

Choreomundus  
International Master in Dance Knowledge, Practice and Heritage

Filip Petkovski

**Approaches in Staging and Choreographing Folk  
Dance in The National Ensemble of Folk Dances and  
Songs of Macedonia- Tanec**

2015

## TABLE OF CONTENTS

Abstract and key words .....	3
Acknowledgments .....	4
 Chapter 1: Introduction .....	 5
Tanec and me .....	9
Tanec through history.....	12
Tanec today .....	18
 Chapter 2: Definition and delimitation of the dissertation topic and methodology.....	 22
Dance research in Macedonia: The problems of ethnochoreology .....	26
Tanec in literature .....	28
Supporting Literature.....	32
Structural Analysis .....	35
 Chapter 3: Fieldwork .....	 39
Fieldwork summary .....	40
Staging and choreographing dance in Tanec: Fieldwork experience .....	42
Interview summary .....	45
Findings .....	47
The notion of <i>authenticity</i> and <i>stylization</i> in Tanec and Macedonia.....	49
 Chapter 4: A critical analysis and evaluation of empirical material .....	 53
Analysis of fieldwork material.....	53
Approach 1: Staging “authentic” material .....	55
Approach 2: Stage adaptations and early choreographic moves .....	61
Approach 3: Choreographic works based on one chain dance .....	65
Approach 4: Choreographic works based on a custom or a ritual .....	70
Approach 5: Choreographic works based on combination of dances from the same region.....	74
 Chapter 5: Conclusion.....	 77
 Bibliography .....	 81
Filmography .....	87
List of informants .....	88
Appendices .....	89

## **Abstract**

The field of research in this work is on the only national and professional folk dance ensemble of Macedonia- Tanec, to whom I relate personally. In the beginning I explore the historical and political aspects of Tanec which play a great role into defining my research question analysis. I compare this information with the current position of the ensemble and I reflect on the changes in repertoire and dance politics that happened throughout the years. My research tries to define the approaches that have been purposely or non-purposely created by various choreographers or directors of the ensemble in a time span of sixty- six years of staging and choreographing folk dance. This question is approached by consulting international and Macedonian discourses of literature and literature that explores various problems of folk dancing from a more global perspective. As part of the fieldwork, I observed rehearsals and I have also conducted interviews with some of the choreographers and dance leaders in the ensemble and gathered video material of all of the dances of Tanec's repertoire. This provided enough material for structural analysis of the dances in the ensemble and helped me to define five approaches in choreographing and staging folk dance in the ensemble. These approaches are presented separately, through a structural analysis of a given dance that is used as a representative to define the approach. I conclude that Tanec unpurposely created its own choreographic ideology that was and it is still being transmitted in the country through the work of Tanec dancers in the amateur ensembles. The proposed five approaches define the process of arranging folk dance which was the result of the dance ideology of Tanec's many directors.

**Key words:** choreography; stage adaptation; Tanec; authentic dance; stylized dance

## Acknowledgements

First and foremost, I would like to thank the consortium of **Choreomundus** that accepted me and my colleagues into this wonderful program and provided us with an unforgettable experience of highly valued education, respect of diversity, love and friendship. Through this wonderful experience I was able to contrast and compare my lifelong dance experience internationally with those I expect to be the top future scholars, ethnochoreologist and dance anthropologists.

None of this would be possible without the careful and professional guidance by our consortium. I would like to thank my mentor **Gediminas Karoblis** who unselfishly devoted his attention and helped me to develop this work into a scholarly piece by focusing on international practice of ethnochoreology. I also thank **Egil Bakka**, from whom I learned to look at dance material with “new eyes” and who introduced me to the field of ethnochoreology and patiently helped me find my place among the dance researchers. I would like to thank the rest of the **Choreomundus** conveners **László Felföldi**, **Georgiana Wierre-Gore** and **Andrée Grau**. I would also like to thank **Theresa Buckland** for the mentoring towards creating a well-written master dissertation.

I would also like to thank the rest of the professors in the **Choreomundus** program and all of the guest lecturers who fed my thirst for wanting to know more about dance, and look at various problems and issues in this topic, always with a different perspective. A very big thank you to **Maj Vester Larsen**, **Debbie Williams**, **Szandra Csuri** and **Carine Plancke** for all the support throughout these two years.

Back in Macedonia, I am eternally grateful for **Elsie Dunin**'s work on **Tanec**, without which this dissertation would be impossible. I thank **Elsie** for motivating me to explore further and always check everything twice. I would also like to mention the unselfish support and tutoring of **Ivona Opetčeska-Tatarčevska** and **Velika Stojkova-Serafimovska** who helped me into narrowing down my topic and provided me with information about the ensemble that was not available in print.

I would like to thank the director of **Tanec**, **Zoran Džorlev** who allowed me to attend rehearsals in the ensemble as well as my informants **Snežana Balkanska**, **Ljupčo Manevski**, **Stojče Karanfilov**, **Simeon Čulev**, **Jovica Blaževski** and **Svetlana Čirić**.

Without the help, mentorship and knowledge of all of these listed people, the writing of this master dissertation would be impossible.

## Chapter 1: Introduction



*The logo of the National Ensemble of Folk Dances and Songs of Macedonia- Tanec*

The National Ensemble of Folk Dances and Songs of Macedonia- Tanec<sup>1</sup>, which is the field of research of this work, was founded in May 1949 by the decree of the Macedonian Government ‘as there was a need to create an institution that will preserve, care and enrich the Macedonian folklore’ (Dimovski, 1977:5). As for the definition of what state folk dance ensemble is, I present the following concept as stated by dance anthropologist Joan Kealiinohomokou since I find it most fitting:

**State folk dance ensembles:** A government sponsored organisation of gifted dancers under the direction of a well-known choreographer. The latter coordinates and theatricalizes first existence dance into slick and attractive show pieces, in order to present a variety of forms that represent different regions of the country.

(Kealiinohomokou, 1972: 392)

---

<sup>1</sup> The ensemble has officially changed its title several times because of the shift from a Yugoslav state to independent country. I will simply refer to it as “Tanec”.

In the fashion of the previously created *Culturally Artistic Associations* (Културно-Уметнички Друштва) that were organized folk dance groups whose task was to practice and perform the folk music and dance of the Macedonian people and the minorities living in Macedonia, Tanec was created as a professional and national ensemble. This meant that the ensemble employed dancers that were trained to professionally perform the folk dances and songs in a unison manner in order to represent the country's folk culture to its people as well as to an international audience. As opposed to the Culturally Artistic Associations, who practiced folk dances and music in an organized social manner, mainly for leisure, this newly formatted national ensemble created opportunities for employment and is now regarded as a national institution. Its employees were amateur folk artists who showed great talent in folk dancing and singing and were invited to join the group in order to become trained professionals. Ivona Opetčeska- Tatarčevska, ethnochoreologist and Macedonian based researcher, comments on the ideology behind the mass formation on such institutions during the government of Yugoslavia in her work entitled *Dance Culture and National Identity Politics in the Republic of Macedonia*.

Yet, policy makers insisted on the “modernization” of peasant culture by importing elements of “high culture” into the cultural life and entertainment opportunities in villages (...) Cultural policies also differentiated between the “backward” elements of traditional cultural activities, which were to be eradicated, and positive elements, which were to be presented as the “new” folk treasure due to their “artistic” value.

(2013:334)

Ever since its acceptance, this form of “high culture” has been practiced through the work of the national ensemble and amateur ensemble throughout the country. For example, Tanec is governed by a director who often would apply his own views to the ensemble's politics and repertoire, which resulted in different program content and created a diverse repertoire. The dancers are led by dance leaders and assistants who do not hold a degree in folk dancing but were appointed as such because of their talent and leadership capabilities. The folk choir whose job is to interpret the songs that are part of the choreographic works, are a group of singers of which the majority are classically trained through The Academy of Music, while others are accepted because of their vocal capabilities. The task of the choir is to promote Macedonian folk songs in an arranged- choir manner, but often in trios and solo performances. Thirteen of the dancers and singers are current students or graduates of The Department of Ethnochoreology at *The University Goce Delčev* in Štip, Macedonia. The orchestra is divided into a *tradicionalen*

*orkestar* that performs with Macedonian traditional instruments such as *kaval*, *tambura*, *gajda*, *zurla*, *kemane* and *tapan*- instruments practiced in the field and *Naroden Orkestar* that performs with fabric, Western- style instruments such as accordion, clarinet, guitar, bass and violin that were later adopted. This group of people is practicing repertoire that has been created by various “choreographers”<sup>2</sup> and music arrangers on a daily basis and performs a previously created program through concerts inside and outside of the country.



*Tanec's traditional orchestra on a performance in Trieste, Italy 1952 (Dunin and Višinski, 1995: 336)*

The ensemble has existed for sixty- six years and has been governed by eleven directors. Through its long history, over three hundred and sixty people have been employed as professionals that performed staged folk material created by over eighteen choreographers. Tanec claims to have a recorded history of more than five thousand concerts and performances inside the country as well as over fifty countries throughout the world (Kitevski and

---

<sup>2</sup> The definition of “choreographer” in Macedonia is discussed later in this work.

Veličkovska, 2015:23). The name “Tanec” which means “dance” originates from one of the many field versions for the concept of “chain dance”. During its formation, its official name was *The National Ensemble of Folk Dances and Songs of the People’s Republic of Macedonia*, created on the 24<sup>th</sup> of March, 1949. The name “Tanec” was given by Dragan Petruševski, a former dancer in the ensemble (Trenevski, Todevski and Kolovski, 1999:5).

During the government of Yugoslavia, of which Macedonia was a part, the ensemble performed a Yugoslav repertoire introduced in 1953, which consisted of choreographic works that presented the folk dances and songs of Slovenia, Croatia, Bosnia and Hercegovina, Serbia and Kosovo<sup>3</sup>. Despite the Yugoslav repertoire, the ensemble performed dances of the minorities that live in Macedonia such as Roma- Gypsies, Albanians and Turks. This repertoire is no longer performed and today, the ensemble only performs a Macedonian- based program<sup>4</sup>. This Macedonian repertoire created between 1949 and 2015, will be the subject of research in this master dissertation. I have found the repertoire of the ensemble to be an intriguing topic for research, since it is created through a long history, within the context of different political ideologies and through different dance practices.

---

<sup>3</sup> See Appendix 4

<sup>4</sup> For the political decision of choosing the repertoire, see Serafimovska, S. V. (2004). Relation Folklore- Stage, some theoretical aspects. *Macedonian Music*, Number 4, Special Edition. SOKOM, Skopje, pp. 84- 92.



## Tanec and me

The earliest memory that my family holds regarding the dance tradition dates back to my Great Grandfather and Great Grandmother Petko and Neda. In 1932, during the time of Monarchy Yugoslavia, my Great Grandfather helped Trajko Popov to form a folk dance group in their village of Raštak- a group that was supposed to perform the traditional songs and dances of their village in front of an audience. At that time, the folk dance tradition in the villages of Macedonia was still largely practiced. This was the era before the mass formation of national ensembles in the late 1940s, and the time when traveling outside of the country was not as practiced as it is today. The dancing mainly took place during village festivals or other such social occasions, until the group of dancers was invited to a folk festival in Hamburg, Germany in 1937 (Jovčev, 1993:16). Later, arrangements were made for a European tour, so my great grandfather created an ensemble that will tour and perform the dances of the village of Raštak abroad. The group included dancers, including my great grandmother and all of their family, as well as three musicians that were ready to leave the next day. The tour consisted mainly of open-air performances during boat trips, but they also had the great luck to perform at folklore festivals.

Many of the dancers of this group joined the newly formatted Cultural Artistic Association *Kočo Racin* whose members made the first group of dancers in the ensemble' (Kitevski and Veličkovska, 2015:16). It was not until the 1980s and the 1990s when a Raštak based researcher named Petar Jovčev decided to look at this topic and published a book entitled *Rashtak, people, years and events* in 1993. Shortly after, a documentary film was discovered entitled *Yugoslav Folk Dances* (1948) by Jadran Productions where the Rashtak group of Kočo Racin is seen performing Postupano, one of their famous dances. After their return, the group attracted a lot of attention and my great grandfather was called to a formal meeting to discuss the formation of the first national dance ensemble of Macedonia. He had the task of recruiting village dancers who had the potential to become professional dancers. Unfortunately, the Yugoslav government heard about their European tour and pressed charges against the group in 1945 for presenting “Macedonian folklore” instead of Yugoslavian. My great grandfather was sentenced to public execution in 1946 because of his “traitorous actions”. My grandmother, Milka Naumova, continued to dance for the ensemble.



*The Raštak group and my great grandfather (first in the row) during a performance in Hamburg, Germany in 1937. (Retrieved from [www.rashtak.com](http://www.rashtak.com))*

I have been following the work of Tanec since I was fourteen years old. I have visited the ensemble numerous times and have become friends with many of the dancers. My relationship with the current members and choreographers in the ensemble allowed me to closely approach the topic of my dissertation and access information that would normally be reserved only to certain individuals. Before conducting fieldwork with the ensemble, my professors advised me to take an “outsider perspective” and to be careful how to process any information. This advice was influenced by my broad ideas and my “insider” information that were not supported by literature, regarding problematic topics about the ensemble. As a dancer, and as a previous member of an amateur ensemble and as a dance leader, I have been performing the repertoire of the ensemble and teaching it to the younger members in the amateur ensemble *Skopje*, of which I was a member, since I was fifteen years old. Since I am familiar with the dance material, both theoretically and practically, I had difficulties with transferring my knowledge to paper and making it understandable to an audience that is not familiar with Tanec. The education that I received taught me to contrast and compare, and always look for an evidence for whatever I am writing about. I took great precautions, knowing that I am researching a phenomena closely

integrated in my life. Looking at Tanec as a familiar topic and applying the idea of Nigel Rapport of *Auto- Anthropology* (2000:18) I realized that I have taken on a great responsibility: to carefully set aside my previous dance knowledge and opinions from the gathered material and to look at it with “new eyes”. During the fieldwork process, I asked questions to which I already knew the answers, but I tried to re-shape my views on the matter and exercised critical distance, and then surprisingly, learned a lot.

## Tanec through history:

Tanec was created in the time while Macedonia was governed by Yugoslavia, in the same period when most of the Yugoslavian national ensembles were created (such as the national ensemble of Serbia- Kolo in 1948 and the national ensemble of Croatia- Lado in 1949) under the model of the state- supported Moscow- based Moiseyev Ensemble, established in 1937 (Dunin and Višinski, 1995:8). In Tanec, Emanuel Čučkov was appointed as the first director, while Žifko Firfov was appointed as the leader of the music section<sup>5</sup>. Both of the Tanec leaders held auditions throughout the Macedonian cities to gather a group of people who were former dancers in the amateur groups in the Macedonian capital- Skopje and the organized folk dance groups of Macedonia, or simply, dance enthusiasts. In order to focus on the choreographing and staging approaches in the ensemble, I will briefly evaluate the rich dance history of Tanec that plays a great importance in this work, mainly focusing on the gradual change in the dance repertoire.



*The first director Emanuel (Mane) Chuchkov in 1952 (Dunin and Višinski, 1995:16)*

---

<sup>5</sup> The mention of Tanec's directors is of a great importance for defining the staging and choreographic approaches since different directors dictated different artistic movements in the ensemble.

The earliest repertoire was created by the first dancers and it consisted of what the ensemble refers to as “authentic<sup>6</sup>” dances from the villages of the performers. During the formation years of the ensemble, combinations of dances were still performed in their “authentic” versions, only combined with other folk songs and dances from the same village or the same ethnographic region, meaning that the dances were performed in the traditional chain formation, without added choreographic elements. However, the first director Emanuel Čučkov, made attempts to choreograph material and make the repertoire more visually appealing for audiences. By publishing a short paper entitled “The idea behind our folk dances” in 1951, the director proposes a new concept of presenting folk dance. Opetčeska Tatarčevska argues that

This might be a crucial article explaining the socialistic idea behind the Macedonian folk dances. Believing that that was the time for “new beginnings” and “planting new roots”, Chuchkov suggested a serious conceptual change of the traditional model of dancing accepted thus far.

(2011:80)

This idea was supported by Trajko Prokopiev, a well-respected musical director who became the fifth director of Tanec in 1957 and ‘introduced his vision to change the repertoire towards choreographies, suites and stylized stage adaptations’ (Janevski, 2010:4). Since 1957, Tanec followed Čučkov’s and Prokopiev’s model of presenting the folk dances and songs in Macedonia. In the monograph that the ensemble have published for their 30<sup>th</sup> year of existence, Blagoj Popov writes that

The ensemble Tanec as a first professional folk ensemble began to gather, carry and interpret the folk dances and songs, the folk costumes and instruments, and through an acceptable artistic expression, to stage what is most valued in the rich folk sacristy of the Macedonian people as well as the other nationalities in the country.

(Popov et al, 1979:3)

By mentioning the interpretation of folk dance through “acceptable artistic expression”, it is evident that the ensemble wanted to shift its repertoire towards choreographed and arranged dance that will be acceptable under the new idea. During the early years of the ensemble, such shifts towards new artistic missions, which were especially visible in the dances, were frequent. This stray towards choreographed dance and the abandonment of “authentic” was available for research through a set of labanotated material in the books of dance scholars Elsie Dunin and Mihajlo Dimovski who provide analysis of Tanec’s early repertoire. Both authors and their

---

<sup>6</sup> The word “authentic” is argued later in this work, taking into consideration the ongoing discussion about it.

works are mentioned in the literature review. I compared their Laban scores with two of Tanec's earliest recordings- a concert of Tanec in Denver in 1956 and the documentary movie *Ritam i Zvuk* (Rhythm and Sound) from 1955 and my analysis of the current choreographed repertoire.

Even though the first director made attempts to choreograph dance material during the formative years, in 1958, Gligor Vasilev introduced the concept of "folk scene" through his choreographic work *Sedenka*. This model which became largely accepted in the ensemble completely shifted the focus towards choreography. Because of the popularity of the concept and its positive feedback from the audience, Tanec devoted their attention towards 'combining older step patterns into new challenging combinations' (Dunin and Višinski, 1995:11). The first repertoire was forgotten and was never performed again until a period of revival in 2001. Tanec continued with the presentation and practice of choreographed folk dance as the rest of the Eastern European folk ensembles. This transition towards what dance scholar Andriy Nahachewsky would describe as "presentational dance" arose a discussion that is still going on. He compares the "presentational dance" with the "participatory dances", where the focus of the first is on how they look the placement of a formal stage and a perceived more as a product rather than as a process (1995:1). In contrast with the practice of folk dances that remained vital mainly in the villages throughout the country in a social context, the practice of "presentational dance" became more popular and quickly replaced the importance of social dancing. The presentational type of dances that Tanec spread throughout the country had mainly an entertaining character. Meanwhile, despite the entertaining character, at that time, the ensemble carried a hidden mission. Because of socialist ideals, this form of art targeted the village people and referred to nation building and awakening national consciousness, not just in Macedonia, but in most of the socialist countries. Dance scholar Anthony Shay writes about a similar concept. In his article *The Spectacularization of Soviet/Russian Folk Dance: Igor Moiseyev and the Invented Tradition of Staged Folk Dance* he explored this concept, mainly created in the former USSR, to target the peasants by creating "folk art". He comments that

The general Russian population quickly accepted the invented dance tradition that Igor Moiseyev created as authentically representative of Russian identity. To the average Russian to this day the ways in which Igor Moiseyev valorized Russian dance gave them a pride in their ethnic identity. (...) In this foregrounding of the Russian presence in the repertoire, the Soviet Union stressed the pride of place that the Russian ethnic population occupied in the former Soviet state.

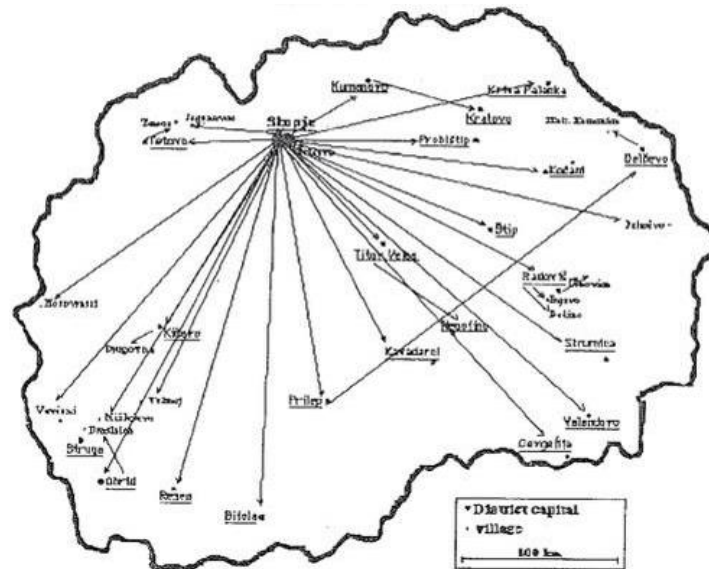
(2013: 4)

Shay's historical overview of Eastern European folk dance and politics directly relate to the ideas for creating such an ensemble as Tanec. His insights in the idea of the propaganda of the Soviet Union, carried by Igor Moiseyev set the ground towards a similar transition in the newly created Balkan ensembles. Similarly to the case of The Soviet Union where folk dance was used as propaganda to fulfil the socialist or communist ideas, the Yugoslav ensembles such as Tanec and Kolo accepted this direction. Because Yugoslavia was a socialist country, Tanec began to present the Macedonian identity through its folk dances and songs, as well as the folklore of the other nationalities of Yugoslavia in 1952. Such a transition was also happening in neighbouring Bulgaria. Dance researcher Ana Ilieva writes that

Academics tried hard to formulate the problems, because something was really very wrong with this art. They wanted to help via science and knowledge but were isolated from the making of important decisions. They could work on their academic problems and study folklore with nostalgia, but they were not allowed to teach or to take part in the solution of the real and profound problems of contemporary art which called itself folk dance.

(2001:126)

Similarly to Bulgaria, during the 1950s, the academic circles in Macedonia did not focus on the transition towards choreographed folk dance, but rather on ethnography and ethnology. It was not until the late 2000's when authors such as Opetčeska- Tatarčevska explored the political side of creating a national dance ensemble where she argued that the ensemble played a great importance in the process of nation- building, different from the one created by the other Yugoslav states. With hardly any room for criticism and because of its impeccable reputation, Tanec created a movement that became largely accepted in the country and practiced by the majority of the amateur ensembles. According to Elsie Dunin, in her research project in 1988, the ensemble created a diffusion and transmission of its repertoire that soon became the only repertoire of choreographed folk dances in the country that is still practiced, even today (Dunin and Višinski, 1995:203). Quickly, Tanec's choreographed repertoire was accepted as the only form of folk dancing in the amateur ensembles in the country, except by the village folk groups who remained practicing their native repertoire. The following picture shows an example of this diffusion through the choreographic work *Istočna Makedonija*.



*The spreading of the choreographic work Istočna Makedonija, from Tanec towards the other cities in the country (Dunin and Višinski, 1995:332)*

Macedonian folk dance was completely dictated by the choreographers that worked in Tanec and their choreographic works that were transmitted by the dancers in the ensemble who worked as teachers in the amateur dance groups.<sup>7</sup> For the majority of the existence of the ensemble, Tanec has followed this model of choreographing and presenting folk dance to the audiences. A breakthrough in the dance repertoire was noticed between the period of 2001 and 2006, during the years of the director Marko Kolovski, when efforts were made to incorporate authentic dances in the program. Coming from the idea of Velika Stojkova- Serafimovska, an ethnomusicologist who was also employed in Tanec, the dance leaders Ljupčo Manevski and Snežana Balkanska made a repertoire that consisted only of non- choreographed folk dances and was performed separately of the repertoire made of choreographic works. Many of the first stage adaptations that were present during the 1950s in the ensemble were restaged and once again presented to the audience. Ever since then, those dances remained on the current repertoire of the ensemble. Despite the notion of “staging” and “choreographing” folk dance, Stojkova- Serafimovska and the director Marko Kolovski, introduced the “reviving” of folk dance that was done for the first time in the country, demonstrated by Ljupčo Manevski and Snežana Balkanska.

<sup>7</sup> See Dunin, E. I. (1991). Transmission and Diffusion: Macedonian Dances 1938-1988. *Studia Musicologica*, pp. 203-213.



From an ethnochoreological perspective, this process of re-staging folk dance that was once present on the repertoire created a new category of staging folk dance named “revival” and can be regarded as a separate category. The dances that were presented and staged in Tanec by its first dancers during the early 1950s created the ground repertoire for two new projects named *Clear Waters* and *Bosomed Sounds* where the ensemble presented “authentic” dances and songs. This was the same period when the ensemble produced two “choreodrammas” directed by Sašo Milenkovski entitled *Za Zdravje I Berikjet* (For Good Health and Luck) and *Makedonska Ljubovna Prikazna* (Macedonian Love Story). The “choreodrama” was a new form of presenting folk dance through a theatrically directed showcase that presented bits of folk dancing and singing as well as acting and storytelling through a theatrical performance. Unfortunately, Tanec only performed these “choreodramas” twice and they have not been the subject of further ethnochoreological research. Stojkova- Serafimovska mentions in her PhD thesis that

Today’s (2014) program politics of Tanec is being conceived by a tendency for preservation of the basic folk characteristics of the Macedonian folklore. From the year of 2003, the repertoire is being enriched by more and more authentic dances and choreographic pieces through which the authentic folklore of the Macedonians is being presented on stage, as well as the authenticity of the folk costumes that are closely linked to the origin of the dance. These types of changes brought Tanec to the level of highest professionalism.

(2014:196)

The repertoire of the ensemble was now enriched and more versatile: despite the choreographed repertoire, Tanec frequently presented *izvoren folklor*, a term that is explained later in this dissertation. However, with the switch to a new director in Tanec, eleven new choreographic works were created up to date. Such switches in program and the repertoire in the ensemble are proof that what is being performed is highly influenced by the director and the current politics of the ensemble. These multiple shifts from “authentic” to “stylized”, are what make this ensemble interesting for research.



*The first generation of dancers of Tanec, performing a dance from the Skopje area*  
(Palčevski and Todevski, 2014:11)

### **Tanec today:**

The ensemble today is a national institution that is fully sponsored by the country, governed by the managing director Zoran Džorlev and consists of a managing board; thirty- nine dancers, sixteen vocal performers and an orchestra of nineteen musicians. The majority of the dancers are former members of the amateur folk dance ensembles in the country, while some of the youngest members are graduates from the Department for Traditional Music and Dance at the National Centre for Music and Ballet and students of ethnochoreology. The ensemble is led by male and female dance instructors/leaders and assistants of whom only one is an ethnochoreologist, while the others do not hold a degree in any dance related education, and are assigned because of their performing and leadership abilities. When it comes to the program, the official repertoire published on Tanec's official website currently consists of forty- four stage adaptations/choreographies, presented by fifteen choreographers, from which only one visited a folk choreography course.

Depending on the occasion, if the ensemble is in preparation for a concert or performance, the repertoire of that program is constantly being exercised and improved,

according to the ensemble's politics that repetition makes up for perfect execution. In general, a working day consists of four dance classes of forty minutes each. The dance material to be rehearsed is prepared by the dance leaders and depends on the engagements of the ensemble. Whenever Tanec is preparing for a performance or a concert, the ensemble rehearses the material that is supposed to be performed. When there are no performances scheduled, the dance leaders work on "cleaning up" the steps, and practicing parts of the dances until they look very unison and professional. The choir that works separately from the dance ensemble is led by a choir leader that conducts a completely independent musical repertoire, or focuses on the songs that are part of the choreographic works. In preparation for performance, both of the dance ensemble and the choir, as well as the orchestra conduct joined rehearsals in order to prepare a so called "full product". Despite the differences in preparation, Tanec has been practicing this type of work throughout their existence and set up example for most of the amateur groups. Because of the popularity of the group as the only national and only professional ensemble in the country, the majorities of the amateur ensembles practice the repertoire of Tanec and aspire to reach their level. This repertoire is taught by the dancers of Tanec that also work as dance instructors in the amateur ensembles in the country and establish the model of work that Tanec practices (Palčevski and Todevski, 2014:12).

The majority of the dances in the repertoire of Tanec that originate from the field have been researched, documented and labanotated by ethnochoreologists or dance researchers such as Elsie Dunin, Mihajlo Dimovski, Gjorgji Dimčevski, Ivona Opetčeska- Tatarčevska and Kiril Todevski. In their works, they often present an analysis of the chain dances that originate from the field and rarely in their choreographed version.<sup>8</sup> The dance movement that the ensemble is practicing currently cannot be clearly defined in an international discourse. Concepts such as "folklorism", "presentational dance" and "folk dance in second existence" have been proposed by many authors<sup>9</sup>. In Macedonia, such an attempt to fit this institution and their repertoire into such parameters has never been done. Similarly, dance scholar Anca Giurchescu argues that

---

<sup>8</sup> Their works are presented in the "Tanec in literature" part of this work.

<sup>9</sup> See

Giurchescu, A. (2001). The power of dance and its social and political uses. *Yearbook for traditional music*, pp. 109--121.; Nahachewsky, A. (1995). Participatory and presentational dance as ethnochoreological categories. *Dance Research Journal*, pp. 1--15.; Nahachewsky, A. (2001). Once Again: On the Concept of " Second Existence Folk Dance". *Yearbook for traditional music*, pp. 17--28.

The passage from folklore to folklorism in South- Eastern European countries is in essence a symbolic transformation from social to artistic significance and from variation to fixed forms. Folklore and folklorism can exist as two simultaneous systems of communication, mutually influencing each other. The major difference between folklore and folklorism lies in the fact that folklore is a non- controllable process, while folklorism results from strictly guided selection and transformation of folklore.

(2001:117)

The transition from “social” to “artistic” that Giurchescu mentions was introduced and realised by Tanec and the spreading of the cultural artistic associations, as mentioned before. If social dancing can be considered, in this case as folklore and “artistic” expression in dancing can be seen as folklorism, Giurchescu is right to argue that these two systems can mutually influence one another. With the development of the folkloristic study in Macedonia, which is still not dominant scientific approach, only ethnochoreologist Mihajlo Dimovski made an early attempt to fit the repertoire in a scientific parameter, through labanotated material from selected choreographic works. In 2014, Kiril Todevski and Blaze Palčevski explained the choreographic works through textual explanation.

Such is the case with Tanec where today, two types of repertoire are mutually presented and developed. Despite the repertoire created during the government of Yugoslavia, the ensemble today is making attempts to revive its first “non- choreographed” dance material. The reasons lie in the current politics of the ensemble that strive towards the rediscovery of the nation. In the last ten years, the ensemble made attempts to present the Macedonian people as nation through different concerts and performances, therefore to present “pure Macedonian” dance material with high nationalistic mark. The Christmas concert of the ensemble in 2014 was a unique performance, since Tanec presented repertoire derived from its first repertoire. This concept of performing folk dance, which Tanec would entitle as *izvoren folklor* (authentic folklore) was last practiced during the formation years of the ensemble. Thus, the previously described model of choreographed folk dance can be seen as an attempt for “folklorism”. However, ethnomusicologist Vesna Bajić Stojiljković argues that

During the 1990s, a new form of folklorism has appeared, so called neofolklorism, according to the terminology of Jelena Jovanovic. This movement in the music is defined by the author as an approach “to revive the traditional songs, music and dance [...] in their original shape, without any attempts of stylization, so the performance can be as accurate to its original”.

(2014:3)

Hence, this form of neofolklorism according to Professor Jelena Jovanović, practiced in Serbia as well as in Macedonia has been present for over sixty years. Since it is closely connected to the revival of folk dance in its original shape, this movement closely relates to the state in which the ensemble is today. The constant reviving of the “authentic” dances in the ensemble as well as the presentation of dance material in its “original” shape makes Tanec as “neofolkloric” put in Bajić’s terms. But projects and concerts that are devoted to “revival” do not specifically mean that Tanec is directing its repertoire towards different direction. In an interview conducted in September, 2013, the director Zoran Džorlev commented that

In Tanec, we need to present a musical and scenic activity. We cannot experiment with changing the style of the ensemble, the one that has been practiced for 65 years. Of course, we cannot escape from the tradition that has been staged in 1949, but we also want to follow the world trends. We would like to achieve the level of the world’s ensembles. We would like to achieve dynamic in the dances, but not acrobatics.

(Zoran Džorlev, personal interview: 11.09.2013)

It was after the interview that I realised that Tanec is difficult to frame through international discourses such as “folklorism” or “neofolklorism”. This conclusion is due to the fact that the repertoire and dance politics in Tanec switch very often. While one director or dance leader focuses on traditional dances and “authentic” presentation, others focus on achieving current trends in folk dancing and aims towards more dynamic portrayals of folk dance. I present these two concepts to prove that even though they may be applied to the different movements in the ensemble, they can be relative.



*The ensemble Tanec, during a performance of the choreographed dance “Kalajdjisko”*  
(retrieved from [www.tanec.com.mk](http://www.tanec.com.mk))

## **Chapter 2: Definition and delimitation of the dissertation topic and methodology**

The previously mentioned shifts between “authentic” and “stylized”, “participatory” or “presentational”, “folklore” and “folklorism/neofolklorism” create a ground for further research and definition that has been exempt in Macedonia. This work investigates the choreographic and staging approaches used by choreographers during the period between the 1949 until 2015 of staged and choreographed folk dances in the National Ensemble of Folk Dances and Songs of Macedonia- Tanec. Much of the repertoire of 1949-1950, consisted of chain dances, traditionally called *oro* aimed to represent the village material that was once performed in a social setting. These dances were performed by musical accompaniment of authentic musical instruments and authentic folk costumes. Dunin follows this transition of folk dance and divides it in:

- ‘Village groups: ‘These groups are performing at annually organized "authentic" [izvorni] festivals. They perform what is generally perceived to represent a repertoire of local dances that are already known by the dancers (dances that are participatory and are danced spontaneously at local social events) and therefore do not need to be taught.’
- ‘Urban groups: ‘These groups are most often "folk dance sections" [folklorna sekcija] within a larger cultural and artistic society [Kulturna Umetnicka Drustvo (KUD)]. Their repertoire ranges from simply-performed dances to very stylized repertoire learned from a director/leader.’
- ‘Professional ensemble: ‘This professional group of dancers and musicians performs stylized Macedonian dance repertoire that has been choreographed by some of their own performers.’

(Dunin, 1991:204-205)

In Tanec, these dances are now performed in combination with other dances in large choreographic pieces, dating mostly from the same region and period. Many of the newly created dances lost their connection with the field, while the stage representations may be only based or inspired by these dances or the music used to accompany the dance, yet presented in a different form. The transmission of a folk dance from the field to stage created a new type of “folk art” that quickly replaced the emphasis that was put on folk dance in the field. Related to this topic, Shay argues that

Choreographic and staging elements of the performances of national dance companies are often emulated by rural groups’ desirous of professionalizing their presentations, this creating a dynamic cycle which encompasses the appropriation of cultural and choreographic elements from field to stage and a return to the field of presentational elements. I suggest that a productive way, in which the study and comparison of these two types of performances, those for the stage and those found in the field, might be best characterized as “parallel traditions”.

(1999:31)

Even though I do not necessarily agree that “performances” is the right word to explain the dances in the field, such “parallel traditions” do exist in Macedonia because traditional dance is still present in the field and is constantly being re-created and presented on stage. But how did the creators of the choreographed dance manage to revolutionise the folk dance scene in Macedonia? Has this been a process that was purposefully created, or did it develop under the

influence of different dance programs? With these questions in mind, I decided to explore the techniques and methods that the choreographers in Tanec used, to present the Macedonian folk dances on stage.

Since the ensemble has gone through different phases of presenting the country's folk dances on stage, different choreographers chose to follow a certain principle of staging folk dances, mainly influenced but not limited to, the school of Igor Moiseyev. The latest book that Tanec has published, entitled *Tanec- the promoter of the folk choreographic education with a national mark* by Blaže Palčevski and Kiril Todevski (2014) argue that the ensemble created its own choreographic school by which the choreographers need to abide to. This information was considered and re-researched during the field work period. It appears that the school or method of creating folk dance choreography in Tanec is a mixture of different movements. As such, the following question arises: which factors influenced the choreographers or the authors of the stage adaptations in Tanec to follow a certain pattern? Since previous authors such as Dunin have focused on researching the chain dances, this work will focus on the choreographic pieces and stage adaptations that are mostly based on authentic folk dances, then adapted and created for theatrical performances on stage. The evolution of the folk dance, as mentioned above, is mainly caused by the formation of folk dance ensembles that were popular in Yugoslavia during the socialist period of the country that also developed in neighbouring Bulgaria, but were soon accepted in Macedonia as well. According to Ilieva, 'the acceptance of choreographed folk dances eventually resulted in loss of knowledge and practice of the authentic material and the invention of new tradition' (2001:126). This change of adapted and staged folk dances resulted in "folk dance in second existence", a term coined by ethnomusicologist Felix Hoerburger and further explored by Nahachewsky, where 'the dance is no more an integral part of the community life. It is not the property of the whole community any more, but only of a few interested people' (Nahachewsky, 2001:18). However, one of my main questions of interest comes from the ideology of the creators of staged folk dance in the rich history of Tanec.

As part of my methodology, in order to provide an extensive explanation of the research question, I consulted Tanec- based literature to understand the historical aspect of the ensemble that plays a great role in defining the problem of this dissertation. Since this literature is limited to only four publications that deal with the history and the work of Tanec and no more than ten articles, I consulted supporting literature that deals with the topic of state ensembles and issues



regarding the presentation of folk dance on stage. The different attitudes of influential authors on the topic such as Shay, Nahachewsky and Hoerburger helped me situate my research question in a wider context. Once I had consulted the literature, I proceeded with the analysis of the fieldwork material. The fieldwork material consists of interviews with six of the choreographers in the ensemble as well as the current director. During the two fieldwork periods, I focused on the choreography making process in the ensemble, which I had the privilege to observe as well as its criteria for the choreographic subscription on the current repertoire. Along with the gathered information from the interviews, this data helped me approach my research question even closer. Finally, the collection of the DVD discs<sup>10</sup> and dance videos published online that contain the choreographic works and stage adaptations of the repertoire of the ensemble are the subject of a structural analysis through two different methods, presented later in this work. Drawing on Rapport's idea of *Ethnomethodology*, especially where he mentions '...Husserl's idea that social wholes must be approached via the phenomenology of personal experience...' (Rapport and Overing, 2000:130), I present my work as a personal experience of a lifetime observation of the ensemble Tanec. Thus, my methodology consists of comparative research of Macedonian and non- Macedonian authors that dealt with a similar topic, a three month field research and analysis of the collected fieldwork material.

Based on my methodology and findings, I define five approaches in choreographing and adapting folk dance on stage in the national ensemble of folk dances and songs in Macedonia-Tanec. These approaches are presented in the fourth chapter of this work and present an academic study that has never been done before in Macedonia. Through the example of the national ensemble Tanec who influenced and shaped the concept of folk dance in Macedonia through their "choreographic school", I intend to provide a better understanding for the concept of staged Macedonian folk dance and provide definitions of the different approaches used by certain choreographers. The process of gathering information in order to define the approaches is explained in the following chapter.

---

<sup>10</sup> The full list of the analysed DVD material is presented as "Filmography" at the end of this work.

## Dance Research in Macedonia: The problems of ethnochoreology<sup>11</sup>

As opposed to choreographed folk dance, the Macedonian chain dances have been an intriguing topic for research since the late eighteenth century due to their specific rhythmical structures, the overall form of the dances and the occasions for dancing. Many non-Macedonian researchers such as Mihailo Velić (1899), Svetozar Tomić (1905), Stevan Tanović (1927), Jeremie Pavlović (1928) and Jovan Hadživasiljević (1930) provide brief descriptions of dance events and the dances performed throughout Macedonia at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century as part of their ethnological research. However, these descriptions take a folklorist approach and are mentioned only in a small section in an overall ethnographic research of a certain region. In the 1930s, the sisters Ljubica and Danica Janković, Serbian ethnologists, revolutionized the research of Macedonian folk dances by conducting fieldwork in large parts of the country, publishing four books under the name of *Narodne Igre* (Folk Dances) that are devoted to the Macedonian dances, where Macedonian folk dance material was structurally presented (1934, 1939, 1948). The sisters Janković were the first researchers to set up an example of conducting research on dance related material in Macedonia and inspired many ethnochoreologists interested in folk dance research such as Mihailo Dimovski, Gančo Pajtondžiev and Gjorgji Dimčevski. At that point, the dance research was mainly focused on village dances. The sisters Janković provided textual explanations of the dances, while later, the Macedonian dance researchers began to use the Labanotation system, which is still used in the country as the only tool for structural dance analysis. Related to this problem, Opetčeska-Tatarčevska mentions that

It is quite discouraging to realize that there are no more than 10 published books on folk dances in Macedonia, or that there is currently no more than a single researcher continually dedicated to this issue, as well as no institution concerned with keeping the discipline alive.

(2008:31)

In addition to the topic of this dissertation which focuses on Macedonian staged folk dance, there is only one author that focuses on the transition of the social dancing in the villages into staged

---

<sup>11</sup> Ethnochoreology is often a misunderstood concept in Macedonia and very much confused with Dance Anthropology. Since concepts such as “ethnopedagogy” or “ethnochoreography” have still not been introduced in the country, I will refer to the concept of “ethnochoreology” as the only one in Macedonia that deals with the scientific research of folk dances.

performances- Elsie Dunin, whose work will be discussed later in this work. However, she provides analysis and Laban scores of a number of chain dances, but does not fully focus on analysis of the choreographic works. Since there are no authors who have dealt with the problematic of the analysis of choreographic works of folk dance, the creation of this work was truly challenging, mainly because of the absence of supporting literature. My general problem was the search for a structural analysis approach that would help me discover the approaches of staging and choreographing folk dances.

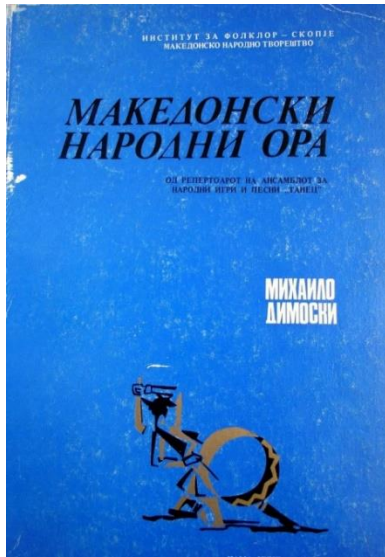
The main texts used as part of my methodology consist of Macedonian- based and English- based literature. There is an evident lack of literature based on international scholarship regarding the form, mainly because the topic is centred on Macedonian folk dance. I consulted five editions that directly connect with the work of Tanec, mentioned on the following page. The supporting literature consists of texts by Macedonian and international authors that relates to the problematic topic of staged folk dance. The focus on English- based literature was impossible since few authors have written about the ensemble or about Macedonian folk dance. I consulted and used the proceedings presented at ICTM's Study Group of Ethnochoreology in Cluj- Napoca in 2006 and dance in music in South-eastern Europe in Berovo in 2012. Again, these works neither deal with nor relate with my research question. Therefore, I decided to mix Balkan based and international studies in order to create a starting point before I focus on structural analysis.

## Tanec in literature

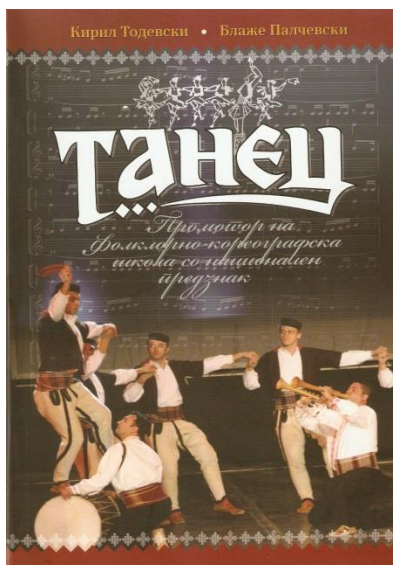


The National Ensemble of Folk Dances and Songs of Macedonia- Tanec has been the topic of four authors in Macedonia. This small amount of publications presents the only material that has been published about the ensemble. One of these authors is Elsie Dunin, a professor Emerita of the University of California Los Angeles. Along with Stanimir Višinski, one of the first members of the National Ensemble for folk music and dance of Macedonia- Tanec, they published a book called *Dances in Macedonia: Performance genre- Tanec* (1995). This book is crucial for the Macedonian folk dances and their gradual change into choreographic pieces, since it covers a vast period of the evolution of dances in the country. The authors also provide Laban scores of forty- five of the chain dances that the ensemble has performed before the “stylization” period, as well as musical scores and statistical information regarding the organized dance groups in Macedonia. This work by Dunin and Višinski sets the basis for this master dissertation and provides enough data for further research and exploration. Because the work covers the formative years of the ensemble, this work is used to define some of the approaches. Since it contains data about the early years that can no longer be accessed in the field, the work is used as a primary source, since the interviewees and the dancers in the ensemble did not experience this period.

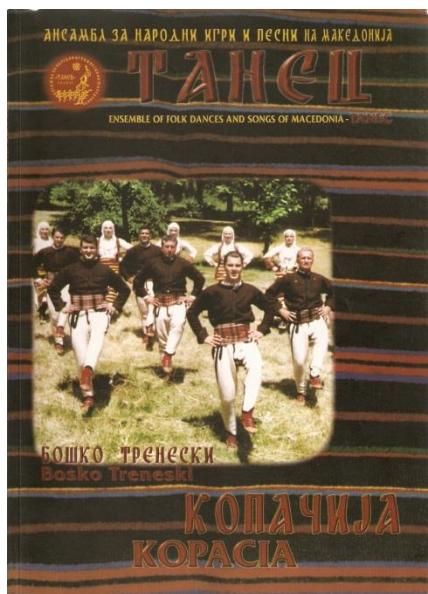
Dunin is also the author of an article entitled *Transmission and Diffusion: Macedonian Dances 1938-1988* (1991), where the main focus are the three- tiered categorizations of dance groups: “folklore groups”, “folk dance sections” and the republic- supported dance ensemble Tanec and the concepts about the Macedonian dances and definitions for the dance terms *oro* and *foklor*. The author presents the diffusion and transmission of the dance repertoire, where the national ensemble Tanec plays a crucial role.



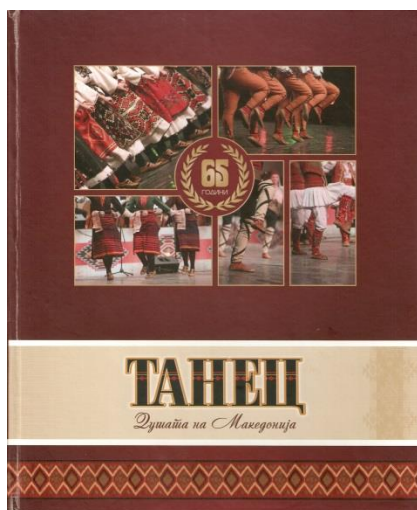
Another work is by Mihailo Dimoski, who is one of the most renowned Macedonian ethnochoreologists, an author of a vast amount of work regarding the Macedonian traditional dances, ranging from ethnological to ethnochoreological materials. In his book *Macedonian Folk Dances- from the repertoire of the ensemble for folk dances and songs Tanec* (1977) he presents the ethnological and anthropological characteristics of the presented dances such as the form of the dances, the hand hold, the gender division, their names, the instrumental and vocal accompaniment and the stylistic characteristics. From an ethnochoreological perspective he presents the relationship between the rhythm of the steps and the rhythm of the melody, the metro-rhythmical structure and certain modification in the musical accompaniment of the dances. His work covers forty- five dances from the repertoire of Tanec, presented with their basic ethnological characteristics, Labanotation descriptions and musical scores.



Kiril Todevski, a Macedonian ethnomusicologist and Blaže Palčevski, a dancer from the first generation of Tanec members, chronologically present the beginning of the ensemble as well as archival material from its formation in their book entitled *Tanec- the promoter of the folk choreographic education with a national mark* (2014). The authors discuss the choir arrangements, the dances from Tanec's repertoire and their characteristics, musical scores of the dances and their ethnic regions. This work presents a form of monograph that includes an academic overview of the dance-related material as well as its creators and practitioners. The book presents unique material since it organizes and adds to the material that the previous authors only focused on autobiographical materials or dance-related material only.



The ensemble published an edition entitled *Kopachija* (n.d.) which is the name of one of Tanec’s choreographic works. In sum, the book presents an early attempt of an ethnochoreological analysis of a choreographic work. The author, Stojče Karanflov one of the most prominent choreographers in the country and in Tanec, presents an ethnographic explanation of the region, followed by textual explanation of the chain dances that are presented in the choreography, and finally, musical scores and laban scores of the dances. Despite the uniqueness of the work, as the only research that focuses on folk choreography, the content does not present an in depth ethnochoreological approach that critically deals with the notion of choreographed dance. Rather, the book is intended to help future choreographers or dance teachers in proper adaptation or execution of the choreographic work.



In 2015, Tanec published *65 years Tanec: the soul of Macedonia* by Dr. Marko Kitevski and Dr. Rodna Veličkovska, a monograph that focuses on the work of the ensemble throughout its 65 years of existence. The book focuses on the activities, concerts, concert tours and the awards that the ensemble has realised during its existence. The edition provides a list of all of the employees in the ensemble, their “legends”, awards, publications and media material as well as photographs. From a folk dance perspective, the material is small and repetitive. At the very beginning, Dr. Marko Kitevski writes a text that mentions Macedonian folk dance in the eyes of various local ethnographers or ones that visited the country, along with basic characteristics of the Macedonian folk dances through a historical framework of the ensemble’s existence. The second text is entitled “The Macedonian chain dances on the repertoire of the ensemble “Tanec” although it does not focus on chain dances, but rather on short textual explanations of the choreographic works and stage adaptations. A very helpful aspect of this text was the

information about the first repertoire of the ensemble, as well as the demonstration of the dance steps and its later revival by current members of Tanec.

These five publications are the only academic works that deal with the topic of staged folk dance in Tanec. In this case, the findings in this dissertation are based on the mentioned books as well as my fieldwork. Because I am working within a time span of sixty- six years, getting information about the early years in the existence in the ensemble was impossible, because most of the choreographers that worked during those days have unfortunately passed away or they were unavailable for an interview. Since this information appeared to be vital in order to define the Approach<sup>12</sup> #1 and Approach #2, I consulted the works of the previously mentioned authors and video recordings from that period. On the contrary, since there are little to no publications that deal with the recent choreographic work of the ensemble, the definitions of the approaches 3, 4 and 5 are based solely on the conducted fieldwork with the choreographers in the ensemble and structural analysis of dance material.

Tanec has issued three monographs in 1979, 1999 and 2014, and for a certain period of time, a yearly published *Godišnik* that included a summary of their performances, projects and trips throughout the year. These editions often included interviews with the choreographers that worked for Tanec, revealed future performances and projects that Tanec has planned for the following year. Such materials are no longer published, but these past editions contain material coming directly from the members of the ensemble and provides data that is considered to be direct information and cannot be found in any other published material.

---

<sup>12</sup> The concept “approach” is explained in the “Conclusion” section of this work.



## Supporting literature:

This section covers a set of scientific works that do not relate directly to the ensemble Tanec, yet deal with the notion of folk dance and the possible approaches of its staging, manipulation and arranging. Ivona Opetčeska- Tatarčevska, who is a Macedonian ethnochoreologist and dance researcher, has published two articles that relate to the political aspect of the ensemble Tanec. In “*The idea behind our folk dances*”- *Public narratives about folk dances in Macedonia*” (2011) focuses on the early years of the formation of the ensemble, where she mentions the political ideology that the first director of Tanec proposed through a short published excerpt. In *Dance Culture and National Identity Politics in The Republic of Macedonia* (2013), Ivona focuses on the nation building and the creating of the Macedonian dance culture that was presented behind the politics and the dance repertoire of the ensemble Tanec.

Vladimir Janevski is a former Tanec member and the dean of the Department for Ethnochoreology at the Musical Academy of the Goce Delčev University in Štip, Macedonia. Related to the topic of this work, Janevski writes about *The choreographic work of Trajko Prokopiev in the ensemble Tanec* (2010) who is one of the first directors of the ensemble. Namely Janevski writes that Prokopiev encouraged Tanec’s pathway towards stylization and choreographing, along with his first choreography, the dance called *Nevestinsko*. Janevski analyses the stylization process of the dance and connects it to the “popular trend” of presenting folk dance of that time. Vladimir Janevski is also the author of the article *Preparation for stage adaptation* (2012) where he covers the historical aspects of the beginnings and the need for scenic adaptations, commonly known as choreographies. He proposes a plan and a method for creating a stage adaptation, a method that has not been accepted by the national ensemble Tanec, but is strongly enforced in the educational system for Macedonian folk dances and songs in the high school and university programs, as well as practiced by the newly formed ensemble Makedonija.

With the development of folk dances towards theatrical dance and stylization, it became a “trend” for the Balkan ethnochoreologists and ethnologists to publish manuals or present their ideas towards proper staging of dance. In that manner, Vesna Bajić Stojiljković, a Serbian ethnomusicologist and a professor at the dance academy in Ljubljana, Slovenia wrote her



graduation thesis called *From the original score of traditional music and dance towards processing, adaptation and composition- musical and dance heritage in the folk ensembles and the educational institutions in Serbia* (2006). This work deals with the many levels of re-arranging or staging folk dance. She divides this process in different parts such as reconstruction, stylization and the levels of stylization, processing, composition and choreography. Later, she proceeds to a pedagogical approach for teaching the different levels and finally performing on stage.

Anthony Shay, an associate professor at the Department of Theatre and Dance at the Pomona College in Claremont, California is the author of several academic works that explore the theme of stylization and staging folk dance. His book *Choreographic Politics: State Folk Dance Companies, Representation and Power* (2002) is the follow up of a scholarly article under the name of *Parallel Traditions: State Folk Dance Ensemble and Folk Dance in 'The Field*. His work explores the phenomenon of adaptation and stylization on folk dance, while paying close attention to the state ensembles on the Balkan. He elaborates the representation issues of the state ensembles, the presentation of the people and the nation- state, and even explores topics such as the anatomy of the ensembles, their finances and choreographic strategies and methods. In a recent article called *The Spectacularization of Soviet/Russian Folk Dance: Igor Moiseyev and the Invented Tradition of Staged Folk Dance*, Shay expands on the creation of the Igor Moiseyev's dance troupe, the beginnings of making the traditional dance as a spectacle. This form of stylisation soon became a "trend" and was adopted by the national ensemble Tanec. Another work of Shay's *Balkan Dance: Essays on Characteristics, Performance and Teaching* (2006) focuses on popular dance forms on the Balkans and addresses the issue of identity as an important aspect of performance, inside and outside of the United States.

Staging folk dance soon opened new ideas on the authenticity and the origin of the dances. Andriy Nahachewsky, professor of Ukrainian folklore at the University of Alberta in Canada is the author of many articles that deal with the phenomenon of Hoerburger's "second existence folk dance", strongly emphasized in his article named *Once Again: On the concept of 'Second Existence Folk Dance* (2001). Nahachewsky explores the staged adaptations of folk dance that became the main variant of folk dancing in Ukraine and the Ukrainian diaspora. In his article *Participatory and Presentational dance as Ethnochoreological Categories* (1995) he examines the dance critics, the European ethnochoreologists as well as the folk dance leaders.

The author proposes various models of dance revival, points out to ways and methods of staging, adapting and re-creating folk dance by relating his concepts to the evolution of dance and the modern society. Many of Nahachewsky's concepts directly relate to the current situation of the phenomenon of second existence folk dance, which is the current situation of the Macedonian folk dance.

## Structural analysis:

With the already mentioned problems of Macedonian ethnochoreology and the lack of scientific data, I yet again am facing the same problem with the structural analysis of folk dance. Up to date, there have been only two attempts to structurally approach folk dance. The first work is the article of ethnomusicologist Mihal Brzanov entitled *The problem of transcribing the Galichnik dance Teškoto* (1968). In this article, the author makes an ethnomusicological analysis of the music of the dance, stating that its connection to the dance is a problematic and hard to be linked. The second work is Dunin's and Višinski's work that is previously mentioned. Despite these approaches to dance analysis, the recent authors have been dependant solemnly on the Labanotation system. After a careful analysis of the Macedonian mentioned literature, before and after doing the fieldwork, the idea for the analysis of my work has changed. The main reason for this decision was the amount of fieldwork material that I collected and the impossibility to fit it in this work. Before conducting fieldwork, I relied on the ideas of Shay and Nahachewsky regarding their classifications of folk dance and folk dance ensembles, but I realised that I am missing a structural analysis method through which I will analyse the fieldwork material. In order to analyse and understand the first repertoire of the ensemble and the early movement towards staging and choreographing folk dance, I analysed the following footage that shows dances that are present on the repertoire of Tanec, both in social and arranged setting:

*Pred Oktomvriskite Festivali* (Before the October festivals), 1948- A documentary movie by the Macedonian National Television, showing the following dances in a social setting, that later became the first repertoire of the ensemble: *Crnogorka*, *Bilbilče*, *Čifte Čamche*, *Jeni Jol*, *Crpi Voda Jano*, *Lesnoto* and *Postupano*.

*Jugoslavenski Narodni Plesovi* (Yugoslav Folk Dances), 1948- A documentary movie by Jadran Film production, showing the following dances in a non- staged setting, that later became the first repertoire of the ensemble: *Nemska Igra*, *Teškoto* and *Postupano*.

*Ritam I Zvuk* (Rhythm and Sound), 1955 – A documentary movie by production of the ensemble Tanec, showing their early repertoire in an arranged social setting, performing the following dances: *Žensko Čamče*, *Lesnoto*, *Beranče*, *Berovka*, *Staro Tikveško*, *Rusalii (Seči Mome, Kara Jusuf)*, *Aramisko*, *Kalajdžisko*, *Zaečko*, *Teškoto*, *Ajde oj Vardade* and *Čučuk*.

*Tanec in Denver*, 1956- A personal footage of Harold Ryan of a concert in Denver, during Tanec's first tour in the USA. The footage shows the following dances: *Nevestinsko*, *Teškoto*, *Kjupurlika*, *Rusalii*, *Vrličko Kolo*, *Šopska Petorka*, *Igri od Srbija*, *Bunjevačko Momačko Kolo*, *Kopačka*, *Aramisko*, *Dajčovo* and *Gankino*, *Slavonsko Kolo*, *Baranjska Humoreska* and *Sobor from Skopje area*.

In order to analyse and understand the choreographed dance material of the ensemble, I gathered video material from fifteen DVD discs<sup>13</sup> of various Tanec's concerts that contain all of the choreographic works present in the current repertoire of the ensemble which are the subject of two structural analyses. Before the final conclusions were made, the material was tested through different types of structural analysis, including Labanotation. Unfortunately, when dealing with large choreographic works, the Labanotation analysis did not seem appropriate for all of the approaches that are defined later in the work. The impossibility of notating choreographic works based on folk dance is due to its structure. Because a single choreographic work consists of a minimum of four to six chain dances, presented in different variations and various formations, the analysis of such choreographic work requires a separate lengthy text as the already mentioned Tanec's edition *Kopačija*. To avoid this, after the extensive testing, I decided to use the following methods:

Giurchescu and Kröschlová's *Theory and method of dance form analysis* (Giurchescu and Kröschlová, 2007). The authors write that

The necessity to build a theoretical foundation, to create a method and scientific tools for dance analysis enabling to 'verbalize' dance in proper choreographic terms, is rooted in a more general European approach to folklore that conceived it as a wide body of cultural products. Therefore the main focus of interest was the study of coherent dance- texts (in performance situation or as recorded documents) aiming to disclose and make explicit the grammar and system of organization, which are implicit to and characteristic of a given dance tradition.

(2007:21)

In their article, the authors explain the different aims of their method and its universality. I was instantly aroused by the mention of dance in proper choreographic terms and the universality of the method. Since I am familiar with this type of structural analysis because of previous usage, I did some testing to make sure if the method would be appropriate. Even though the analysis was successful, it only revealed results regarding the form and the structure of the singular chain

---

<sup>13</sup> The list of concerts is presented in the Filmography section.

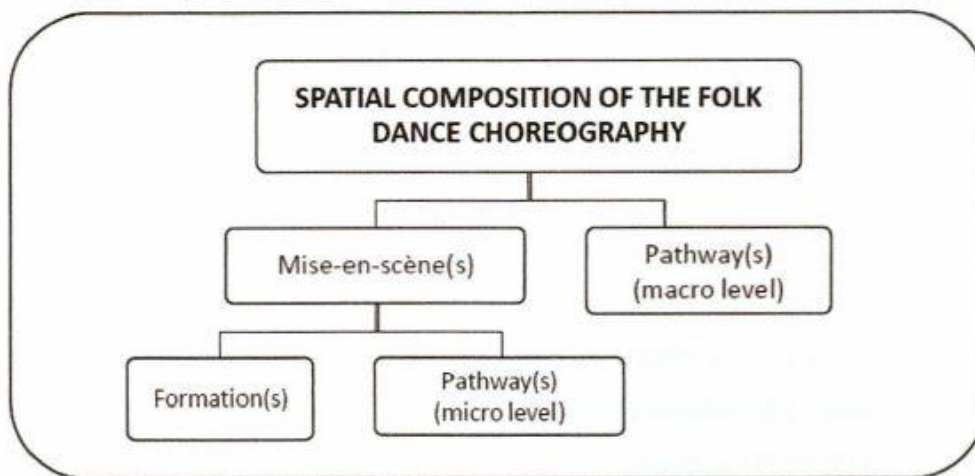
dances that are contained in the choreography. Although it provided valuable information, it appeared that the analysis does not focus on patterns and space, which would be crucial for analysing large choreographic pieces.

In order to define a theoretical approach and after further reading, it appeared that Vesna Bajić Stojiljković had the same problem for analysing *folk dance choreography*, a term coined in order to define this recently invented concept. In her article *Dance and Stage: A Proposal For Structural Analysis Of Space of Folk Dance Choreography* (2014), Vesna presents a method for analysis of folk dance choreography, inspired by the ideas of dance anthropologist Drid Williams. The author explains that

In order to observe spatial dimension in choreographies of folk dance, I used structural and formal analysis as the important tools in my choreological investigation. In defining the spatial dimension, I applied both the considerations of Danica and Ljubica Janković sisters, and Anca Giurchescu and Sunni Boland with certain modifications. Instead of using Giurchescu's and Boland's term "arrangement in space" I introduce the broader term "spatial composition"...

(2014:13)

This method has been tested and proved to be effective for the analysis of Macedonian folk dance choreography, focusing on the spatial composition and explanation of the "folk scenes". Her analysis explores the usage of space through textual explanations of different parts of the choreography, followed by body orientation of the dancers, the usage of geometric formations on micro and macro levels. The following graph explains the structure of the analysis:



*Hierarchically organised elements of spatial composition of folk dance choreography* (2014:13)

Since the author focuses on Serbian choreography, a slight modification has been added in the structure of the table to the method, in order to concentrate on Macedonian folk dance materials. The main differences between the proposed methodologies are the contents: while Giurchescu and Kröschlová mostly focus on singular folk dances, Bajić- Stojiljković devotes her methodology towards analysis of large and complex choreographic pieces. Even though her analysis is meant for spatial composition of folk dance choreography, it allows space for focus on detail that has not been pre-determined by the author, as in the case of Giurchescu and Kröschlová.

### Chapter 3: Fieldwork

The notion of doing fieldwork in Tanec has always troubled me, mainly because I have been acquainted with ensemble from an early age. I consulted *Writing culture* by George Clifford and George E. Marcus where I explored the concept of doing "fieldwork in common places". I felt like what professor of cultural studies Mary Louise Pratt refers to when she observes how "...mere travellers" or "casual observers" show up from time to time, only to have their superficial perceptions either corrected or corroborated by the serious scientist' (Clifford and Marcus, 1986:27). Related to the topic of Pratt in *Fieldwork in Common Places*, I felt both as an insider and outsider at given times. Because I already knew the people that I was about to interview or observe, I felt like I an insider since I thought that I already knew what I was going to hear. However, when I would hear new information and approach a certain problem from another perspective, I felt like an outsider because I would realise that there was a lot I did not already know. I have also consulted proceedings from the 24<sup>th</sup> symposium of the ICTM Study Group on Ethnochoreology entitled *From Field to Text & Dance and Space* such as Daniela Ivanova's *The folk dance group as a cultural phenomenon in Bulgaria: the period of transition after 1989*; Mehmet Öcal Özbilgin's *From field to stage* and Tvrtko Zebec's *Perceptions of the staged folk dance practice in Croatia* (Dunin et al., 2012). These texts helped me understand the process of transmitting field knowledge onto the stage and the various problems that arise with such processes. These readings motivated me to structure my fieldwork material, present my findings and then structure them in a scholarly work.

## **Fieldwork summary:**

Because of the complexity of this research project, the fieldwork period was divided in two sessions. During the period between the 8<sup>th</sup> and the 23<sup>rd</sup> of December, 2013, I achieved several goals during my visit:

- I established a professional relationship with the members in the ensemble
- I observed the rehearsal process and the way of working in the ensemble and
- I observed the making of a new choreographic piece

Before arriving in Tanec, I contacted the managing director and explained the purpose of my visit. After the formal approval of my proposition letter, I was invited to observe the classes in the ensemble and to conduct interviews with the members. I was advised that I was not allowed to videotape or take photographs during the classes because of a recent incident with misuse of such material by certain individuals. Instead of video recording, I maintained a field log that provides textual description of the rehearsals. I was allowed to film the choir rehearsals and interviews with the director and the dance leaders. The gathered information from the observation of the rehearsals and the interview with the director and the dance leader is used in defining some of the approaches that are presented later in the work. I started with two simple questions: What is the current practice of making a choreographic piece in the ensemble? And who decides if the choreographic piece is ready to be a part of the repertoire?

The second period of fieldwork took place from the 20<sup>th</sup> of May until the 25<sup>th</sup> of July, 2014. The purpose of the visit was the following:

- To collect video material of all of the choreographic pieces and stage adaptations in the ensemble and
- To conduct interviews with the choreographers that worked in the ensemble

During the first part of the fieldwork in December 2013, I had a very broad idea regarding the topic of my dissertation, but after my return to the Choreomundus studies and multiple consultations with my professors, my research was delimited and I had certain expectations of the second part of my fieldwork. During the remaining days of May, I went back to the ensemble and attended rehearsals, in June I focused on interviewing the choreographers and in July I followed the ensemble on a tour in Croatia. The dancers were glad that I was back, and surprisingly, they showed great interest in my research. The main task was to focus on



choreographic approaches, so I decided to look for the choreographers in the ensemble who would provide valuable information.

During the month of June, I conducted interviews with six of the twenty- one of the choreographers that worked in the ensemble. Out of the twenty- one choreographers, seven of them are deceased, two of them live in the United States, and the remaining six choreographers were not available for interview during the summer because of various reasons such as illness, summer vacation or some were simply untraceable. Out of all of the choreographers that worked in the ensemble, seventeen of them have worked as dancers in the ensemble, and many of them, as dance leaders as well. An interesting fact is that none of the choreographers has ever attended choreography school or studied in the fields of ethnochoreology or anthropology, except for Gligor Vasilev who visited a course of choreography in Sofia, Bulgaria. I conducted interviews with Stojče Karanfilov, who until recently professionally employed by the ensemble, Svetlana Čirić who now works as an artistic administrator, Simeon Čulev who has been the dance leader, Jovica Blaževski, the current dance leader during the fieldwork period and Ljupčo Manevski who is the current dance leader and his assistant Snežana Balkanska. I was happy to gather enough data that helped me define the Approaches 3, 4 and 5 since the interviewees are choreographers themselves. My findings are explained in the following chapters.

## Staging and choreographing dance in Tanec: Fieldwork experience

According to the interview with the dance leader of 2014, Jovica Blaževski, regarding the process of staging a choreographic piece in the ensemble, there is a certain process to be executed before the ensemble premieres with a new dance. I focused my research on the choreography making in order to create a formula for making a choreographic piece, based on the current practice in the ensemble. Usually, the choreographic work needs to be a combination of folk dances and songs from an ethnic region that is not present in the repertoire of the ensemble. The combination of folk dance and songs of a certain ethnic region is the most popular approach that the ensemble has followed for fifty- six years.<sup>14</sup> In this manner, the choreographer submits an application to the director and to the Ministry of Culture. The Ministry of Culture approves the budget for the choreography, while the managing director of the ensemble and his board need to decide if they accept the concept of the choreography. The choreographer needs to prepare the choreography before it is taught to the dancers. In recent years, the choreographers in the ensemble, which at the same time were the dance leaders of the ensemble, engage in fieldwork. Once the fieldwork is finished, the choreographer has the ability to choose if he/she wants to choreograph and “stylize” the material, or keep it in the “authentic” form as he/she found it on the field.

Most often, the choreography consists of four to five folk dances, and one or two folk songs gathered from different villages from the same ethnic region. The choreographer has the freedom to give a specific name to the choreography or just name it according to the village or the ethnic region where the dances are from. In this case, the choreography was called *Kumanovka*, carrying the name of the city of Kumanovo in Northern Macedonia. The steps were taught over a period of two weeks. During my visit, the choreographer focused on the proper execution of the steps, maintaining dance formations such as straight lines, proper semicircles and overall, unison performance of the envisioned choreographic pattern. During the dance rehearsal, the dance leader put more focus on the newly created choreography since it was supposed to be reviewed

---

<sup>14</sup> The rest of the approaches are explained and analyzed in the following chapter.

by a board of ethnochoreologists, ethnologists and ethnomusicologists who decide if the choreography is accepted.<sup>15</sup>

The board that is supposed to review the choreography is formed of a group of people that are employees in the ensemble, or usually, the director invites certain experts in the field to judge and decide if the choreography will be accepted in the repertoire of the ensemble. The board has the task to decide if the choreography relates to the field and to inspect if the choreographer is presenting actual dance material that can be linked to the ethnographic region. Authenticity appears to be a big issue in the choreography revision, but most often, it is not defined by what the board is looking for, since the majority of the choreographic works present choreographed material that is only based on fieldwork material. Another important part to be revised is the dance style of the region which is supposed to contain certain dance characteristics that will make it different than the other regions in the country. Finally, the board evaluates the musical arrangement for the choreography, putting more focus on the linkage between the original melodies of the dance music that is found in the field. The job of the board is to watch the choreographic work being performed, and later, give notes to the choreographer as to what needs to be changed or modified in the dance. It is interesting to note that the choreographer has the ability to argue against the notes of the board and keep the original choreography. After all, not one of the choreographic pieces in Tanec has ever been denied after its evaluation.

Unfortunately, I was not allowed to be present on the day of the evaluation, but the choreographer Jovica Blaževski promised to brief me on the notes from the board. In sum, the choreography was accepted by the board, with a general commentary that it had a weak relation to the field. Since the choreographer was not content with the commentary, he did not devote much time to an explanation, but he mentioned that the choreography was approved. I was content with the first part of my fieldwork, especially because I managed to establish a friendly relationship with the members of Tanec (which sometimes can be very challenging, since the ensemble is not too available to outsiders), I attended rehearsals and learned about the principles of work in the ensemble, and most importantly, witnessed the creation and the premiere of a new choreographic piece, which helped me define a certain approach in staging and choreographing a folk dance.

---

<sup>15</sup> This is a newly adopted form of revision of the choreographic works. Before the 1990s, the managing director had the task to choose if the choreography will be permitted to be a part of the repertoire of the ensemble.

The process of creating a choreographic work in the ensemble is based on common knowledge and practice of choreography making in the ensemble. Since none of the choreographers has been educated in the choreography making process<sup>16</sup>, they base their new choreographic works on the ones that have been previously staged in the ensemble. This notion motivated the authors Kiril Todevski and Blaže Palčevski to write that Tanec created its own folk-choreography school with a national mark (Todevski and Palčevski, 2013:25). In Macedonia, up to date, there is only one publication by the author Vladimir Janevski who writes about the *Preparation for Stage Adaptation* based on his own understanding of “traditional and authentic” dances (2012). In Bulgaria, authors such as Kiril Dzenev and Kiril Harlampiev published a great deal of academic works devoted to the making of Bulgarian folk choreography (Dzenev and Harlampiev, 1965), while in Croatia, Ivan Ivančan elaborated this method in *Folklore and the stage* in 1971. Since only one of these publications focuses on adapting the Macedonian folk dances for stage, it is understandable that the choreographers would only rely on the previous knowledge and concept of choreography making present at the ensemble.

Based on my observation of the choreographic making process and by using data derived from the conducted interviews, I propose three different approaches of choreography making in the ensemble. These approaches are analysed and presented through a structural analysis of a choreographic work that fits in this category.

---

<sup>16</sup> On the Balkans, the only country that has a choreography department is Bulgaria. The course is called ‘Bulgarian Folk Choreography’ offered through the University of Neofit Rilski in Blagoevgrad, through the Academy of Music, Dance and Fine Arts in Plovdiv and through various institutions in Sofia. Many of the dancers in Tanec do now want to follow the choreography training since it focuses on Bulgarian folk dances. In Macedonia, instead of choreography, the focus is on ethnochoreology, where the students are trained to adapt “traditional” dances for the stage without incorporating choreographic movies. The accent is put on proper execution of the dance steps as demonstrated by the informants on the field, the incorporation of original folk costumes and folk instruments.

## Interview summary

The interviews that were conducted during December 2013 and June of 2015 were focused on the personal experiences that these choreographers had or have during their employment in Tanec. Stojče Karanfilov, who was part of the second generation of dancers in the ensemble, provided valuable information about the transition periods of the ensemble and the shift towards artistic expression. As an author of five choreographic pieces, he explained that, at that time, no fieldwork was required by the director, so the dance material that he presents in the choreographic works was learned from the already existing repertoire of amateur folk ensembles. This was the case of the other choreographers that worked at that time as well. Stojče and the other choreographers that worked during that time had the freedom to improvise with the dance material, show their personal artistic expression through the steps in the dances and did not need to focus on “authentic” material. The gathered information during this interview helped me understand the transition period of the ensemble from “authentic folklore” towards “stylization”.

Another interviewee was Svetlana Čirić, who worked in the ensemble during the 1980s and who created a choreographic piece based on a ritual. Even though she conducted fieldwork, she only uses the fieldwork data as a motif for choreographed folk dance which also creates a different approach that is later explained. Her choreographic piece *Džamala* is analysed and chosen to represent the Approach #3, based on the findings of the interview and the structural analysis. The information that Svetlana provided helped me understand the importance of the story-making in the creating of choreographed staged rituals. Jovica Blaževski and Simeon Čulev, who are the last choreographers that worked in the ensemble witnessed “a new era” of making choreography. During the recent years, the new choreographers needed to gather the dance material from regions that were not represented in the ensemble and focus on authentic material, choreographed and prepared for the stage. Simeon Čulev’s choreographic piece entitled *Belomorski biser* is analysed in the following module of this work and presented as an example of the choreographic approach that defines the staging of folk dances from the same region

. The provided information during the interviews with both Čulev and Blaževski helped me understand the strategies used to stage dance and to define a certain method of work that is different from the other choreographers. Ljupčo Manevski and Snežana Balkanska worked as dance leaders during the years of the revival of the old dances in the ensemble between 2003-

2008. In general, the questionnaires consisted of questions regarding their method of work, the idea behind their works, and textual analysis of the dances. The gathered information is cited and used to help in the definition of the approaches, later in the text.

## Findings:

Based on my preliminary findings during the conducted interviews and the mentioned literature, I identify the following concepts:

**A stage adaptation:** This term was mainly used by the interviewees when they referred to a dance material that has not been choreographed. The informant Ljupčo Manevski often referred to his efforts towards reviving the old dance material as creating a new *сценска постановка* or *сценска адаптација* (*stage adaptation*). It is the belief of all of the interviewed choreographers that work in the ensemble, that if the dance does not contain a choreographed material that has been added in the piece, it is only adapted for the stage, hence the name stage adaptation. The dances that have been identified through the first and the second approach fit the category of *stage adaptation*, as opposed to the choreographed dances in approach 3, 4 and 5.

**A choreography/choreographic work:** This term *кореографија* was introduced in the ensemble in 1957. Before this concept, the term *narrative* explained the early choreographic approaches that were based on narration of a certain story through a dance piece. The term *choreography* is defined as a dance piece that contains a choreographed dance material by its author. Most often, the basis of these choreographic works are chain dances collected on the field or based on the first repertoire, then choreographed where the dance steps are changed to fit into a larger dance piece.

**Igra/ Oro:** The most used term for a folk dance in Macedonia is *opo* (*oro*), roughly translated in English as chain dance. Even though the Macedonian vocabulary possesses the word *танц* (*dance*), it is rarely used in the folk dance world, and often used to refer to contemporary or modern dances. The word *узпа* (*igra*, or *узпу- igri* in plural) is roughly translated as *game*. This word is often used in the choreographic works that combine dance material from the same village or region, for eg. *Igri I Pesni od Prespa (Dances and songs from Prespa area)*.

**Igraorec/Igrač:** The word *узпаорец* (*igraorec*), roughly translates as “a dancer of oro- chain dance” is used to refer to the dancers in the ensemble, as well as the word *узпач* (*igrač*),

translated as dancer. The word *igra*, roughly translated as game is used to express the activity of dancing- *igranje*, even though the word dance is translated as *tanc*, and the activity of dancing *tancuvanje*. This terminology is widely accepted in the country and the reason for it is not clear yet.

**Author/Choreographer:** Since none of the dancers holds a degree or diploma from a choreography school, the creators of the dance pieces, most often refer to themselves as автор (author) of the stage adaptation or the choreography. The term *choreographer* is also acceptable and used in the ensemble, but often misunderstood. The person in charge of the dance classes in the ensemble was also referred to as choreographer, even though he or she may not create a choreographic work. There is no strict definition of what term applies to what person, therefore they are both used in the ensemble.

**Dance leader/Assistant:** Since in the ballet practice, the dancers are divided into principal dancers, coryphée and corps de ballet, the ensemble Tanec has a similar division. Under the official employment status, there is no division between principal dancers, soloist and ensemble. Instead, there is a шеф на играорен коп (the chief of the corps<sup>17</sup>) or *dance leader* who is in charge of creating a dance program as well as repertoire for the concerts, as well as асистент (assistant), usually both male and female, who assist in the teaching of the dance steps.

---

<sup>17</sup> Derived from the French expression, roughly translated as “the body of the ballet”



## The notion of *authenticity* and *stylization* in Tanec and Macedonia

Despite the ongoing discussion about the correct meaning and usage of the word “authenticity”, Macedonian ethnochoreologists have refrained from such discussion. I consulted several authors from the book *Whose Dances, Whose Authenticity* edited by László Felföldi and Theresa Buckland (2002). In the following discussion I contrast and compare the understanding of several terms based on my fieldwork experience and academic scholarship. In the following text, I do not intend to agree or disagree with how the terms are used, rather to analyse them and present how they are used.

In the case of the Macedonian dance- related literature, as well as in the ensemble Tanec, the word “authentic” or автентичен has rarely been used. From my own research, I conclude that the word *izvorni*, derived from the word *izvor* which translates as *spring*<sup>18</sup> is the equivalent substitute of the concept of “authentic”. I draw on the notion of “authentic” and “authenticity” as presented by Chris Barker in *The SAGE Dictionary of Cultural Studies*

To claim that a category is authentic it is to argue that is genuine, natural, true and pure. For example, it might be claimed that the culture of a particular place is authentic because uncontaminated by tourism (...) In this sense, the concept of authenticity is closely related to the notion of essentialism in that authenticity implies immaculate origins.

(2004:9)

Most often, the Macedonian researchers and the dancers in the ensemble would use concepts such as *izvoren folklor* or *izvorni ora*, referring to what they perceive to be authentic folklore and authentic dances. Therefore, even though different in terminology, these two words are used to present the same concept. For the Macedonian audience, the notion of “izvorni” conveys the idea of a genuine, true and pure dance or song, similarly as Barker explains. Lynn D. Maners explains the concept of “authentic” performance and authentic group as follows: ‘what these groups did was to transport the single traditional dance which they had personally experienced throughout their lives, directly to the stage (2002: 81). He divides two types of ensembles during the government of Yugoslavia 1943- 1991 into “izvorni” and “stilizacija”.

---

<sup>18</sup> Not to be confused with the weather Spring. It is meant as a river spring.

“Izvorni” (literally: from the source) emphasized the performance of traditional material (...) using traditional instruments and costumes, very much like the village folklore ensembles (...) Stilizacija KUDs (literally: stylization) were KUDs which performed the folklore of all republics of the country (...) They used modern musical instruments and had stage costumes.

(2006:86)

Since the concept has never been analysed in the literature because it was always believed to be self-explanatory, after my fieldwork in the ensemble, I tried to create a definition that would explain these two problematic concepts since they play an important role in the definition of the staging approaches in the ensemble. The definition is derived from the collective understanding from the choreographers and dancers in the ensemble, compared to the proposed literature.

Namely, the words *izvorni ora*<sup>19</sup> which would translate as “authentic dances” are used to refer to chain dances which are derived from a village and kept in their “original” form, as collected at the time. What the dancers mean by this is that the steps and the movements of the chain dance are kept in their “original” form as recorded in the field, and then brought on stage in that same form. What the dancers usually refer to is the overall form of the dance that is performed in a semi-circular formation as in the field, without adding any choreographic elements. In most of the cases, these dances or stage adaptations are staged chain dances instead of choreographic works that are accompanied by traditional musical instruments and costumes. On the other hand, the term *stylization* or *stilizirana igra* (stylized dance) is used to refer to the choreographic works that consist of authentic chain dances whose steps have been manipulated by the author of the choreographic works. Most often, the author of the choreographic work would keep the so called “authentic” form of the dance, but manipulate the dance steps. In most cases of the choreographic works, the “authentic” steps of the chain dance are shown in the first couple of measures in the choreography, and later the author adds his or her own elements to make the movement look more “esthetically pleasing”. Giurchescu argues that ‘If authenticity has the connotation of “truth”, then every performance which makes sense for the people is implicitly authentic. Conversely, in the context of a stage performance even the closest reproduction of a folklore model still remains an imitation (2001:117). During my fieldwork,

---

<sup>19</sup> It is very peculiar that Macedonians never use the word *dances* that translate as *tanci*. Instead, when talking about folk dances, the word *oro* which translates as *chain dances* is the equivalent substitute.

many of the choreographers used the word “intervention”, explaining that they “intervened” by adding newly invented steps to the already existing steps of the chain dance in order to make it more appealing to the audience that might get bored by the simple movements of the chain dances. The so called *stylized dance* is usually performed in a faster tempo, contains other dance formations in addition to the semi- circular form, contains dance elements that cannot be traced to the field and are the product of a choreographer that uses certain “authentic” chain dance as the basis for his/her work.

In Macedonia, the discussion between “authentic” and “stylized” has been going on for quite some time, solely in the form of a discussion or debate between differently opinioned choreographers, professors or dance researchers, but never in an academic manner and has never been published. In Tanec, this debate became most popular since 2001 when the ensemble went through a “revival” period by bringing the first repertoire of “authentic” dances that were once part of the repertoire back on the stage. During the same time, the department of traditional music and dance was founded as part of The National School of Music and Ballet *Ilija Nikolovski- Luj* in the capital of the country. The main mission of the department is to research and perform authentic chain dances on stage, as opposed to the national ensemble Tanec that was performing stylized dances and choreographed material. The debate of “what is proper” became very strong and it is still ongoing, yet again, there is no definition or explanation in any publication. Today, Tanec has developed two repertoires: one that consists of choreographic works that contain stylized material, and one that is consisted of authentic chain dances and songs. I couldn’t agree more with dance scholar Grażyna W. Dabrowska when she states that

In other words, in today’s revitalization of the “authentic” and “tradition”, the process is equally important as the product. In the process the participants of the groups take over the addressed “message”, which in their presentation becomes a message for the viewers.

(Felföldi and Buckland, 2002:98)

The notion of *authentic* and *stylized* is a very popular, yet misunderstood and complicated topic in Macedonia and the Balkans. This long process of creating folk dance was never intended to fit a certain category. The products, in this case “authentic” or “stylized” folk dance portray a certain “message” as Dabrowska mentions, visible only to the viewers who have a deep understanding of these words. For the common folk whose purpose is to be entertained through

the performance of folk dance, this division is invisible. I propose the definitions of “authentic” and “stylized” derived from my field research. They may evoke further questions and may not be satisfying with the other definitions proposed by other researchers, but I define such definitions as the product of cultural understanding. In Macedonia and the Balkans, currently, this is the proposed understanding of such concepts, and it will remain as such since there is no collective acceptance of a new term, created by its practitioners.

## Chapter 4: A critical analysis and evaluation of the empirical material

### Analysis of fieldwork material

In order to discover the different approaches of staging and choreographing folk dance in the ensemble, the gathered video material was the subject of two types of structural analysis. The collection of DVD material of fifteen concerts with additional material posted on YouTube contains all of the choreographic works that are on Tanec's repertoire, after 1958. The choreographic works were dissected into smaller files in order to be better analysed. On another hand, based on Elsie Dunin's *Dances in Macedonia: Performance genre Tanec* the repertoire was divided into three sections:

- First non-choreographed repertoire
- *Sobor* dances
- Choreographic works

During the analysis of the dances of the first non- choreographed material that can be seen on Tanec's movie *Rhythm and Sound* (1954) and the concert of *Tanec in Denver* (1955) as well as the previously mentioned Tanec literature, I identified thirty- four dances. Many of these dances have already been structurally analysed by using Labanotation by Dunin and Dimovski. However, instead of Labanotation, I incorporated Giurchescu's and Kröschlová's method as well as Bajić- Stojiljković's spatial analysis of folk dance choreography. Meanwhile, Dunin only provides information about the demonstrators of the dances and the people that adapted the dances on stage. During the analysis, I also focused on the recent inscription of those dances into choreographic works as well as their revival on stage, since they have not been performed since the early years of the ensemble. The table presented as Appendix 1 contains information about the first repertoire of the ensemble, providing the name of the dance, the demonstrators who presented the dance in the ensemble, the later stage adaptation of the same dance or its choreography inscription and finally, its revival.

The second set of analysis was mostly based on Dunin's work as well as the concert of *Tanec in Denver* (1956). However, little material is available for analysis, dating from this transition period towards stage adaptations and early choreographic moves. The interviewees had no recollection of these works and they are only mentioned and briefly explained in Dunin's work. I have identified only six such stage adaptations, but Stojče Karanfilov, a dancer of the

second generation of the ensemble seems to think there were more than just six. Svetlana Čirić, who is working on creating an archive in Tanec, counted sixteen stage adaptations that fit this approach. The only stage adaptation of the mentioned dances is “Sobor dances from Skopje Area” is only partially visible on the *Tanec in Denver* (1956) concert. The same stage adaptation is analysed later in this work. These stage adaptations are presented in a table as Appendix 2.

The third part of the analysis focused on the choreographic works that are present in the current repertoire of the ensemble as well as some choreographic works that are no longer performed. The material was derived from the collection of DVDs as well as YouTube, supported by the mentioned literature. After the analysis, I listed the choreographic works in alphabetical order, but I obtained a lot of information when I switched into chronological order. The list is presented as a table as Appendix 3.

## Approach #1- Staging “authentic” material

This approach has been identified during the formation years of the ensemble, in the period that Elsie Dunin refers to as the `first unchoreographed repertoire 1949- 1951` (Dunin and Višinski, 1995:8). During the formation years of the ensemble, the first director, Emanuel Čučkov had the task to gather dancers and make the first professional group in Macedonia that will have the honour to perform and present the Macedonian folk dances on the stage. Along with the first musical director Živko Firfov, Čučkov held auditions in the major cities in Macedonia in order to gather dancers/singers that were supposed to bring their village repertoire into the ensemble. The director of the ensemble invited “demonstrators”<sup>20</sup> - people from various villages throughout the country whose job was to demonstrate popular dances from their villages. The demonstrators presented the dance material<sup>21</sup> that set the ground repertoire of the ensemble. The repertoire consisted of dances that the demonstrators learned in a social setting, mostly from their villages, where the dances were performed during various festive occasions.

Dunin adds that `During this period, the dancing and music repertoire is focused on “pure” folklore – adaptation of folklore for the scene, that is adapted to a proscenium stage but not allowed to stray far from the original form`. (Dunin and Višinski, 1995:11) With the introduction of *choreography* in 1958, a big part of these dances were never again performed in the ensemble. However, after a careful analysis of the historical background of the ensemble and the documentary movies *Ritam I Zvuk* (Rhythm and Sound) and the concert of Tanec in Denver in 1956, I have noticed some changes. The earliest choreographic moves can be noticed as early in the 1950, where new dance elements were added to the already existing dance steps as well as new formations. Such is the case with the dances *Kjupurlika*, *Rusalii*, *Šopska Petorka* and *Aramisko* that were performed in a chain formation or as separate dances. The recording shows early choreographic moves such as combining different dances into one piece and arranged dance steps. Therefore the choreography period started in the 1950 as opposed to 1958 as Dunin writes.

---

<sup>20</sup> Since during these periods, the concept of *choreography* was still not introduced, the people that introduced these dances will be referred to as *demonstrators* since they were neither the authors of a stage adaptation or choreographers of choreographic pieces.

<sup>21</sup> The full list of the dances is presented as Appendix 1.

The very first repertoire of dances was demonstrated by the members of the amateur ensemble Kočo Racin and a group of people from the villages in the surrounding of the city of Bitola. The dancers who lived in the village of Raštak introduced the dances *Postupano*, *Potrčano*, *Baba Gjurgja*, *Žensko Krsteno* and *Adana* while the dancers who came from the Lazaropole village present the following dances *Teškoto*, *Lesnoto* and *Skudrinka*. Three more dances such as *Buščansko*, *Beranče* and *Čamče* were presented by the demonstrators from the Bitola area. The repertoire was eventually enriched by more dances, presented in the table in the previous chapter. The first repertoire can be seen in the documentary movie *Ritam I Zvuk* (Rhythm and Sound) where the ensemble is performing the following dances: *Čamčeto*, *Beranče*, *Ratevka*, *Staro Tikveško*, *Rusalii*, *Aramisko*, *Kalajdžisko*, *Zajačko*, *Teškoto*, *Ajde oj Vardare* and *Čučuk*. Another source where this repertoire can be seen is the concert of Tanec in Denver, 1956. The recording shows the performance of the following dances: *Nevestinsko*, *Teškoto*, *Kjupurlika*, *Rusalii*, *Vrličko Kolo*, *Shopska Petorka*, *Serbian Festival Dances*, *Bunjevačko Momačko Kolo*, *Aramisko*, *Gankino*, *Croatian Festival Dances*, *Baranjska Humoreska*, and *Skopje Sobor Dances*.<sup>22</sup>

According to the information that I gathered during the fieldwork period, many of the members and choreographers of the ensemble refer to this period as a period when *izvoren folklor* (authentic folklore) was performed (Stojče Karanfilov, personal interview: 07.08.2014). It is the belief of many of the interviewees and the researchers that this repertoire was “pure” and “non-stylized”, so the term *izvoren folklor* will be used to refer to the repertoire that was performed during this period (Snežana Balkanska, personal interview: 19.06.2014). Among the dancers in the first group of the ensemble, there were the people that would later appear as choreographers or authors of various stage adaptations such as Dojčin Matevski, who was the first dance leader in the ensemble, Emanuel Čučkov, the first director, Trajko Prokopiev, Atanas Kolarovski, Stanimir Višinski, Duško Georgievski and Jonče Hristovski (Green, C. and Eastman, L, 1955). Unfortunately, most of these early choreographers have passed away or live outside of the country, so the approach needs to rely on previously written literature and analysis of video material.

---

<sup>22</sup> The dances *Vrličko Kolo*, *Serbian Festival Dances*, *Bunjevačko Momačko Kolo*, *Croatian Festival Dances* and *Baranjska Humoreska* are Serbian and Croatian dances that part of the so called “Yugoslav Repertoire” that every professional ensemble in Yugoslavia was supposed to perform.



Since there is no mention of choreographing the dance material and based on the two mentioned video sources, I conclude that these dances were performed in their chain formation which is the most popular form of folk dancing on the field throughout the villages in Macedonia. The mentioned dances were performed in a semi- circular position in an open circle, where the dancers are joined in a chain formation and moving towards the right where the dance pattern is being constantly repeated. This form of dancing can be noticed only during these early years of the ensemble, but was soon replaced by the trend of creating choreographic works. Between the years of 2001- 2006, a revival period has been introduced Stojkova- Serafimovska under the government of the director Marko Kolovski and the dance leaders Ljupčo Manevski and Snežana Balkanska, when dance examples such as *Čamčeto*, *Kopačka* and *K`lcnoga* were again introduced in the repertoire (Serafimovska, S. V, 2014). However, slight changes in the dance pattern and the spatial formation can be noticed, as well as choreographic inputs, compared to the mentioned video sources. This approach of presenting folk dance became popular again since it was presented as novelty and was fitted in a group of performances where the accent was put on “authentic material”. Ever since, the dances remained on the current repertoire. According to the repertoire listed on Tanec’s website, only the following dances are kept in the repertoire: *Teškoto*, *Čamčeto* (entitled *Žensko Čamče*), *Čifte Čamče*, *Kopačka* and *Gluvo Nemo* (entitled *K`lcnoga*)<sup>23</sup> (Tanec.com.mk, 2014). During the Christmas concert in December 2014, Tanec returned to their “authentic repertoire” through a concept by Ljupčo Manevski and Snežana Balkanska where they presented excerpts from the first repertoire as well as the first and the last choreography in the ensemble. The dances were once again “revived” and presented to the Macedonian audience.

All of the thirty- four dances that are regarded as the first not- choreographed material of 1949- 1952 were the subject of two types of analysis.<sup>24</sup> Following is a structural analysis of the chain dance *Berovka* through Giurchescu and Kröschlová theory and method of dance form

---

<sup>23</sup> These dances were restored or *revived* by the dancers and dance leaders Ljupčo Manevski and Snežana Balkanska, who were interviewed during the fieldwork process of July 2014.

<sup>24</sup> The same principle will be applied to all of the other approaches.

analysis<sup>25</sup>. The analysis is based on the realisation of the dance in the previously mentioned documentary film *Rhythm and Sound* (1955).

Name: Berovka  
 Participants' gender: Women  
 Number: 10- 14  
 Grouping: Chain dance  
 Geometrical formation: Open circle  
 Connection (between dancers): belt hold, low position  
 Type of movement: steps, stamps, leaps  
 Direction of movement: forward  
 Direction of pathway: forward, backward, in place  
 Movement quality/ shape: Bound  
 Tempo: moderate, quick  
 Rhythm: 7/8  
 Lines of patterned movement: kinetic  
 Relationship between dance and music: congruent

T	Berovka						Congruence with music
P	I						=
Ph	A		A <sup>1</sup>				=
M	a		a <sup>1</sup>				=
Mc	a	a <sup>1</sup>	b	c	d	e	=
Me	$\alpha$	$\alpha^1$	$\beta \beta^1$	$\gamma \delta$	$\varepsilon \zeta$	$\eta$	=

According to the proposed schema, the analysis develops into division of motifs **M** (Motif- cell, Motif- element), phrases **Ph**, sections **S**, strophes **St**, parts **P** and the total form of the dance **T**. In *Berovka*, the **Phrase- Ph** appears to be the whole combination of the dance that is repeated constantly throughout the performance. Since the dance consists of two parts, each part contains one phrase: **P I (Ph A) + P II (Ph A<sup>1</sup>)**. To be more precise, because the dance has a repetitive usage of similar steps, the main motif becomes **Multiple- Cell- Motif**, where a singular cell is equivalent to the structured breakdown. Therefore, in *Berovka* Part I, Phrase A

<sup>25</sup> A complete explanation of the method would be impossible to fit in this work. For an in-depth explanation and more examples of the method, please advise the original *Theory and method of dance form analysis* (Giurchescu and Kröschlová, 2007)

and Motif a are overall the same combination whereas Part II, Phrase A<sup>1</sup> and Motif a<sup>1</sup> are a variation of that combination. Given the rhythm of the dance which appears to be 7/8(3+2+2), *Berovka* consists of one motif which is equivalent to one phrase in the dance. The total form of the dance- **T** would therefore look like this:

$$\mathbf{T} = \mathbf{P I [Ph A = (M a)] + P II [Ph A^{1=} (M a^1)]}^{26}$$

Dance Source: The native village of the demonstrator
Fieldwork: No fieldwork needed
Presented by: The first dancers in the ensemble
Choreography: None. The dance is kept in its traditional form
Adapted by: The first director or some of the first dancers

The analysis of the dance *Berovka* serves as a representative to prove the chain dance form that explains this approach. For comparison, I will apply Vesna Bajić- Stojilković’s method for analysis of space of folk dance choreography, presented as Appendix 5.<sup>27</sup> Through the presented analysis of the structure of the dance and the analysis of space in the dance, I conclude that the chain formation of the dance is the most important factor for defining the Approach #1. Based on data gathered from the fieldwork interviews, consulted literature and the structural analysis, I propose the scheme to the left that defines the approach.

According to the conducted interview with Snežana Balkanska

At that point, the concept of fieldwork was not introduced in the ensemble, in fact, fieldwork was not needed because the dances were brought by the dancers themselves or invited demonstrators. These people, who lived in the villages where the dances originally came from, were practitioners of that repertoire during social occasions in their villages. When the dance material was supposed to be taken out of context and be placed on stage, there was no need of future artistic upgrade of the dances since it felt unnatural to the dancers. She adds that `there was no need of dance stylization since the dances were amusing to the audience even in their authentic form.

(Snežana Balkanska, personal interview: 19.06.2014)

Therefore, this approach is considered to be a *stage adaptation* instead of *choreographic work* since it does not contain choreographed dance material<sup>28</sup>. The analysis shows a chain formation,

<sup>26</sup> See Appendix # 2

<sup>27</sup> A detailed explanation of the method is available on *Dance and Stage: A Proposal For Structural Analysis Of Space of Folk Dance Choreography* (2014)

<sup>28</sup> The definition of stage adaptation and choreography is presented in the “Conclusion” part of the dissertation.

which is referred to as “authentic” chain form of the dance that was present on the field, as well as adapted for the stage. Unfortunately, there is no record of who adapted the dances for the stage, but since the material was demonstrated by the dancers themselves, it is likely that they had the role to be the “authors” of these early stage adaptations. The dance *Berovka* is analysed and presented only as an example of the approach, given that all of the other thirty- four dances were analysed and appeared to fit this principle. The presented five- step graph shows the pathway of the creation of such pieces.

## Approach # 2- Stage adaptations and early choreographic moves

During the period of 1952- 1957, Dunin writes `the repertoire began to be programmed into like sets of songs and dances that represented areas of Macedonia- Skopje, Ovče Pole area, Lazaropole area and Eastern Macedonia (Dunin and Višinski, 1995). Since the majority of the dances in the repertoire originated from the same villages or the same ethnographic regions, the director Emanuel Čučkov proposed that these dances should be performed in combinations under the name of *Sobor*<sup>29</sup>. Vladimir Janevski in his work *Preparation For Stage Adaptation* (2012) mentions the early periods of stage adaptations in the ensemble and proposes a method for preparation of stage adaptation that is very similar to first and second approach.<sup>30</sup> He proposes a scheme of creating stage adaptations that must be based on field research and contain authentic dance materials, as well as costumes and instruments.

The only source where such dance combinations can be seen is the recording of the Tanec's concert in Denver in 1956 that is previously mentioned. This recording contains material of three such stage adaptations: *Sobor dances from Eastern Macedonia* that contain the dances *Dimna Juda*, *Kopačka*, *Berovka*, *Ratevka* and *Šopska Petorka*; *Shepherd Dances (Dajčovo and Gankino)* and *Sobor dances from Skopje Area* that contain the dances *Postupano* and *Čučuk*. This artistic decision by the director Emanuel Čučkov was due to the load of more than forty dances that could not be performed as single dance pieces anymore (Stojče Karanfilov, personal interview: 07.08.2014). Since the ensemble is currently in the process of building an archive, which will eventually result in another book, I was not allowed to access the archival information regarding these types of dances. Svetlana Čirić, who now works as a technical artistic administrator, claims that she found 16 of these stage adaptations. Most of them were combination of two to three dances arranged with two or three songs, derived from the first repertoire.

---

<sup>29</sup> The word *sobor* will be freely translated as a "gathering of people" since there is no English equivalent. In the field, the informants refer to *sobor* as a social occasion where they would gather in a certain place and dance and sing songs from their communities.

<sup>30</sup> The proposed approach has been adopted by the department of traditional songs and dances in the School of Music and Ballet in Skopje, Macedonia as well as the Department of Ethnochoreology of the Faculty of Music Education of the University of Goce Delčev in Štip, Macedonia. This way of performing "authentic" and "unchoreographed" dance material was mainly influenced by the Ivan Ivančan's method, presented in his work "Folklore and the Stage" in Zagreb, Croatia and was introduced in a time where the only approach to present folk dances on stage was the term *choreography*, explained in the Approach 3, 4 and 5.

This particular move influenced by the direction of the director, set the basis for another approach in staging folk dances in Macedonia that will serve as a transition period towards the acceptance of choreography. Not much is known about these types of dances since there is no video material available for research, so the analysis needs to be based on Dunin's literature and the one and only filmic source. The presented table in the previous chapter shows the names of the dances in the stage adaptations, their demonstrators and the people who adapted them for stage. Yet again, this is not the final repertoire since more dances of this type are being discovered. The following is a structural analysis of the *Sobor Dances from the Skopje area*.

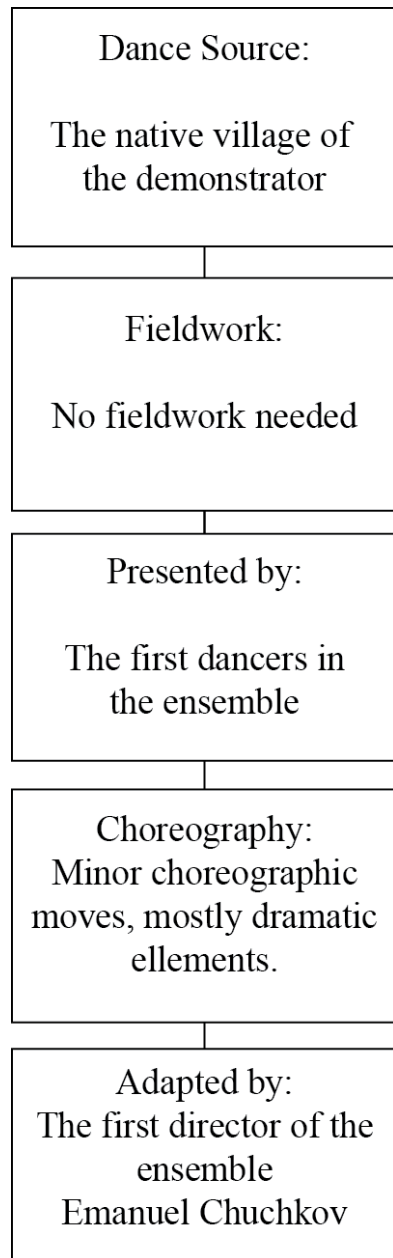
Definition of approach # 2:

Name: Sobor dances from the Skopje area<sup>31</sup>  
 Participants' gender: Men and Women  
 Number: 24  
 Grouping: Chain dance  
 Geometrical formation: Open circle  
 Connection (between dancers): hand hold, low position  
 Type of movement: steps, stamps, leaps, crouches  
 Direction of movement: forward  
 Direction of pathway: forward, in place  
 Movement quality/ shape: Bound  
 Tempo: moderate, quick  
 Rhythm: 11/8 and 9/8  
 Lines of patterned movement: kinetic  
 Relationship between dance and music: congruent

T	Žensko Krsteno			Congruence with music
P	I			=
Ph	A			=
M	a			=
Mc	a	a <sup>1</sup>	b	=
Me	α	α <sup>1</sup>	β β <sup>1</sup>	=

<sup>31</sup> Because of the low quality of the reel, only the dance *Žensko Krsteno* is visible.

In *Žensko Krsteno*, there is only one **Part- P**, so the **Phrase- Ph** appears to be the whole combination of the dance that is repeated constantly throughout the performance **P I (Ph A)**.



To be more precise, because the dance has a repetitive usage of similar steps, the main motif becomes **Multiple- Cell- Motif**, where a singular cell is equivalent to the structured breakdown. Therefore, in *Žensko Krsteno*, like the previous analysed dance, Part I, Phrase A and Motif a are overall the same combination. Given the rhythm of the dance which appears to be 11/8 (3+2+2+2+2), *Žensko Krsteno* consists of one motif which is equivalent of one phrase in the dance. The total form of the dance- **T** would therefore look like this:

$$\mathbf{T = P I [Ph A = (M a)]}$$

Unfortunately, the only source where these combinations of folk dances can be seen, the concert of Tanec in Denver in 1956, only partially shows the dance for fifteen seconds. The previous structural analysis is based on the short excerpt of the dance *Žensko Krsteno*<sup>32</sup> from the Skopje area, but since Dunin only mentions one set of dances from the Skopje area, it can be assumed that the dance was a part of that set. The table presented as Appendix 6 shows the analysis of the space in the stage adaptation. Similar to the Approach #1, the source of these stage adaptations was the field from which the dancers came from. In this case, instead of various villages, the dances were delimited to origin from the same village or the same ethnographic region. The analysis of the video material, attached as Appendix 5 shows chain dances that were previously performed as singular

dance units, now combined with other dances. The pathway remains to be in a semi-circle while the dancers are joined in a chain position, same as in the Approach #1. The analysis of the video

<sup>32</sup> Even though Dunin mentions that that particular set of dances consisted of the chain dances *Postupano and Čučuk*, it is obvious that the dancers are performing the dance *Žensko Krsteno* in 11/8 rhythm, as opposed to *Postupano* which is in 13/8 rhythm. So far, in the archival material there is no record that the dance *Žensko Krsteno* was ever included in these *Sobor* dances. But, it is very likely that the names of the dances were misunderstood at some point, and that the dance could have carried both names at that time.

material does not show choreographed material, but on the contrary, it clearly shows the visible traces from the first approach. The choreographic inputs are visible by adding minor dramatic elements in between the transition of the dances. These dramatic elements were the main subject of the stage adaptation that would create room for eventual transition towards *narrative* or choreography. The point was to present the everyday life of the villagers who would gather at such *sobor* to dance their dances and sing their songs. The dramatic elements often include stories where the men are observing the women and trying to steal them away from the dance or where the women are teasing the men by stealing their hats. The combination of dances, in my opinion was started as a practical approach, especially when the ensemble was touring, since more dances could be presented by one name, and the dancers would not need to make unnecessary exits and entrances. The analysis of the dance that was entitled *Rusalii* contained the ritual dances *Seči Mome*, *Kara Jusuf* and *Teškoto*. The idea was to present the ritual of *Rusalii* by combining several dances. However this approach of combining is different than the one proposed through the analysis, since it led towards the creation of *narrative* and eventually choreography.



*The ensemble Tanec during a performance of the dance Crnogorka in 1951(Dunin and Višinski, 1995:114)*



### Approach #3- Choreographic works based on one chain dance

In 1957, the term *koreografija* (choreography) was introduced in the ensemble. According to Dunin this was a twenty- three year period of fifteen choreographic pieces combining older step patterns into new challenging combinations, based on already existing repertory with addition of newly created step patterns` (Dunin and Višinski, 1995:13). This approach was influenced by Emanuel Čučkov but accepted under the artistic vision of the new director Trajko Prokopiev as a form of a dance that will include previously introduced concepts such as *narrative* and combination of folk dances of same region, with added dramatic elements and new step patterns. According to Elsie Dunin, the first choreographic piece, similar to Prokopiev's model entitled *Sedenka* (Gathering) by Gligor Vasilev, contained a combination of dances and songs from the Eastern part of the country. The author comments about the creation of this piece in a section entitled 'Stylization and Suites, 1958- 1979 (Dunin and Višinski, 1995:13). This model of presenting staged and choreographed folk dances is still practiced in the ensemble and it is largely accepted practice in the country.

However, after personal analysis of the first dance material stated in Dunin's section 'Formative years: 1949- 1953, I noticed that *Sedenka* as Dunin states was not the first choreographic work, mainly because this early repertoire contained certain levels of "stylization". In her work, Dunin mentions a category called *narrative* that was introduced by the director Emanuel Čučkov in the early 1950s, before the creation of *Sedenka* in 1958. This form of staging folk dance introduced acting and storytelling, based on a certain ritual, dance or a scene from the village life. The analysed material from the movie *Ritam i Zvuk* (Rhythm and Sound, 1955) and *Tanec in Denver* (1956) proves that these *narratives* such as *Rusalii* from 1952, *Baranjska Humoreska*<sup>33</sup> from 1953, *Komitsko* from 1954 actually present the first choreographic works in the ensemble, as opposed to what Dunin presents. Even though she mentions that the *stylization* and the choreographic works were introduced in 1958, the analysis of the dance *Šopska Poskočica* or *Šopska Petorka* shows that such *stylization* was introduced as early in 1950. Therefore, the *stylization* period in *Tanec* began in 1950 as opposed to 1958 as Dunin states, and

---

<sup>33</sup> *Baranjska Humoreska* is part of the Yugoslav repertoire of *Tanec* and presents a humoristic choreographic work from the region of Baranja in Croatia where two girls are fighting over the best dancer.

the first choreographic work in the ensemble was *Šopska Petorka* in 1950 as opposed to *Sedenka* in 1958.

The Approach #3 was greatly influenced by the chain dances that were brought in the ensemble during the formation years. During that period, these dances were performed only as demonstrated by their demonstrators. Following the “trend” of Igor Moiseyev’s Moscow based troupe, many ensembles started to choreograph their repertoire. This approach was introduced with the staging of many of the first dances, for example the dance *Aramisko*, that was demonstrated by the demonstrator Slavejko Ivančev, and later was choreographed including a story of the Macedonian crooks who fight the Ottoman soldiers. On a similar note, the director Emanuel Čučkov makes a choreographic work entitled *Komitsko* in 1954 that presents the story of the Macedonian *Komiti* (rebels) and their fight with the Ottoman soldiers. According to my fieldwork, the following choreographic pieces fit this approach:

Name	Author	Musical Arrangement:	Premiered:	Currently on the repertoire?
Teškoto	Rafe Žikovski and Dojčin Matevski	N/A	1949 N/A	Yes
Šopska Poskočica or Šopska Petorka	Cvetko Micevski/ Ljupčo Manevski	Kočo Petrovski	1950 2005	Yes
Aramisko	Emanuel Čučkov and Dončo Eftimov	Gjorgji Dimčevski	1950 1959	Yes
Komitsko	Emanuel Čučkov Dančo Eftimov Asparuh Hadži	Blagoja Ivanovski	1950 1954 1955	Yes
Zajačko	Emanuel Čučkov	?	1952	No
Nevestinsko	Trajko Prokopiev	Trajko Prokopiev	1960	Yes
Osogovka	Dimitar Aleksov	Gjrogji Dimčevski	1964	Yes
Krstačka	Dimitar Aleksov	Gjrogji Dimčevski	1970	No
Staro Teško	Vlado Stanoevski	Dragan Dautovski	1992	No
Žensko Čamče	Ljupčo Manevski and Snežana Balkanska	?	1992	Yes
Čifte Čamče	Nuri Osmanov and Dojčin Matevski	N/A	1951 N/A	Yes
Kopačka	Stojče Zahariev and Nikola Arsov/ Ljupčo Manevski	N/A	1949 2005	Yes

Based on the analysis of these chain dances, that were chosen to be upgraded into larger choreographic pieces, I propose the following structural analysis of the dance *Neveltsinsko*:

Name: *Nevestinsko*  
 Participants' gender: Women  
 Number: 13  
 Grouping: Chain dance  
 Geometrical formation: Open circle, straight line, zig- zag lines,  
 Connection (between dancers): hand hold, high position  
 Type of movement: steps, stamps  
 Direction of movement: forward, in place, backwards  
 Direction of pathway: forward, in place  
 Movement quality/ shape: Bound  
 Tempo: slow, moderate  
 Rhythm: rubatto and 7/8  
 Lines of patterned movement: kinetic  
 Relationship between dance and music: congruent

T	Nevestinsko								Congruence with music	
P	I				II				≠	=
Ph	A				B				≠	=
M	a				b				≠	=
Mc	a a <sup>1</sup>	b b <sup>1</sup>	a a <sup>1</sup>	b b <sup>1</sup>	a a <sup>1</sup>	b b <sup>1</sup>	a a <sup>1</sup>	b b <sup>1</sup>	≠	=

In *Nevestinsko*, I divided the choreography in two parts, different from the space analysis. Since the first scenes show dramatic elements and singing, I started the analysis with the beginning of the dancing parts. Therefore the whole choreographic work T consists of two Parts- P. The first part shows the dance in the rubato rhythm and the second part in the 7/8 rhythm. The **Phrase- Ph** appears to be the whole combination of the motifs that is repeated in both parts. Since the dance consists of two parts, each part contains one phrase: **P I (Ph A) + P II (Ph A<sup>1</sup>)**. To be more precise, because the dance has a repetitive usage of similar steps, the main motif becomes **Multiple- Cell- Motif**, where a singular cell is equivalent to the structured breakdown. Therefore, in *Nevestinsko* Part I, Phrase A and Motif a consist of different variations of the motif cell, similarly to the Part II. I was not able to include the motif elements since the subject is a large choreographic piece, whereas in the practice of the analysis, only smaller dance pieces have been analysed, mostly through dances found on the field. Therefore the analysis may appear confusing. The total form of the dance- T would therefore look like this: **T= P I [Ph A= (M a( a+ a<sup>1</sup>+ b+ b<sup>1</sup> a+ a<sup>1</sup>+ b+ b<sup>1</sup>))] + P II [Ph A<sup>1</sup>= (M a<sup>1</sup> (a+ a<sup>1</sup>+ b+ b<sup>1</sup> a+ a<sup>1</sup>+ b+ b<sup>1</sup>))]**

To solve the problems of the structural analysis, I present the analysis as Appendix 7 where different scenes of the chorographic work can be shown in a more practical way. The film recording of the concert of Tanec in Denver in 1956 presents the version that has not been subject to a choreographic adaptation. The first analysis of the dance *Nevestinsko* shows the

Dance Source:  
The first repertoire of the ensemble

Fieldwork:  
No fieldwork needed

Presented by:  
The first dancers in the ensemble

Choreography:  
The dance is choreographed and based on the “authentic” version

Adapted by:  
A choreographer

dance through the previously defined Approach #1. Namely, the dance is performed in a circular chain formation with the constant repetition of the same dance motif. On the other hand, the analysis of the choreographic work entitled *Nevestinsko* shows the clear marks of a choreographic piece, presented in the following table. In sum, the piece consists of three songs and two dances that both can be found under the name *Nevestinsko*. The main ideas behind the dance are the dramatic elements often described as *narrative*. In this particular case, the choreographer narrates a part of a wedding ritual where the dance is presented to the audience and invited to dance the bridal dance. The previously staged chain dance *Nevestinsko* is visible during the song *Prsten mi panda male*. The other steps that are included in the choreography do not appear in the first repertoire and origin from the choreographer’s creativity. This particular approach has been used in all of the choreographic works mentioned earlier, that used the same principle of choreographing a chain dance that has already been a part of the repertoire in Tanec.

The analysis of the rest of the dance material that fits in this approach showed a similar process. All of the dances that are the subject of a choreographic work were once present at the repertoire of the ensemble (except the dance *Šopska Petorka*) so the choreographers did not need to do fieldwork because they already knew the dance steps. The “authentic” version of the dance is usually present for a certain amount of phrases in the choreography, and it is later arranged into a new movement, only based on the original one. It happens that the new movement as well is not based on the

chain dance or other chain dances from the area, but is a product of the choreographer's imagination. The dance is usually framed in a concept, carries some *narrative* or dramatic elements, but the main idea is to present the chain dance into a newer choreographed version. It is the opinion of many of the choreographers, such as Ljupčo Manevski, who choreographed the dance *Čamče* into *Žensko Čamče*. According to him 'the audience cannot be entertained through the constant repetition of a chain dance as the practice in the field. The audience today is looking for entertainment' (Ljupčo Manevski, personal interview: 12.06.2014). This notion of entertainment and the need to please the audience was the main factor and the main idea behind this approach, hence its creation. While these dances were pleasing the audience for over fifty years, today Tanec, and many other ensembles in the country, have the constant need to present these dances "as pure as possible". This idea is often confused with the conviction that this is the only way to present "true Macedonian folklore" and has a big nationalistic message behind it, which is not the the topic of this work.



*The ensemble Tanec during a performance of the choreographic work Nevetsinsko in 2008*

(retrieved from [www.tanec.com.mk](http://www.tanec.com.mk))

#### Approach #4- Choreographic works based on a custom or a ritual



*The ensemble Tanec during a performance of the choreographic work Džamala (retrieved from [www.tanec.com.mk](http://www.tanec.com.mk))*

The definition of this approach is based on my personal fieldwork experience and the analysis of the gathered material. Unfortunately, there is no academic literature that provides data regarding the choreographic works that fit this approach. As mentioned before, the authors Kiril Todevski and Blaže Palčevski provide a textual analysis of certain choreographic works, but do not mention the process of staging the dance. Similar short explanation of the choreographic works is provided in the other publications. Luckily, I had the chance to conduct an interview with Svetlana Čirić who is the author of the dance piece *Džamala* which is the subject of this analysis. The data that were gathered during the fieldwork were mainly derived from the interview with Svetlana Čirić, who is the author of a choreographic work that presents a ritual. Before trying to define the approach, I decided to make a list of choreographic works that dramatically present a custom or a ritual, listed on the official website of Tanec. The list consists of the following choreographic works:

Name	Author	Musical Arrangement:	Premiered:	Currently on the repertoire?
Rusalii	Emanuel Čučkov Blaže Veleviski and Duško Georgievski	Gjorgji Dimčevski	1952	Yes
Nevestinsko	Trajko Prokopiev	Trajko Prokopiev	1960	Yes
Kalajdžisko	Atanas Kolarovski	Trajko Prokopiev	1965	Yes
Vodarki	Dimitar Aleksov and Blaže Palčevski	Gjorgji Dimčevski	1965	Yes
Gjurgjovdenka	Dojčin Matevski	Gjorgji Dimčevski	1966	Yes
Svadba	Blagoja Filipovski	Ratko Gelevski and Tome Cvetkovski	1968	Yes
Žetvarka	Dimitar Aleksov	Gjorgji Dimčevski	1969	Yes
Ohridski Branuvanja	Todor Jovanov	Todor Jovanov	1979	No
Brkanje na Čumata	Todor Jovanov	Todor Jovanov	1987	Yes
Džamala	Svetlana Čirić	Dragan Dautovski	1995	Yes
Vodičarki	Svetlana Čirić	Dragan Dautovski	1995	Yes
Rudo Jagne	Vlado Stanoevski	Lazo Trpovski	1999	Yes
Lazarenki	Simeon Čulev	Boško Treneski	2008	Yes
Ronenka	Ljupčo Manevski	Bajsa Arifovska	2014	Yes

All of the mentioned dance pieces contain *narratives* that dramatically present different Macedonian rituals or different customs based on the village life. The idea was born with the staging of the dance *Rusalii* in 1952 which consisted of three ritual dances of the men's ritual processions under the same name. The official website of the ensemble today presents the dance as

This stylized ritual dance with narrative character is based on well-known legend from the villages of Gjevgjelija and Strumica. The legend says that if Rusalli groups from different villages would encounter, they start a fight until the weaker group withdraws, but often these fights ended with someone being killed. "Rusalii" dance set which "Tanec" performs is stylized for two male dancing groups and is made of elements of two traditional dances: "Sechi Mome" and "Kara Jusuf".

(Retrieved from [www.tanec.com.mk](http://www.tanec.com.mk))

The second such work was the previously analysed dance *Nevestinsko* that narrates the ritual of the bridal dance of western Macedonia, the Kalajdžisko dance that presents the custom of craftsmanship around the Veles area. Many of the dances included in the choreographic work were already present on the first repertoire, so these first choreographers did not need to do



fieldwork in order to present the dance on stage. The fieldwork was brought by Svetlana Čirić

Dance Source:  
A certain village or ethnographic region

Fieldwork:  
The first repertoire or conducted fieldwork of the place of origin of the ritual/custom

Presented by:  
A choreographer

Choreography:  
Choreographed *narrative* with incorporated dramatic elements.

Adapted by:  
A choreographer

who devoted three years of her life to fieldwork and consultations with ethnologists who researched these rituals, in order to create two choreographic works that present the ritual. Namely, the choreography presents the *Vodičarki* girls processions from the village of Bulačani and the *Džamalari* men's procession from the village of Novo Selo, which is presented through structural analysis as Appendix 8. A structural analysis through the method of Giurchescu and Kröschlová was not possible. Since the choreography contains more than three chain dances, the analysis would go very extensively and would not fit in this work. It has also proved to be confusing and misleading. The space analysis reveals a very important moment- the focus on dramatic elements instead of dance. It is also a recurrent practice that only part of a certain ritual is performed through acting, and then the whole piece is finished with a celebratory dance that may not relate to the ritual at all. However, every choreographic work narrates a different story or custom and follows a different principle. It is the choreographer who decides which material to use and which aspect of the ritual to show, as well as to explain and demonstrate the concept to the dancers. According to Čirić, 'it is best if the choreographer is a dancer. Only if the choreographer is a dancer, he or she can have a clearer image of what "fits" the stage, and what the dancers are capable of achieving, through their bodily expression` (Svetlana Čirić,

personal interview:13.06.2014).

The scheme presents the process of making a choreographic work based on a ritual or a custom, derived from analysis of the video material and field notes. In sum, the source or the field of the dance is usually a certain village or an ethnographic region where the ritual or the custom is practiced. Since the ritual may be practiced throughout the country, the choreographer relates to



the certain place, expressing the origin of the ritual through the folk costume. In recent times, the choreographers attend fieldwork and read literature in order to faithfully present the material on stage. The choreographer has the opportunity to adapt an “authentic” version of the ritual through the incorporation of the practiced movements, music and props as in the field or to create a stylized image that would only remind the audience of the ritual. The incorporation of the ritual singing and the props makes the approach different from the rest of the approaches. In the cases where a certain custom is presented such as harvesting, craftsmanship or expelling evil spirits, the dramatic elements and the acting are unavoidable. The analysis of Čirić’s choreographic work *Džamala* serves as one of such typical works. When it comes to the dance, it seems like that element serves only as complimentary part to the acting and the singing. In many cases, there are ritual dances present on the field, most often danced through basic movements. If the choreographer does not find that dance “pleasing” enough, they incorporate other folk dances from the village that have nothing to do with the ritual. In the case of a presented custom, the choreographer picks the most popular dances from the field and creates a sort of a celebration after the custom is being performed.

## Approach #5- Choreographic works based on combination of folk songs and dances from the same ethnographic region

This type of approach appears to be the most popular and the most common practice in the ensemble as well as throughout the country. Out of all of the people I interviewed, five of them have followed this approach. In order to present the approach, I chose Simeon Čulev who is the author of the dance piece *Belomorski Biser*, one of the ensemble's most popular choreographic works that is structurally analysed and presented. Out of all of the choreographic works listed on the current repertoire of the ensemble's website, twenty- four of them present the dances and songs of a given village or ethnographic region.

Name	Author	Musical Arrangement:	Premiered:	Currently on the repertoire?
Sedenka	Gligor Vasilev	Trajko Prokopiev	1958	Yes
Dračevka	Atanas Kolarovski	Trajko Prokopiev Kočo Petrovski Todor Petrovski	1959	Yes
Tropnalo Oro	Duško Georgievski	Gjorgji Dimčevski	1965	Yes
Cvekjeberački	Gligor Vasilev	Gjorgji Dimčevski	1966	No
Solunka	Blagoja Filipovski	Gjorgji Dimčevski	1973	Yes
Lisolaj	Blagoja Filipovski	Ratko Gelevski and Tome Cvetkovski	1976	No
Dva Tanca	Vlado Stanoevski	Lazo Trpovski	1989	Yes
Pirinsko Proletno Cvekje	Stojče Karanfilov	Stojanče Kostov and Kiril Zifovski	1990 1992	Yes
Sretselo	Todor Jovanov	Todor Jovanov	1992	Yes
Prespanski Igri	Stojče Karanfilov	Kiril Zifovski	2001	Yes
Kopačija	Stojče Karanfilov	Milan Zavkov	2001	Yes
Prilepski Igri	Stojče Karanfilov	Milan Zavkov	2002	Yes
Porečki Igri	Todor Jovanov	Todor Jovanov	2002	Yes
Bitolski Igri	Stojče Karanfilov	Milan Zavkov	2007	Yes
Ohridski Igri	Simeon Čulev	Milan Zavkov	2007	Yes
Belomorski Biser	Simeon Čulev	Milan Zavkov	2008	Yes
Poselje	Jovica Blaževski	Sašo Mitev	2008	Yes
Serbež Donka	Simeon Čulev	Milan Zavkov	2009	Yes
Na Megdan	Simeon Čulev	Milan Zavkov	2009	Yes
Maleševka	Jovica Blaževski	Sašo Mitev and Vlatko Terziski	2011	Yes
Pijanec	Jovica Blaževski	Sašo Mitev	2012	Yes
Kumanovka	Jovica Blaževski	Milan Zavkov	2013	Yes

Ronenka	Ljupčo Manevski	Bajsa Arifovska	2014	Yes
---------	-----------------	-----------------	------	-----

During the second period of fieldwork, I conducted interviews with Stojče Karanfilov, Simeon Čulev and Jovica Blaževski who have staged thirteen choreographic works that present this approach. Along with the dances, the choreographers always present a set of folk songs, hence the choreographic work is always called for example *Igri i Pesni od Prespansko* (Dances and Songs from the Prespa region). According to Stojče Karanfilov, it was always the director who decided which regions will be presented on the repertoire. During the days he worked in the ensemble, the director “ordered” a choreography that will carry dance material other than the rest of the works on the repertoire. (Stojče Karanfilov, personal interview: 07.08.2014). The analysis of the choreographic works that are presented in the table showed that there is usually a specific formula for such choreographic works. The field is always an ethnographic region and very rarely it is limited to only one village. The choreographer picks four to five different popular folk dances from the area and two to three folk songs. Most often, the choreographic piece starts with an opening song, followed by several dances, and maybe a song in the middle of the work. Dramatic elements are added, but do not play a major role in the choreographic work. I propose the analysis of Simeon Čulev’s *Belomorski Biser* as Appendix 9. In the case of the analysed choreographic work *Belomorski Biser*, the choreographer Simeon Čulev gathered dance material from four Macedonian populated villages in the surrounding of Florina in Northern Greece. According to him “the choreographer needs to decide whether to keep the authentic version of the dances, or intervene with his own creative process” (Simeon Čulev, personal interview: 10.06.2014). The analysis of the choreographic works that fit this approach showed such “interventions” in most of the dances, where the dances are presented in their “authentic” form for several measures of the dance and then proceeds with choreographed steps. In this case, the usage of dramatic elements is minimal and does not play an important part in the piece, as is the case of the *narratives*. It may be the case that these types of choreographic works were somehow based on the Approach #2. The first choreography that fits the approach, Gligor Vasilev’s *Sedenka* incorporated the dances *Dajčovo* and *Gankino* that were present on the first repertoire. However, these dances were not presented in their “authentic” form, but were purposely choreographed. The second choreography *Dračevka* by Atanas Kolarovski has also incorporated many of the very first dances in the ensemble. The steps from the “authentic” steps

Dance Source:  
A certain ethnographic region

Fieldwork:  
The first repertoire or conducted fieldwork in the place of origin of the dance

Presented by:  
A choreographer

Choreography:  
Choreographed combinations of folk dances and songs

Adapted by:  
A choreographer

are present throughout different phrases in the dance, mostly in the beginning phrase, and later choreographed with added new movements to the already existing step. If the phrase has added steps, based on the existing chain formation, the dancers and choreographers refer to it as “stylization” and “stylized dance”.

Some of the mentioned dances are more faithful to the “authentic” version, and some are more “stylized”. This decision is left to the choreographer.

The analysis showed that most of the choreographies focus on presenting material derived from several villages from the same area. In sum, the choreographers conduct interviews and record the dances that are demonstrated by the natives of the village or often visit certain village dance groups that perform their folk/social dances. The choreographer learns the dance steps from a set of chosen chain dances that are often the most popular in the villages. He frames the chain dances into a choreographic work, left to the ability to incorporate minor dramatic elements such as flirting between the men and the women. The choreographer prepares the combination of folk dances and songs through his/her own idea and teach it to the ensemble as a new choreographic work.

## Chapter 5: Conclusion

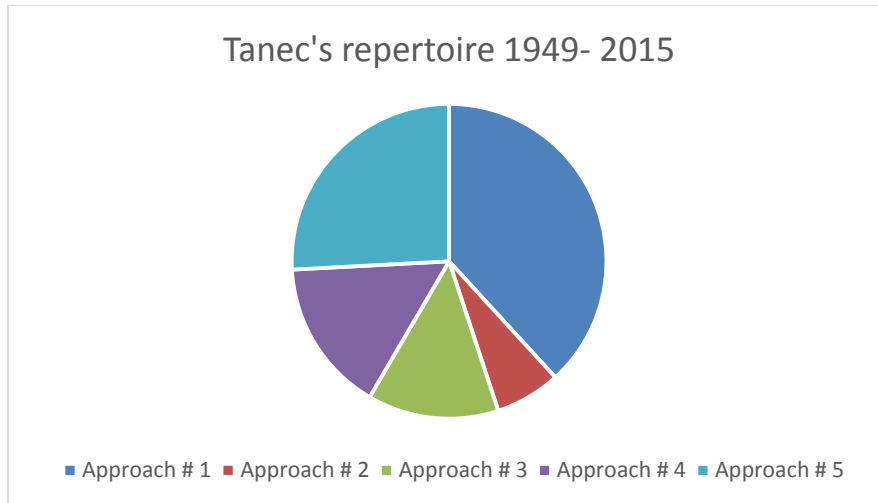
The five approaches of choreographing and staging folk dances in the ensemble Tanec show different intentions based on various beliefs, influenced by their authors or the directors of the ensemble. The word “approach” is used instead of “technique” because I realised that the latter was not appropriate since “technique” refers to a technical process. By using the concept “approach”, I refer to the concept as a disposition for certain agreement of arranging folk dance. Since such a concept as “approach” has never been used before in Macedonia, I propose a definition as an unintentional process, or rather intentional but in an implicit way, that later became the dominant way of creating new folk dance. Based on the analysis and gathered information from the field, I previously reformulated the definitions of staged folk dance in Tanec and in Macedonia, but I revisit them below through the form of approaches for the arranging of folk dance:

*A Stage Adaptation/ Adapting folk dance-* This form of presenting folk dance was noticed during the early years of the ensemble and through the approaches 1 and 2. As its name suggests, it means that a certain dance, in this case a chain dance is adapted for the stage so it can be presented to the audience. The idea behind this is not to present the choreographer’s artistic expression, but the folk dances which are derived from the field on stage. Through the analysed material in Approaches 1 and 2, the form of the dances is in a semi- circular chain formation as in the field, with a repetition of the dance motif. In most of the cases, the authors of these stage adaptations are not known, most likely because their work of making the chain dance visible to audiences was not regarded as an achievement. A similar example happened during the revival period of the ensemble, when the same dances were once again adapted for the stage. The current dance leaders and assistants had the task of re-staging material, based on their understating of this approach. Even though they added small choreographic inputs, these dances are still considered “stage adaptations”. Another important aspect here is the focus on “authentic” dances and the “faithfulness” to the field.

*A choreographic work/choreographing folk dance-* Based on the early concept of *narrative* that incorporated storytelling combined with folk dance, a new genre was born when the ensemble

wanted to adopt another artistic direction. The choreographic works were created by “choreographers”- who were also dancers in the ensemble, but based their works on the current “trend” in the ensemble. Through the presented analysis in the approaches 3, 4 and 5 I present different examples of choreography making. The base of the choreographic works is a chain dance, a selection of chain dances from a particular region or a ritual dance. The base of these dances is traced back to the field of origin of a certain dance. The dance motif of the field version of the chain dance is kept in the new choreographic work in its original form. In order to choreograph the material, the choreographer “stylizes” the dance by adding personal dance elements so the choreographic work is more appealing for the audience. In most cases, the choreographer incorporates “narrative” dramatic elements, in order to create a certain storyline within the dances in the choreographic works. Through this “stylization”, a new choreographic work is created that contains choreographed chain dances, based on the “authentic” versions of the chain dances, found in the field.

These choreographed works differ from the stage adaptations in their form, style and content. While the stage adaptations are based on non- choreographed dance material and strive to be faithful to the field, the choreographic works tend to present the dance imagination of their authors and their ability to manipulate the dance motifs of the field version of the dances. While the approaches 1 and 2 maintain the chain formation and were staged spontaneously by unknown authors, the approaches 3, 4 and 5 focus on a certain choreographic parameter. The analysis shows that the choreographer, who worked as a dance leader at the same time, most often had at minimum, a time span of four years to create works that differed in the content, but not necessarily in the style. Out of all the analyzed dances, thirty- four fit the 1<sup>st</sup> Approach, six stage adaptations the 2<sup>nd</sup> Approach, twelve choreographic works the 3<sup>rd</sup> Approach, fourteen choreographic works the 4<sup>th</sup> approach and twenty- three the 5<sup>th</sup> approach. According to my research, derived from information available in literature and fieldwork, there are eighty- nine stage adaptations and choreographic works that were created for Tanec over the course of sixty- six years. The current repertoire, available on [www.tanec.com.mk](http://www.tanec.com.mk) only presents forty- four works, meaning that most of the older stage adaptations are not included and are not performed anymore.



The above presents the history of the Tanec repertoire from 1949 to present. An emphasis was put on the choreographed repertoire, taking into consideration that it was present since 1952, while the stage adaptations were present until 1958. Out of the choreographed repertoire, it appears that the Approach # 5- Choreographed works based on a combination of folk dances and songs from the same ethnographic region- was the most popular “trend” in Tanec. The reason behind placing the emphasis on these dance combinations, led by the past directors in Tanec, remains unknown. Through writing this dissertation, I would like to encourage future researchers to focus on the idea of a stage adaptation or a choreographic work as a new, contemporary form of folk dance. Since I often find the mentioned concepts lacking or misunderstood in the literature, this dissertation makes an attempt to incorporate problematic concepts and fit them into a scientific work.

The analysis is proof of the power of dance as presented through a national institution. Through structural analysis, the ideology and style of the dances from the ensemble’s repertoire, that influenced the way that dance is being created and performed in Macedonia, is presented. To conclude this dissertation, I would like to revisit my research questions. As to the factors that influenced the choreographers or the authors of the stage adaptations and choreographic works in Tanec to follow a certain pattern, I firstly would mention the government politics of Tanec. Through the history and through the analysed approaches, it becomes evident that the dance ideology of the ensemble was created by its director. Since he had the most power in the ensemble, he influenced the dance leaders and the choreographers to follow his view on folk dancing, and created dance pieces that followed his concept of staged folk dance. This might not

be the case with all of the directors in the ensemble, but on a larger scale, this is a crucial factor to follow the above mentioned dance pattern. Another factor that is also important in following a dance pattern is the folk dance “trend” in Tanec. Namely, if the ensemble was practicing a certain approach, such as choreographed works, it was unsuitable for choreographers to try and create different approaches that were not already present in the repertoire. Following the model of the previously created choreographic works was often a practice that was passed on amongst each director.

This phenomenon relates to my second research question regarding the process of choreography that was unpurposfully created as the result of the current dance belief in the ensemble. The ensemble never carried the idea to create five different approaches of choreography making or adapting folk dance, as I define. Through its own choreographic school, created over sixty- six years, the choreographers “copied” each other’s ideas. Even though these works differ in content, they may appear very simillar in their style. The recorded history of Tanec does not point out individuals who purposley and completely changed the dance ideology of the ensemble. To date, the only person who incorporated new ideas is the first director Emanuel Čučkov, who greatly influenced the style of the ensemble and revolutionised the folk dance scene in Macedonia.

This revolution quickly spread out in the country, though the work of the dancers of the ensemble that functioned as dance leaders in the amateur ensembles in Macedonia. By teaching the Tanec choreographic works to amateur dancers, these dance leaders or choreographers spread and diffused the repertoire, making it the only program of folk dance in the country. Today, the repertoire of the amateur ensembles, especially in Skopje, is solely based on the choreographic works of Tanec, and it is the rare case that different choreographic works are being performed. Led by the ideology of the directors, and through the work of the dance leaders and dancers that work in amateur ensembles, this revolution is still in existance, since no new approach for arranging folk dance on stage has been developed. For the first time in Macedonia the five analysed approaches create a distinction in the repertoire of Tanec and in the process of creating and arranging folk dance. I hope that this distinction will inspire and influence future dance researchers to create a new movement and to bring a new dance revolution in Macedonia.



## **Bibliography:**

- Bajić, S. V. (2014). Dance and Stage: A Proposal For Structural Analysis Of Space Of Folk Dance Choreography. Dunin, E.I and Foley (editors), E. K. *Dance, Place, Festival. 27th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology 2012. The Irish World Academy of Music and Dance. University of Limerick, Ireland.*
- Barker, C. (2004). *The Sage dictionary of cultural studies*. London: Sage Publications.
- Clifford, J. and Marcus, G. (1986). *Writing culture*. Berkeley: University of California Press.
- Dunin, E. (1991). Transmission and Diffusion: Macedonian Dances 1938-1988. *Studia Musicologica*, pp. 203--213.
- Dunin, E., Giurchescu, A. and Konczei, C. (2012). *From Field to Text & Dance and Space. Proceedings for the 25th symposium of the ICTM study group on ethnochoreology.. Cluj-Napoca: The Romanian Institute For Research on National Minorities.*
- Felföldi, L. and Buckland, T. (2002). *Authenticity*. Budapest: European Folklore Institute.
- Giurchescu, A. (2001). The power of dance and its social and political uses. *Yearbook for traditional music*, pp. 109--121.
- Giurchescu, A. and Kröschlová E. (2007). Theory and method of Dance Form Analysis. A. L. Kaeppler, & E. I. Dunin (Eds.), *Dance Structures. Perspectives on the Analysis of Human Movement* Budapest: Akadémiai Kiadó. pp. 21-52.
- Goff, R. (2003). The Role of Traditional Russian Folklore in Soviet Propaganda. *Student Journal of Germanic and Slavic Studies*, 11.

- Green, C. and Eastman, L. (1955). *The Yugoslav National Folk Ballet TANEC- First American Tour*. [Concert pamphlet] University of California Los Angeles, Denver, Colorado.
- Hoerburger, F. (1968). Once Again: On the Concept of" Folk Dance". *Journal of the International Folk Music Council*, pp. 30--32.
- Ilieva, A. (2001). Bulgarian folk dance during the socialist era, 1944-1989. *Yearbook for traditional music*, pp. 123--126.
- Ivančan, I. (1971). *Folklor i Scena*. Zagreb: Prosvjetni Sabor Hrvatske.
- Kealiinohomoku, Wheeler, J. (1972). " Folk Dance". *Folklore and Folklife: An Introduction*, ed. Richard M. Dorson, Chicago: University of Chicago Press, pp. 381-404.
- Manners, D.L. Utopia, Eutopia, and E.U.-topia Performance and Memory in Former Yugoslavia. in Buckland, T. (2006). *Dancing from past to present*. Madison, Wis.: University of Wisconsin Press.
- Nahachewsky, A. (2001). Once Again: On the Concept of" Second Existence Folk Dance". *Yearbook for traditional music*, pp. 17--28.
- Nahachewsky, A. (1995). Participatory and presentational dance as ethnochoreological categories. *Dance Research Journal*, pp. 1--15.
- Opetcheska- Tatarchevska, I. *Macedonian Ethnochoreology- a Problem of Continuity*. In Pejčeva, L. and Rodel, A. (2008). *Vienna and the Balkans*. Sofia: Institute of Art Studies, Bulgarian Academy of Sciences.

- Opetcheska- Tatarchevska, I. “*The Idea Behind Our Folk Dances*” *Public Narratives About Folk Dances in Macedonia* (2011). In Dunin, E.I and Ozbilgin, O. M. *Proceedings- Second Symposium of the International Council for Traditional Music, Study Group on Music and Dance in Southeastern Europe*. Ege University State Turkish Music Conservatory. Izmir, Turkey.
- Opetcheska- Tatarchevska, I. (2013). Dance Culture and National Identity Politics in the Republic of Macedonia. *The Ambiguous Nation: Case Studies from Southeastern Europe in the 20th Century*, pp.331- 350.
- Rapport, N. and Overing, J. (2000). *Social and cultural anthropology*. London: Routledge.
- Serafimovska, S.V. (2014) *The role of professionals in the building of the music repertoire in the professional ensemble of folk dances and songs of Macedonia* “Tanec”. Unpublished work presented at the ICTM’s study group of Dance in Southeastern Europe, Valjevo.
- Serafimovska, S. V. (2004). Relation Folklore- Stage, some theoretical aspects. *Macedonian Music*, Number 4, Special Edition. SOKOM, Skopje, pp. 84- 92.
- Shay, A. (1999). Parallel Traditions: State Folk Dance Ensembles and Folk Dance in "The Field". *Dance Research Journal*. Vol.31, No.1. pp. 29-56.
- Shay, A. (2002). *Choreographic politics State Folk Dance Companies, Representation and Power*. Middletown, CT: Wesleyan University Press.
- Shay, A. (2013). The Spectacularization of Soviet/Russian Folk Dance: Igor Moiseyev and the Invented Tradition of Staged Folk Dance. *The Oxford Handbook of Dance and Ethnicity*.
- Shay, A. and Crum, D. (2008). *Balkan dance*. 1st ed. Jefferson, NC: McFarland & Co.

## Cyrillic Literature:

Бајић, В. [Vajić, V] (2006). *Од Оригиналног Записа Традиционалне Музике и Игре Ка Преради, Обради и Композицији- Музичко и Играчко Наслеђе у Културно- Уметничким Друштвима и Образовним Институцијама у Србији*. [From The Original Data of Traditional Music and Dance towards processing and composition- A musical and Dance Heritage In The Cultural- Artistic Societies and Educational Institutions in Serbia ].Дипломски Рад.

Брзанов, М [Brzanov, M] (1968). Проблем транскрипције Галичке игре “Тешкото” [The problem of transcription of the Galichnik dance “Teshkoto”], *Зборник на трудови од работата на XIII конгрес на СЗФЈ во Дојран 1966*, Скопје, с.509- 513

Вељић, М , [Veljić, M.] (1899) *Дебар и његова околина*. [*Debar and its surrounding*] Братство, VIII, Београд.

Димоски, М. [Dimovski, M.] (1977). *Македонски народни ора: од репертоарот на ансамблот за народни песни и игри “ТАНЕЦ”- Скопје* [Macedonian folk dances: from the repertoire of the ensemble for folk dances and songs “TANEC”- Skorje], Наша книга, Институт за фолклор , (орска народна традиција кн. 2)

Дженев, К и Харлампиев, К. [Djenez, K and Harlampiev, K.] (1965) *Теорија за строежа на движењата в Българската народна хореографија* [The theory of the building of the movements in the Bulgarian folk choreography]. *Наука и Изкуство*. Софија.

Дунин, Е и Вишински, С. [Dunin, E and Višinski, S] (1995). *Ората во Македонија, сценски дел Танец* [Dances in Macedonia: Performance Genre Tanec], Скопје.

Јаневски, В.[Janevski, V] (2010). *Творештвото на Трајко Прокопиев во Ансамблот Танец* [The work of Trajko Prokopiev in the Ensemble Tanec]. Штип: Национална установа Завод за заштита на спомениците на културата и Музеј.

- Јаневски, В [Janevski, V]. (2012). Подготовка на Сценска Адаптација [Preparation For Stage Adaptation]. *Зборник на Трудови IV*. IV:4-10. НУ Центар за Култура- Битола.
- Јанковиќ, Љ и Д [Janković, L and D]. (1934), *Народне игре [Folk Dances]*, књига I, Београд.
- Јанковиќ, Љ и Д [Janković, L and D]. (1939) *Народне игре [Folk Dances]* , књига III, Београд.
- Јанковиќ, Љ и Д , [Janković, L and D]. (1948) *Народне игре [Folk Dances]*, књига IV, Београд.
- Јовчев, П, [Jovčev, P.] (1993)*Раштак, луѓе, години и настани [Rashtak, people, years and happenings]* Скопје.
- Китевски, М. и Величковска, Р. [Kitevski, M. and Veličkovska, R.] (2015). *65 години Танец: Душата на Македонија. [65 years of Tanec: The soul of Macedonia]* Скопје: Национална установа Ансамбл за народни игри и песни на Македонија ТАНЕЦ.
- Павловиќ, Ј. [Pavlović, J] (1928), *Малешево и Малешевци [Maleshevo and Maleshevians]*, Београд.
- Палчевски, Б; Тодевски, К [Palčevski, B; Todevski, K].(2014). *Танец- промотор на фолклорно- кореографска школа со национален предзнак [Tanec- the promoter of the folk choreographic school with a national remark]*. Дирекција за Култура и Уметност, Скопје.
- Попов, Б, Саздов, Т, Леов, Т, Велевски, Б, и Шанев, Р. [Popov, B., Sazdov, T., Leov, T., Velevski, B. and Shanev, R. ] (1979). *Танец монографија 1949- 1979. [Tanec monograph 1949- 1979 ]*. Скопје: Танец, Национален Ансамбл за Народни Игри и Песни на Македонија.

- Серафимовска, Стојкова, В [Serafimovska, Stojkova, V]. (2014). *Македонската вокална музичка традиција во процесот на општествена транзиција- од 80-тите години на минатиот век до денес* [The Macedonian vocal musical tradition in the process of a societal transition- from the 1980s until today]. ЈНУ Институт за Фолклор “Марко Цепеков”. Докторска дисертација.
- Тановић, С. [Tanović, S] (1927), *Српски народни обичаји у ђевђелиској кази* [Serbian folk customs in the Gjevgjeliја surrounding] Српски етнографски зборник, VI, Београд.
- Трневски, Б, Тодевски, К, и Коловски, М. [Trenevski, B. Todevski, K. and Kolovski, M](1999). *50 години Танец* [50 years Танес]. Скопје: Танец, Национален Ансамбл за Народни Игри и Песни на Македонија.
- Tanec.com.mk, (2014). *ТАНЕЦ - Национална установа, Ансамбл за народни игри и песни на Македонија*. [online] Available at: <http://www.tanec.com.mk> [Accessed 14 Dec. 2014].
- Томић, С [Tomić, S] (1905). *Скопска Црна Гора* [Skopska Crna Gora], Антропогеографска и етнографска студија, Српски етнографски зборник, Београд.
- Хађивасилјевић, Ј [Hadživasiljević, J] (1930). *Скопље и његова околина* [Skopje and its surrounding], Београд.
- Чучков, М [Chuchkov, M] (1951). Идејната содржина на нашите народни игри [The idea behind our folk dances] Културен Живот, I(8):3. Скопје

## **Filmography:**

*Jugoslavenski Narodni Plesovi.* (1948). [film] Zagreb: Jadran Film.

*Pred Oktomvriskite Festivali.* (1948). [film] Skopje: Macedonian National Television.

*Ritam i Zvuk.* (1955). [film] Skopje: Tanec, The National Ensemble of Folk Dances and Songs of Macedonia.

*Tanec in Denver.* (1956). [video] Denver: Harold Ryan.

*Tanec in Sydney.* (2003). [DVD] Skopje: Macedonian National Television.

*Tanec and friends.* (2004). [DVD] Skopje: Macedonian National Television.

*Tanec- Bossomed Sounds.* (2004). [DVD] Skopje: Macedonian National Television.

*Tanec- Clear Waters.* (2005). [DVD] Skopje: Macedonian National Television.

*Tanec- Springs and Stars.* (2005). [DVD] Skopje: Macedonian National Television.

*Tanec- For good health and wealth.* (2005). [DVD] Skopje: Macedonian National Television.

*Tanec- Macedonian Tale of Love.* (2006). [DVD] Skopje: Macedonian National Television.

*Tanec- A concert in honour of the 135 years anniversary of the birth of Goce Delchev.* (2007). [DVD] Skopje: Macedonian National Television.

*Tanec- Jubilee 1949- 2009.* (2009). [DVD] Skopje: Macedonian National Television.

*Tanec- New Year's Concert.* (2011). [DVD] Skopje: Macedonian National Television.

*The dream of the first authors.* (2011). [DVD] Skopje: Alfa Television.

*Tanec- New Year's Concert.* (2012). [DVD] Skopje: Macedonian National Television.

*Tanec- New Year's Concert.* (2013). [DVD] Skopje: Macedonian National Television.

## **List of informants:**

Zoran Džorlev- the managing director of Tanec  
Born: January 10, 1967

Simeon Čulev- past dance leader and choreographer in the ensemble  
Born: June 28, 1973

Jovica Blaževski- past dance leader and choreographer in the ensemble  
Born: July 17, 1977

Ljupčo Manevski- current dance leader and choreographer in the ensemble  
Born: September 13, 1971

Svetlana Čirić- past choreographer in the ensemble  
Born: April 8, 1968

Snežana Balkanska- assistant and past choreographer in the ensemble  
Born: March 9, 1965

Stojče Karanfilov- past choreographer in the ensemble  
Born: August 5, 1942



## Appendicies:

### Appendix 1: The first repertoire of the ensemble Tanec

Name of the dance:	Transmitted by:	Stage adaptation by:	Choreography inscription:	Revived by:
Anadolka	Nedžip Izet, Redžip Jašarovski and Beadin Tairov in 1950	N/A		N/A
Aramisko	Slavejko Ivčev in 1950	Dončo Eftimov in 1959	N/A	Ljupčo Manevski in 2001?
Baba Gjurgja	Members of the folk group “Kočo Racin” in 1949	N/A	Dračevka by Atanas Kolarovski in 1959	N/A
Beranče	Simo Kostantinov in 1949	Duško Georgievski in 1950	N/A	Marjan Andonovski in 2014
Berovka	Slavka Popovska and Fima Kokolovska in 1951	Emanuel Čučkov in 1965	Maleševka by Jovica Blazevski in 2011	Snežana Balkanska and Ljupčo Manevski in 2014
Bilbilče	Member of KUD Jeni Jol in 1950	N/A	N/A	N/A
Bufčansko	Rada Taseva in 1950	N/A	Bitolski Igrri in 2007	N/A
Čifte Čamče	Nuri Osmanov in 1951	Dojčin Matevski in 1951	N/A	?
Crnogorka	Members of the folk group “Kočo Racin” in 1949	Atanas Kolarovski as “Crnogorska Skica” along with few other dances in 1951	Dračevka by Atanas Kolarovski in 1959	Snežana Balkanska and Ljupčo Manevski in 2014
Čučuk	Members of the folk group “Kočo Racin” in 1949	Atanas Kolarovski as “Village Dances” along with few other dances in 1950	Dračevka by Atanas Kolarovski in 1959;	N/A
Dračevka	Mile Kolarov in 1949	Atanas Kolarovski in 1952	Dračevka by Atanas Kolarovski in 1959	N/A

Gankino <sup>34</sup>	Gligor Vasilev in 1954	N/A	Sedenka by Gligor Vasilev in 1958	N/A
Gluvo Nemo	Rafe Žikovski in 1949	N/A	N/A	N/A
Grbač	Nedžip Izet in 1949	N/A	Svadba by Blagoja Filipovski in 1968	Snežana Balkanska and Ljupčo Manevski in 2014
Jeni Jol	Members of KUD Jeni Jol in 1950	N/A	N/A	N/A
Kjupurlika	Vaska Dončeva in 1949	Olga Milosavleva in 1959	N/A	N/A
Kalajdžisko	Dragan Petruševski in 1950	N/A	Kalajdžisko by Atanas Kolarovski in 1965	N/A
Kavadarka	Slavejko Ivčev in 1950	N/A	Tropnalo oro by Duško Georgievski in 1965	N/A
Komitsko	N/A	Emanuel Čučkov in 1959	Dončo Eftimov in 1954	N/A
Kopačka	Stojče Zahariev and Nikola Arsov in 1949	N/A	Sedenka by Gligor Vasilev in 1958	Ljupčo Manevski in 2005
Lesnoto	Rafe Žikovski and Mišo Mihailovski in 1949	N/A	N/A	N/A
Nevestinsko	Rada Taseva in 1949	Rada Taseva in 1949	Nevestinsko by Trajko Prokopiev in 1960	N/A
Osman Paša	Members of KUD Jeni Jol in 1950	N/A	N/A	N/A
Postupano	Members of the folk group “Kočo Racin” in 1949	Atanas Kolarovski as “Sobor dances from Macedonia” in 1950	N/A	N/A
Potrčano	Members of the folk group “Kočo Racin” in 1949	Atanas Kolarovski as “Sobor dances from Macedonia” in 1950	Dračevka by Atanas Kolarovski in 1959	?

<sup>34</sup> The dance has a Bulgarian origin.

Ratevka	Slavka Popovska and Fima Kokolovska in 1951	Emanuel Čučkov in 1965	Vodarki by Mitko Aleksov in 1965	Snežana Balkanska and Ljupčo Manevski in 2014
Skudrinka	Mišo Mihailovski in 1949	Mišo Mihailovski as “Sobor dances from Western Macedonia” in 1951	Gjurgjovdenka by Dojčin Matevski in 1966	Snežana Balkanska in 2014
Šopka	Emanuel Čučkov in 1952	N/A	Vodarki by Mitko Aleksov in 1965	N/A
Staro Tikveško	Trajko Sveličko after 1950	N/A	Tropnalo oro by Duško Georgievski in 1965	N/A
Teška Krstačka	Trajko Sveličko after 1950	N/A	Dračevka by Atanas Kolarovski in 1959	N/A
Teškoto	Rafe Žikovski and Dojčin Matevski in 1949	“Sobor dances from Western Macedonia” in 1951	N/A	N/A
Žensko Čamče	Rafe Žikovski in 1949	N/A	Žensko Čamče in 1992 by Ljupčo Manevski	Snežana Balkanska and Ljupčo Manevski in 2014
Žensko Krsteno	Members of the folk group “Kočo Racin” in 1952	N/A	Svadba by Blagoja Filipovski in 1968	Snežana Balkanska and Ljupčo Manevski in 2014
Zetovsko	Miško Mihailov in 1952	N/A	N/A	N/A

## Appendix 2: The stage adaptations listed as Approach #2

<b>Name:</b>	<b>Dance material:</b>	<b>Presented by:</b>	<b>Staged by:</b>	<b>Year:</b>
Village festival dances	Potrčulka Čučuk Crnogorka	The members of the “Kočo Racin” group and ?	Emanuel Čučkov	1950
Rusalii	Seči mome Kara Jusuf Teškoto	Demonstrators from Gjevgjelija	Emanuel Čučkov	1951
Crnogorska Skica	Crnogorka ?	Atanas Kolarovski	Atanas Kolarovski	1951
Sobor dances from Skopje Area	Ne odi Džemo Devojče, devojče Postupano Čučuk	The members of the “Kočo Racin” group	Emanuel Čučkov	1952
Sobor dances from Eastern Macedonia	Biljbilji peat Dimna Juda Kopačka Berovka Ratevka Šopska Petorka	Various presenters	Emanuel Čučkov?	1952
Sobor dances from Lazaropole	?	?	Emanuel Čučkov and Dojčin Matevski?	1952

### Appendix 3: The choreographic works of the ensemble 1949- 2015

Name	Author	Musical Arrangement:	Premiered:	Currently on the repertoire?
Šopska Poskočica or Šopska Petorka	Cvetko Micevski/ Ljupčo Manevski	Kočo Petrovski	1950 2005	Yes
Aramisko	Emanuel Čučkov and Dončo Eftimov	Gjorgji Dimčevski	1950 1959	No
Komitsko	Emanuel Čučkov Dančo Eftimov Asparuh Hadži	Blagoja Ivanovski	1950 1954 1955	Yes
Zajačko	Emanuel Čučkov	?	1952	No
Rusalii	Emanuel Čučkov Blaže Veleviski and Duško Georgievski	Gjorgji Dimčevski	1952	Yes
Folklorna Fantazija	Atanas Kolarovski	?	1953	No
Komitsko	Emanuel Čučkov Dančo Eftimov Asparuh Hadži	Blagoja Ivanovski	1954 1955	Yes
Sedenka	Gligor Vasilev	Trajko Prokopiev	1958	Yes
Dračevka	Atanas Kolarovski	Trajko Prokopiev Kočo Petrovski Todor Petrovski	1959	Yes
Nevestinsko	Trajko Prokopiev	Trajko Prokopiev	1960	Yes
Osogovka	Dimitar Aleksov	Gjorgji Dimčevski	1964	Yes
Kalajdzisko	Atanas Kolarovski	Trajko Prokopiev	1965	Yes
Vodarki	Dimitar Aleksov and Blaže Palčevski	Gjorgji Dimčevski	1965	Yes
Tropnalo Oro	Duško Georgievski	Gjorgji Dimčevski	1965	Yes
Cvekjeberački	Gligor Vasilev	Gjorgji Dimčevski	1966	No
Gjurgjovdenka	Dojčin Matevski	Gjorgji Dimčevski	1966	Yes
Tresenica	Jonče Hristovski	Gjorgji Dimčevski	1966	Yes
Svadba	Blagoja Filipovski	Ratko Gelevski and Tome Cvetkovski	1968	Yes

Žetvarka	Dimitar Aleksov	Gjorgji Dimčevski	1969	Yes
Krstačka	Dimitar Aleksov	Gjrogji Dimčevski	1970	No
Solunka	Blagoja Filipovski	Gjorgji Dimčevski	1973	Yes
Lisolaj	Blagoja Filipovski	Ratko Gelevski and Tome Cvetkovski	1976	No
Ohridski Branuvanja	Todor Jovanov	Todor Jovanov	1979	No
Brkanje na Čumata	Todor Jovanov	Todor Jovanov	1987	Yes
Dva Tanca	Vlado Stanoevski	Lazo Trpovski	1989	Yes
Ilinden	Todor Jovanov	Todor Jovanov	1989	Yes
Pirinsko Proletno Cvekje	Stojče Karanfilov	Stojanče Kostov and Kiril Zifovski	1990 1992	Yes
Sretselo	Todor Jovanov	Todor Jovanov	1992	Yes
Staro Teško	Vlado Stanoevski	Dragan Dautovski	1992	No
Žensko Čamče	Ljupčo Manevski and Snežana Balkanska	?	1992	Yes
Džamala	Svetlana Čirić	Dragan Dautovski	1995	Yes
Vodičarki	Svetlana Čirić	Dragan Dautovski	1995	Yes
Rudo Jagne	Vlado Stanoevski	Lazo Trpovski	1999	Yes
Prespanski Igri	Stojče Karanfilov	Kiril Zifovski	2001	Yes
Kopačija	Stojanče Karanfilov	Milan Zavkov	2001	Yes
Prilepski Igri	Stojče Karanfilov	Milan Zavkov	2002	Yes
Porečki Igri	Todor Jovanov	Todor Jovanov	2002	Yes
Bitolski Igri	Stojče Karanfilov	Milan Zavkov	2007	Yes
Ohridski Igri	Simeon Čulev	Milan Zavkov	2007	Yes
Belomorski Biser	Simeon Čulev	Milan Zavkov	2008	Yes
Lazarenki	Simeon Čulev	Boško Treneski	2008	Yes
Poselje	Jovica Blaževski	Sašo Mitev	2008	Yes
Serbež Donka	Simeon Čulev	Milan Zavkov	2009	Yes
Na Megdan	Simeon Čulev	Milan Zavkov	2009	Yes
Maleševka	Jovica Blaževski	Sašo Mitev and Vlatko Terziski	2011	Yes

Pijanec	Jovica Blaževski	Sašo Mitev	2012	Yes
Kumanovka	Jovica Blaževski	Milan Zavkov	2013	Yes
Ronenka	Ljupčo Manevski	Bajsa Arifovska	2014	Yes

#### Appendix 4: The Yugoslav repertoire of the ensemble

<b>Name:</b>	<b>Author:</b>	<b>Musical Arrangement:</b>	<b>Country/Region</b>	<b>Premiered</b>
Baranjska Humoreska	Emanuel Čučkov	?	Baranja, Croatia	1953
Dances and songs from Croatia	Dragan Petruševski	?	Slavonija and Posavina, Croatia	?
Bunjevka	Dojčin Matevski	?	Vojvodina, Serbia	?
Mađarac	Dojčin Matevski	?	Banat, Serbia	?
Dances and songs from Serbia	Dragan Filipovski	?	Serbia	?
Vrličko Kolo	Zvonimir Ljevaković	?	Vrlika, Croatia	?
Glamoč	Vasa Popović	?	Glamoč, Bosnia and Hercegovina	?
Dances and songs from Slovenia	Bruno Ravnikar	?	Slovenia	?



## Appendix 5: Space analysis of the dance *Berovka*

Number of participants:	10-14
Number of scenes:	1
Formations	
Grouping of dancers:	Chain formation
Number of dancers:	14
Gender of dancers:	female
Scene 1: 7:00- 7:34	Semi- Circle of 14 girls and a <i>duduk</i> player. The dancers are performing two motifs of the dance. The first dancer is replaced by another girl that eventually quits dancing and the dance is interrupted.
Geometric configuration of the formations:	Semi- circle
Reciprocal body orientation of dancers:	Side- by- side
Connection between dancers:	By the hands- down
Relationship with music:	Congruent
Pathways on micro level:	Circular
Pathways on macro level:	Mostly circular

## Appendix 6: Space analysis of the dance *Postupano*

Number of participants:	24
Number of scenes:	1
Formations	
Grouping of dancers:	Chain formation
Number of dancers:	19
Gender of dancers:	Male and female
Scene 1: 42:22- 42:37	Semi- Circle of 9 women and 10 men dancing in two separate chain formations while 5 dancers are observing the dance. The dancers are repeatedly performing one motif of the dance.
Geometric configuration of the formations:	Semi- circle
Reciprocal body orientation of dancers:	Side- by- side
Connection between dancers:	By the hands- down
Relationship with music:	Congruent
Pathways on micro level:	Circular
Pathways on macro level:	Mostly circular

## Appendix 7: Space analysis of the choreographic work *Nevestinsko*

Number of participants:	13
Number of scenes:	6
Grouping of dancers:	Single, threes, groups of six, group of 12
Number of dancers:	13
Gender of dancers:	female
Scene 1: 0:00- 1:10	Semi-circle: <b>Song- Ajde oj Vardare</b> Description: A group of women are placed in a semicircular position and singing a song. Behind them is a group of men who also sing the song, but do not participate in the choreography.
Scene 2: 1:11- 2:15	Two lines of women on separate ends of the stage Middle: soloist enters and bows
	Dramatic element: The girls are presenting the bride to the audience. She bows and confirms that she is ready to be married.
Scene 3: 1:12- 3:20	Two separate lines and soloists in the middle <b>Song: Devojko mori devojko</b>
	Dramatic element: The friends of the bride are presenting their gifts to the bride. After, they are taking her away and the first group of women is getting ready to dance.
Scene 4: 3:21- 5:15	Semi-circle: The 1 <sup>st</sup> group of 6 women is dancing the <i>Nevestinsko</i> dance in rubatto rhythm.
Scene 5: 5:16- 6:23	Semi- circle: The 1 <sup>st</sup> group of 6 women is dancing the <i>Nevestinsko</i> dance and is joined by the second group. <b>Song: Prsten mi panda Male</b>
Scene 6: 5:17- 9:20	Semi- circle, straight lines, parallel lines, inverted V formation, 2 joined chain formations <b>Song: Prsten mi padna Male</b>
	Dramatic elements: The bride is invited to “lead the dance” and to join both of the groups.
Geometric configuration of the formations:	Semi- circle, circle, straight lines, 2 parallel lines, inverted V formation
Reciprocal body orientation of dancers:	Side- by- side, face- to- face
Connection between dancers:	By the hands- up
Relationship with music:	Scene 4- Non congruent Scenes 5-6- congruent
Pathways on micro level:	Circular, straight
Pathways on macro level:	Mostly circular

## Appendix 8: Space analysis of the choreographic work *Džamala*

Number of scenes:	6
Grouping of dancers:	Single, couples, groups of 4
Number of dancers:	8
Gender of dancers:	male
Scene 1: 0:00- 01:07	Free formation Dramatic element: The host and the hostess arrive in front of their house. The prepare gifts for the guests that are about to arrive. The guests are a group of children that sing ritual songs and are given gifts. The group of people leaves the stage. Song: Kolede lede
Scene 2: 1:08- 2:27	Chain formation, group of 4 Dance and song: Titu Vitu babo mori
	Dramatic element: A group of 4 men dances before the arrival of the <i>Djamalari</i> .
Scene 3: 2:28- 3:58	Chain formation Two separate lines of 2 groups of dancers Dance: Djamalarsko oro
	Dramatic element: The arrival of the <i>Djamalari</i> consisted of two <i>Old Men</i> and <i>The bride and the tramp</i> . The bride is showing his craft to the group of gathered girls, while the tramp is trying to seduce the host. The group of 4 men continues dancing.
Scene 4: 3:59- 5:18	Free formation Dramatic element: A fight between the Old Men. One of the old men kills the other one. Scared by the situation the girls leave the stage. The old man comes back to the other one and resurrects him. The host orders a dance to be danced for him
Scene 5: 5:19- 6:56	Semi- circle: Two groups of four in a chain position Dance: Oro za domakjinot (Dance for the host)
Scene 6: 6:57- 7:58	Parallel lines: Couples and groups of 4
	Dramatic elements: The guests are “stealing” the host away from his hostess and make him dance with them.
Scene 7: 7:59: 9:30	Individual and chain positions Dance: Zajachko (The rabbit dance) Dramatic elements: The dancers are imitating the movements of a rabbit. The group of performers exits the stage.
Geometric configuration of the formations:	Semi- circle, straight lines, 2 parallel lines,
Reciprocal body orientation of dancers:	Side- by- side, face- to- face
Connection between dancers:	By the hands, by the shoulders, by the sticks
Relationship with music:	Congruent
Pathways on micro level:	Circular, straight
Pathways on macro level:	Mostly circular

## Appendix 9: Space analysis of the choreographic work *Belomorski Biser*

Grouping of dancers:	Single, couples, groups of 4 and more
Number of dancers:	24
Gender of dancers:	Male and female
Number of scenes:	8
Scene 1: 0:00- 00:50	Dramatic element: A group of 6 or 4 dancers gathers to drink wine. Song: Vino mi se pije
Scene 2: 0:51- 2:38	Chain formation, group of 6 men Dance: Ramno oro
Scene 3: 2:39- 5:12	Chain formation, groups of 3 and 4 people, V formation, "snake like" formation Dance: Bukite
Scene 4: 5:13- 6:14	Chain formation, parallel lines, circles, couples Dance: Sulejmanovo
Scene 5: 6:15- 7:13	Couples of men and women Song: Tvojte ochi Leno mori Dramatic element: The men are singing to the women in order to impress them
Scene 6: 7:14- 9:14	Chain formation Men and women Dance: Gajda
Scene 7: 9:15- 10:26	Free formation, V formation, circle Men only Dance: Posednica
Scene 8: 10:28- 12:03	Chain formations, parallel lines, couples of men and women Dance: Pushtenoto
Geometric configuration of the formations:	Semi- circle, straight lines, 2 parallel lines, free forms, circles, couples
Reciprocal body orientation of dancers:	Side- by- side, face- to- face
Connection between dancers:	By the hands, by the shoulders
Relationship with music:	Congruent
Pathways on micro level:	Circular, straight
Pathways on macro level:	Mostly circular