County), organised by the Association for the Culture of the Kisalföld Region (Kisalföld Kultúrájáért Egyesület). Photo: © Anna Janku, 11 October 2024.

táncház-leaders who manage the programme of the event, undertake the teaching, communicate with the musicians, determine the break and take care of order and atmosphere. In villages, *tánházak* teach the dances to recorded music or with only a few musicians, since paying for a whole band is not affordable. They are usually organised by locals who are interested in folk dance, a member of a folk dance group or an association.

The other type can be called a free-style social dance-orientated *táncház*, where there is no teaching-learning session and it is attended usually by folk dance group or ensemble members; thus, folk dance practitioners are present, and the event is accompanied by live music. In the history of the *táncház* movement, the aforementioned *folkkocsmá*, or folk pub, is a relatively recent development which emerged from the mid-1990s. The houses of culture were supplanted by these establishments where fun prevailed, while education, informative programmes and the role of

tánc ház-leader vanished (Jávorszky 2015, 90–91). Unlike a dance house with dance lessons, a folk pub is a form of urban recreational venue where folk dancers socialise, dance and sing to live folk music. In this instance, they dance “for their entertainment.” (M2 Petőfi TV, 01:21). Either the pubs invite a folk music band or they agree to have a pub play live music and organise the *folkkocsma* on a specific weekday during the *tánc ház*-season. A few years ago, for example, the folk dancers knew that the Wednesday session was at the Hetker pub with Pálházi Bence and his band, and that on Fridays it was at Rácskert with Erdőfű. Folk pubs provide an opportunity for informal discussions and meetings between group members, where alcohol consumption is also a major factor (Szilas 2019; Székely 2016, 181; 2017, 54). According to a member, “the evening *tánc házak* are a great way to network, party, practise what you’ve learnt, and try dancing with other people. The folk pub is a great way to relax with a drink and meet new people” (anonymous respondent to the author’s questionnaire, 2014). Folk pubs not only occur in Budapest but also in the countryside in a lesser number.



Figure 4. “Ígjen a falu!” event in Fonó, Budapest. Photo: Fonó Budai Zeneház Facebook page, published on 21 January 2024 (accessed 17 June 2024).

According to the questionnaire responses and observations from the ethnographic fieldwork, the dance house is not only an opportunity to practise folk dance and listen to live instrumental folk music, but also a chance for the members of the movement to meet, establish and maintain relationships, and at the same time to get to know each other and to socialise. It is also a place for friendship and networking, as well as a place for dance rehearsals and group work. Consequently, it serves a similar purpose as the dancing houses that were once located in Transylvania.

Another member of the *táncház* society claims that *táncház* might be interpreted as a “Folk Disco!” (anonymous respondent to the author’s questionnaire, 2014). It did not take long for this to become a reality. A new event, called *Ígjen a falu!* (Let the village burn!)¹⁹ marks a new phase in the evolution of *urban táncházak*. It has only been held twice, in July and November of 2023, at Fonó, one of Budapest’s centres of the *táncház* movement.²⁰ This unique event combined elements of “traditional” urban *táncház* and folk pubs, but had a distinctive visual aesthetic and programme. The smell of beer, laser-lights and a smoke machine allowed the participants to unwind and focus on the music, their dancing partner, and their experience, rather than be distracted by onlookers (Kupec 2023). A cultural programme was held in conjunction with the activities. At the November event, for example, there was an exhibition opening and discussion.

Concluding Reflections

The concept of *táncház* has taken numerous forms and functions over time. Interpreted as an ethnographic and historical concept, it was an integral part of the dance culture of twentieth-century Transylvania, which defined the dance life of the village, gave children opportunity to learn dances, and provided young people with amusement and socialisation opportunities. At the end of the twentieth century, its specific characteristics were selectively taken over by the newest wave of Hungarian folklore movements, the *táncház* movement. Folk dance entered a new context where the

¹⁹ The phrase originates from the Kalotaszeg Region. A peasant dancer, Ferenc Berki “Árus”, used to shout it out in the heat of dance events, and recently, a young dancer from the village has started using it again, including on social media. The organisers of the Budapest event requested permission to use it for their programme (László Zoltán Varga, Facebook message to author, 22 October 2025).

²⁰ At the time of writing, a similar event is in the pipeline, aimed primarily at foreign visitors.

purpose for its participants was primarily recreational. A new method of folk dance transmission emerged, which was focused on acquiring “original” steps from personal, firsthand experiences or field recordings directly from the “field”, relying on the work of folk dance researchers. This became known as the *táncház* method.

The *táncház* as a model for the transmission of intangible cultural heritage expanded around the world prior to its international recognition by UNESCO. Reasons for its widespread adoption may be attributable to its function in an increasingly globalised society where individuals seek to connect through active, participatory engagement with their history, heritage, and traditions in groups that share similar interests. These embodied practices strengthen ties to the past, while adding to the cultural diversity of the present.

The institutionalisation of *táncház* has doubtless helped to attract many people from children to adults and has established a community of revivalists who practise dance or deal with folk culture as a profession or leisure activity. *Táncház*, folk pubs and clubs are spaces for the members to meet and socialise, in addition to dancing and listening to traditional music.

Today, *táncház* can also be understood as a social movement aimed at restoring, preserving, and disseminating folk traditions (Livingston 1999, 68). Revivalists define themselves and their activities in opposition to the cultural mainstream (Livingston 1999, 68). The goal of folk dancers and *táncházak* is to raise awareness of traditional values and cultural heritage through activities such as staged folk dance performances, teaching those interested in folk dance, and involving “outsiders” in *táncház* events. The *táncház* phenomenon has been rediscovered, nurtured and further developed by new generations of revivalists, who adapt traditional folklore elements to contemporary contexts.

References

- Andrásfalvy, Bertalan. 1985. “Bevezető” [Introduction]. In *A mezőségi sűrű legényes* [The sűrű legényes from Mezőség], edited by György Martin, 4. Budapest: Népművelési Intézet.
- Balogh, Balázs, and Ágnes Fülemile. 2008. “Cultural Alternatives, Youth and Grassroots Resistance in Socialist Hungary – The Folk Dance and Music Revival.” *Hungarian Studies* 22 (1–2): 43–62. <https://doi.org/10.1556/HStud.22.2008.1-2.4>
- Barta, Tamás. 2014. “Magyar néptáncmozgalom a korai időkben: társadalmi ideológia vagy nemzeti művészet?” [The Early Hungarian Folk Dance Movement: Social Ideology or National Art?]. *Eszmélet* 26 (101): 141–166.
- Björk, Anna. 2023. “The Dance-House Movement in Sweden.” Presentation notes of “The Dance House Method – Moving from Hungary to Sweden”. Presented at the *Dance as ICH: Transmission Methods for Traditional Dance Culture – The Hungarian Dance House Model* in Hungarian Open Air Museum, Szentendre, 27 May 2023.
- Bondea, Vivien. 2023. “Relations of Dance Culture and Social Structure in a Moldavian Rural Community”. *Arta* 32 (2): 66–71. <https://doi.org/10.52603/arta.2023.32-2.10>
- Charitonidis, Chariton. 2021. “Dance and Politics: The Case of Greek Political Refugees in Hungary”. In *Dance, Age and Politics: Proceedings of the 30th Symposium of the ICTM Study Group on Ethnochoreology*, edited by Vivien Apjok, Kinga Povedák, Vivien Szőnyi, and Sándor Varga, 307–314. Szeged and Budapest: Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Szeged; Hungarian Association for Ethnochoreology; Research Centre for the Humanities, Institute for Musicology. Accessed 20 May 2025. http://db.zti.hu/neptanc_tudastar/pdf/biblio/101937.pdf
- Csonka-Takács, Eszter and Viktória Havay, eds. 2011. *A táncház módszer mint a szellemi kulturális örökség átörökítésének magyar modellje / The Táncház Method: A Hungarian Model for the Transmission of Intangible Cultural Heritage*. Szentendre: Szabadtéri Néprajzi Múzeum. Accessed 20 May 2025. <https://szellemikulturalisorokseg.hu/doks/Tanchaz-method.pdf>
- Demarcsek, Zsuzsa. 2019. *Integrált Nevelési-Oktatási Program Az Alapfokú Művészetoktatás Néptánc Tanszakán* [Integrated Education Program in the Folk Dance Department of Primary Art Education]. Budapest: Magyar Táncművészeti Egyetem. Accessed 4 June 2024. <https://mte.eu/wp-content/uploads/2020/12/N-O-P-kotet-VEGSO.pdf>

- Diószegi, László. 1983. “Magyar táncházak az Egyesült Államokban” [Hungarian Dance Houses in the United States]. *Nyelvünk és Kultúránk* 51: 80–82.
- Felföldi, László. 2018. “On the Legal and Political Framework of the Folk Dance Revival Movement in Hungary in the Second Half of the Twentieth Century”. In *Folklore Revival Movements in Europe post 1950: Shifting Contexts and Perspectives*, edited by Daniela Stavělová and Theresa Jill Buckland, 21–46. Prague: Institute of Ethnology of the Czech Academy of Sciences.
- folkMAGazin*. 2022. Facebook.com. Accessed 13 May 2024. <https://www.facebook.com/folkMAGazin-358025617643519/>
- Fügedi, János, Quigley, Colin, Szőnyi, Vivien and Varga, Sándor, eds. 2020. “Preface”. In *Foundations of Hungarian Ethnochoreology: Selected Papers of György Martin*, 8–16. Budapest: Research Centre for the Humanities Institute for Musicology; Hungarian Heritage House.
- Fülemile, Ágnes. 2018. “Folk Art Heritage and Tradition in Hungary”. *Kéz|Mű|Remek. Nemzeti Szalon*. Accessed 14 May 2024. https://nepmuveszet.nemzeti-szalon.hu/tanulmanyok/heritage_and_tradition.php
- Giurchescu, Anca. 2014. “Metszéspontok és összefonódások. Emlékeim Martin Györgyről” [Intersections and Intertwinings: My Memories of György Martin]. In *Az erdélyi magyar táncművészet és tánctudomány az ezredfordulón II*. [Transylvanian Hungarian Dance Art and Dance Studies at the Turn of the Millennium II], edited by Csongor Könczei, 11–29. Kolozsvár: Nemzeti Kisebbségkutató Intézet.
- Halmos, Béla. 2006. “A táncházmozgalomról” [On the Dance House Movement]. In *Betonon is kinő a fű. Tanulmányok a táncházmozgalom történetéből* [Grass Also Grows on Concrete: Studies on the History of the Dance House Movement], edited by Ildikó Sándor, 7–22. Budapest: Hagyományok Háza.
- . 2012. *Meg kell a búzának érni... – Halmos Béla népzénezzsel beszélget Abkarovits Endre* [The Wheat Must Ripen: Endre Abkarovits Talks to Folk Musician Béla Halmos]. Budapest: Kairosz Kiadó.
- Hagyományok Háza. 2024a. “The Institution”. Accessed 23 May 2024. www.hagyomanyokhaza.hu/en/the-institution
- . 2024b. “Archives”. Accessed 23 May 2024. www.hagyomanyokhaza.hu/en/archives
- Janku, Anna. 2025. “The Role of Informants and Archive Films in the Hungarian Folk Dance Revival Movement”. *Musicological Annual* 61 (1): 61–77. <https://doi.org/10.4312/mz.61.1.61-77>
- Jávorszky, Béla Szilárd. 2013. *A Magyar Folk Története* [The History of Hungarian Folk] Budapest: Kossuth Kiadó, Hagyományok Háza.

- . 2015. *The Story of Hungarian Folk*. Budapest: Kossuth Publishing.
- . 2022. *Táncház 50: Történetek a táncházmozgalom fél évszázadából* [Dance House 50: Stories from Half a Century of the Dance House Movement]. Budapest: Kossuth Kiadó.
- Könczei, Csongor. 2004. “A táncház kulturális paradoxonjai” [The Cultural Paradoxes of the Dance House]. In *Táncház: Írások az erdélyi táncházvonzásköréből* [The Dance House: Writings from the Cachement Area of the Transylvanian Dance House], edited by Ádám Könczei and Csongor Könczei, 81–85. Kriza Könyvek 24. Kolozsvár: Kriza János Néprajzi Társaság. Accessed 23 May 2024. https://kjnt.ro/szovegtar/pdf/KKonyvek_24_2004_KA-KCs_Tanc haz_15_KonczeiCs
- . 2010. “Táncház”. In *Romániai Magyar Lexikon* [Romanian Hungarian Lexicon]. Accessed 23 May 2024. <http://lexikon.adatbank.transindex.ro/tematikus/szocikk.php?id=49>
- Kunej, Rebeka. 2023. “Spaces of Folk Dancing Beyond the (Slovene) Folklore Ensemble Stage”. *Národopisná Revue* 33 (1): 43–52. <https://revue.nul.k.cz/wp-content/uploads/2023/03/r1-2023-1.pdf#page=45>
- Kupec, Zsolt. 2023. “Ígjen a falu! – különleges táncház a Fonóban” [Lets the Village Burn! A Special Dance House in Fonó]. Interview by Magyar Kronika. Accessed 17 June 2024. <https://kronika.hu/cikk/igjen-a-falu-kulonleges-tanchaz-a-fonoban/>
- Lányi, Ágoston and Ernő Pesovár. 1974. *A magyar nép táncművészete* [Dance Art of the Hungarian People]. Budapest: Népművelési Propaganda Iroda.
- Livingston, Tamara. 1999. “Music Revivals: Towards a General Theory.” *Ethnomusicology* 43 (1): 66–85. <https://doi.org/10.2307/852694>
- Martin, György. 1982. “A széki hagyományok felfedezése és szerepe a magyarországi folklorizmusban” [The Discovery and Role of Szék Tradition in Hungarian Folklorism]. *Ethnographia*. 93 (1), 73–83.
- . 1983. “A férfitáncok pedagógiai és tánc házi alkalmazásáról” [On the Pedagogical and Academic Application of Men’s Dances]. In *A körverbunk története, típusai és rokonsága* [History, Types and Relations of Circle Verbunk] edited by György Lányi, György Martin and Ernő Pesovár, 192–208. Budapest: Zeneműkiadó. Accessed 17 June 2024. http://db.zti.hu/neptanc_tudastar/pdf/biblio/100283.pdf
- . 1985. *A mezőségi sűrű legényes* [The sűrű legényes from Mezőség]. Budapest: Népművelési Intézet.
- . 1994. “Curriculum Vitae.” *Acta Ethnographica Hungarica* 39 (1–2): 7–8. Accessed 30 October 2024. https://db.zti.hu/neptanc_tudastar/pdf/biblio/102070.pdf

- M2 Petőfi TV. “Folkkocsmá”. *YouTube* video, 3:57. Accessed 21 June 2024. <https://youtu.be/0cdzitFszmI>
- Nahachewsky, Andriy. 2008. “Folk Dance Revival Strategies”. *Ethnologies* 30 (1): 41–57. <https://doi.org/10.7202/018834ar>
- Nemzeti Erőforrás Minisztérium. n.d. “Az alapfokú művészetoktatás követelményei és tantervi programja” [Requirements and Curriculum of Elementary Art Education]. Accessed 15 May 2024. http://www.nefmi.gov.hu/letolt/elektronikus_ugyintezes/alapfoku_muveszetoktatasi_terv_mell_100924.pdf
- Nowak, Tomasz. 2015. “Traditional Dance in Poland”. *Numeridanse*, Collection Maison de la danse. Accessed 17 June 2024. <https://www.numeridanse.tv/en/themes/courses/traditional-dance-poland>
- Pál-Kovács, Dóra. 2017. “A tánc az egyéni idő tükrében” [Dance in the Reflection of Individual Time]. In *Az idő alakzatai és időtapasztalat a magyarságtudományokban: A doktoriskolák V. Nemzetközi magyarságtudományi konferenciájának előadásai* [The Shapes of Time and Temporal Experience in Hungarian Studies: Proceedings of the 5th International Conference on Hungarian Studies by Doctoral Schools], 54–64. Budapest: Nemzetközi Magyarságtudományi Társaság.
- Pesovár, Ernő. 2011. “Beszélgetés Pesovár Ernővel” [A Conversation with Ernő Pesovár] *FolkMAGazin*, 17–21.
- Pesovár, Ferenc. 1978. *A magyar nép táncélete* [Dance Life of the Hungarians]. Budapest: Népművelési Propaganda Iroda.
- . 1980. “Kezes” [Guarantor]. In *Magyar Néprajzi Lexikon* [Hungarian Ethnographic Encyclopedia], edited by Gyula Ortutay. Budapest: Akadémiai Kiadó.
- . 1982. “Táncalkalmak” [Dance Occasions]. In *Magyar Néprajzi Lexikon* [Hungarian Ethnographic Encyclopedia], edited by Gyula Ortutay. Budapest: Akadémiai Kiadó.
- Pettan, Svanibor. 2010. “Dance House: European Models of Folk Music and Dance Revival in Urban Settings.” *Journal of Urban Culture Research* 1, 128–135. <https://doi.org/10.14456/jucr.2010.7>
- Quigley, Colin. 2013. “The Hungarian Dance House Movement and Revival of Transylvanian String Band Music”. In *The Oxford Handbook of Music Revival*, edited by Caroline Bithell and Juniper Hill. New York: Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199765034.013.025>
- . 2015. “György Martin’s Place in Applied Ethnochoreology”. *Acta Ethnographica Hungarica* 60 (1): 111–120. <https://doi.org/10.1556/022.2015.60.1.13>
- Quigley, Colin and Sándor Varga. 2021. “Táncoló parasztok, muzsikuskigányok. Társadalmi hierarchia és koreomuzikális interakció” [Peasants Dancers

- and Gypsy Musician: Social Hierarchy and Choreomusical Interactions]. In *Amerre én járok. Tanulmányok a 70 éves Pávai István tiszteletére* [Where I Walk: Studies in Honour of István Pávai on His 70th Birthday], edited by Dániel Lipták, Pál Richter, and Soma Salamon, 439–526. Budapest: Bölcsészettudományi Kutatóközpont. Accessed 15 May 2025. <https://real.mtak.hu/159905/>
- Sándor, Ildikó. 2006. “Zene és tánc úgy, mint Széken” [Music and Dance as in Szék]. In *Betonon is kinő a fű. Tanulmányok a táncházmozgalom történetéből* [Grass Also Grows on Concrete: Studies on the History of the Dance House Movement], edited by Ildikó Sándor, 23–40. Budapest: Hagyományok Háza.
- . 2024. *Táncházmodszerek-HH-2024*. Presentation notes. The original version is owned by Ildikó Sándor.
- Sándor, Ildikó and Béla Ónodi. 2023. “The *Táncház-Method* in Folk Dance Education”. *Tánc és Nevelés. Dance and Education* 4 (1): 93–102. <https://doi.org/10.46819/TN.4.1.93-102>
- Siklós, László. 2006. *Táncház*. Budapest: Hagyományok Háza; Timp Kiadó.
- Szabó, Zoltán. 1998. “‘Indulj el egy úton...’ Adatok a táncházas turizmus kérdéséhez” [‘Start Out on a Road...’ Insights into Dance House Tourism]. In *A turizmus mint kulturális rendszer* [Tourism as a Cultural System], edited by Zoltán Fejős, 169–182. Budapest: Néprajzi Múzeum.
- Székely, Anna. 2016. “Az ‘adatközlők’ szerepe az erdélyi népzene- és néptánc táborokban” [The Role of ‘Informants’ in Transylvanian Folk Music and Folk Dance Camps]. In *Tánc És Társadalom: V. Táncstudományi Konferencia a Magyar Táncművészeti Főiskolán, 13–14 November 2015* [Dance and Society: 5th Conference on Dance Studies at the Hungarian Dance Academy, 13–14 November 2015], edited by Gábor Bolvári-Takács, András Németh, and Gábor Perger. Magyar Táncművészeti Főiskola, 181–189. Accessed 15 May 2025. <http://mte.eu/wp-content/uploads/2020/05/konferenciaak%C3%B6tet-2015-v%C3%A9gleges.pdf#page=91>
- . 2017. “Erdélyi táncos-zenész adatközlők ‘testközelből’” [Transylvanian Dance and Music Informants ‘Up Close’]. In *DiákKörKép 3. Tudományos Diákköri Írások a Néprajz Szegedi Műhelyéből* [Student Panorama 3: Scientific Student Papers from the Szeged Ethnology Workshop], edited by Norbert Glässer and Gergely Takács, 51–74. Szeged: University of Szeged. Accessed 15 May 2025. https://acta.bibl.u-szeged.hu/70504/1/taj_es_nepi_kultura_012_051-074.pdf
- . 2021. “Dance Knowledge in the Current Hungarian Folk Dance Revival”. In *Dance, Age and Politics: Proceedings of the 30th Symposium of the ICTM Study Group on Ethnochoreology*, edited by Vivien Apjok, Kinga Povedák, Vivien Szőnyi, and Sándor Varga, 431–436. Szeged and Budapest: Department of Ethnology and Cultural Anthropology, Faculty of Humanities and Social Sciences, University of Szeged; Hungarian Association for Ethnochoreology.

- gy; Research Centre for the Humanities, Institute for Musicology. Accessed 20 May 2025. http://db.zti.hu/neptanc_tudastar/pdf/biblio/101937.pdf
- Szilas, Judit. 2019. “Tegnap es ma mentem haza / Ma es holnap megyek haza.’ – Folkkocsmák Budapest-szerte, a hét minden napján” [‘Yesterday I also Went Home Today / Today I am also Going Home Tomorrow’ – Folk Pubs Across Budapest, Every Day of the Week]. *media.elte.hu* (blog). Accessed 29 May 2024. <http://media.elte.hu/blog/2019/07/04/folkkocsmak-budapest-szerte-a-het-minden-napjan/>
- Taylor, Mary N. 2008. “Does Folk Dancing Make Hungarians? *Táncház*, Folk Dance as Mother Tongues, and Folk National Cultivation.” *Hungarian Studies* 22 (1-2): 9–29. <https://doi.org/10.1556/hstud.22.2008.1-2.2>
- . 2021. *Movement of the People: Hungarian folk Dance, Populism and Citizenship*. Bloomington: Indiana University Press.
- Tasnádi, Erika. 1999. “Moldvai csángók és magyar tánc házasok érintkezései” [Contacts between Moldavian Csángós and Hungarian Dance House Participants]. In *Csángósors: Moldvai csángók a változó időben* [The Fate of the Csángós: Moldavian Csángós in Changing Times], edited by Ferenc Pozsony, 175–178. Budapest: Teleki László Alapítvány. Accessed 20 May 2025. <https://kisebbssegkutato.tk.hu/uploads/files/olvasoszoba/magyarsagkutataskonyvtara/Csangosors.pdf#page=177>
- Timár, Sándor. 2003. “Martin Györgyre emlékezve” [Remembering György Martin]. *FolkMAGazin*, 44–45.
- UNESCO. n.d. “Tánc ház Method: A Hungarian Model for the Transmission of Intangible Cultural Heritage.” *UNESCO Intangible Cultural Heritage*. Accessed 17 June 2024. <https://ich.unesco.org/en/BSP/tanchaz-method-a-hungarian-model-for-the-transmission-of-intangible-cultural-heritage-00515>
- Varga, Sándor. 2013. “I. Bevezetés: A tánc kutatás társadalmasítása” [I. Introduction: The Socialization of Dance Research]. *Néptáncgyűjtések adatolása és értelmezése: visai (mezőségi) példák alapján* [Documentation and Interpretation of Folk Dance Collections: Based on Examples from Visa (Mezőség)] *Folkrádió, Folkszemle* (blog). Accessed 27 March 2023. https://archivum.folkradio.hu/folkszemle/varga_neptancgyujtes01/index.php
- . 2015. “Térhasználat a mezőségi táncos házban” [Use of Space in the Dance House of Mezőség Region]. In *Ház és ember* [House and Man], 87–100. Szentendre: Szabadtéri Néprajzi Múzeum. Accessed 28 October 2024. <http://real.mtak.hu/74832/>
- . 2023. *Változások egy mezőségi falu tradicionális tánc kultúrájában* [Changes in the Traditional Dance Culture of a Village on the Transylvanian Plain]. Cluj-Napoca: “Krizsa János” Néprajzi Társaság. Accessed 28 October 2024 http://kjnt.ro/szovegtar/pdf/DET_2023_VargaS_Valtozasok