

TIMÁR MIHÁLY-BÓLYA ANNA MÁRIA: ADDITIONS TO THE ISSUES OF EUROPEAN FOLKLORE PROCESSING IN CONNECTION WITH THE STYLE OF SÁNDOR TIMÁR AND THE TANEC ENSEMBLE IN SKOPJE

Timár, Mihály, Hungarian Academy of Arts Art Scholarship Program, scholarship holder. Csillagszemű Dance Ensemble, Timár Dance Academy, assistant.

Bólya, Anna Mária, Hungarian Dance University, Department for Art Theory, associate professor. Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, research fellow. Ohrid Macedonian Folk Ensemble, leader.

Absztrakt

A cikk a néptánc színpadi feldolgozásának két európai példán való összehasonlító vizsgálatát adja. A Timár Sándor névvel fémjelzett, a szakirodalom által újfolklorista irányzatnak nevezett művészi koncepció legfontosabb vonásait hasonlítja össze a Tanec Macedón Nemzeti Tánc- és Énekegyüttes folklórfeldolgozási stílusának jellegzetességeivel. Mindkét művészeti stílusban felfedezi a klasszikus zenei formaalkotás jelenlétét és a tradicionális anyag különféle formájú művészi feldolgozásait. Timár Sándor és a Tanec Együttes legismertebb színpadi művei közül elemzésre kerülnek például Timártól a Szatmári táncok vagy a Magyarországi táncok, a Tanectől a Gyurgyovden vagy a Lazarenki. A cikket két részben teszi közzé a folyóirat. A második rész a következő, 2021/2 számban olvasható.

#neptancmuveszifeldolgozasa #ujfolklorizmus #timarsandor #tanecegyuttes #muveszetelmelet

Abstract

The article provides a comparative study of the folk dance stage processing in two European examples. The most important features of the artistic concept, which is marked by the name of Sándor Timár and is called the new folklorist trend in the literature, are compared with the characteristics of the folklore processing style of the Tanec National Ensemble of Dances and Songs of Macedonia. In both artistic styles, it discovers the presence form-shaping of the of classical music and artistic adaptations of traditional material in various forms. Among the most well-known works of Sándor Timár and the Tanec Ensemble, the article analyzes, for example, the Dances of Szatmár, the Dances of Magyarországi from Timár, Ghyurgyovden as well as Lazarenki from Tanec. The article is published in two parts by the journal. The second part can be read in the next issue, 2021/2.

#artisticprocessingoffolkdance #newfolklorism #sandortimar #tanecensemble #theoryofart

I.

INTRODUCTION

In the 1970s, a new generation of choreographers appeared in Hungary, which wanted to renew the renewal of stage folk dance based on the original peasant traditions, but in accordance with the needs of contemporary art. The members of the company called the “Five” group by the literature,¹ Katalin Györgyfalvay, Antal Kricskovics, Ferenc Novák, Károly Szigeti and Sándor Timár, all worked for amateur ensembles. Apart from the innovative intention based on folk tradition, we find little in common in their

¹ Zórándi Mária. A bartóki út – Pályaképek a színpadi néptáncművészet 20. századi történetéből. Budapest: Magyar Táncművészeti Főiskola, 2014, 39.

oeuvres: they all strived to develop different individual styles. Some sources even include the names of Tibor Galambos² and László Vásárhelyi³ in this group.

In our article, we would like to formulate the most important features and effects of the artistic concept marked by the name of Sándor Timár, called the new folklorist trend in the literature, and then compare it with the characteristics of the three different folklore stage production styles of the National Institution of Macedonian Folk Dances and Songs.

THE CAREER OF SÁNDOR TIMÁR

Sándor Timár's choreographic art differs from the style of the other members of the group in that the starting point of the other members of the group is theater, Sándor Timár's concert podium: consciously avoiding dramatic choreography, classical musical traditions and fine arts in its formal solutions based on lyricism. Consciously pushing his own creative individuality into the background, he wanted to understand, learn and finally stage the whole of the original dance folklore, while his contemporaries wanted to express their individual thoughts using certain motifs and elements of folk dance.⁴ Referring to the text of Béla Bartók's *Cantata Profana*, an artistic example and benchmark for all of them, Ferenc Novák states: while he and the other members of the group drew from the "pure source", Timár staged the "pure source" itself.⁵

The artistic roots: István Molnár

In 1950, at the age of twenty, Sándor Timár joined the company of the SZOT Artists' Ensemble, which was formed at that time, and István Molnár was commissioned to lead it. Not long before, at the Siófok Folk High School, Timár became acquainted with the artist polyhistor, who already had a great influence on him at that time. Molnár became known as an avant-garde choreographer in Hungary and abroad in the 1920s and 1930s. His interest turned to folk dance only as a mature composer, and accordingly he considered the understanding of folk dance to be a technical issue: the system he developed is still known as the Molnár technique. This system was the school of the young Sándor Timár, who put himself into the practice with incredible diligence. His talent soon appeared to István Molnár, who not only entrusted him with solo tasks, but also relied on Timár's soon-to-show pedagogical sense in educating his youth.

The collaborator: György Martin

In the SZOT Art Ensemble, Sándor Timár met Martin György, a dance folklorist of European significance, who also danced under István Molnár during his university years. This is where their extremely fruitful working relationship and friendship began, which lasted until the early death of György Martin in 1983. In addition to studying and performing the Molnár technique and the Molnár choreographies, they started to study and collect the original folk dance on site. The young dancers - the later choreographer and later the scholar-researcher - thus approached folk dance not only through the Molnár technique, but also directly. These experiences are decisive for the later artistic career of Sándor Timár. He continues to collect, albeit with varying intensity, throughout his active life and maintains a lively professional relationship with György Martin and the growing generation of dance folklorists who brought Hungarian folk dance research to the forefront of the world.

² Zórándi Mária. *A bartóki út – Pályaképek a színpadi néptáncművészet 20. századi történetéből*. Budapest: Magyar Táncművészeti Főiskola, 2014, 42.

³ Timár Mihály. Interview with Novák Ferenc. Budapest 2021.02.09.

⁴ Zórándi Mária. *A bartóki út – Pályaképek a színpadi néptáncművészet 20. századi történetéből*. Budapest: Magyar Táncművészeti Főiskola, 2014, 114-116.

⁵ Kiss Krisztina. *Timár, a Mesti*. Budapest: Püski, 2020, 132.

The role model: Béla Bartók

Béla Bartók's art had an extraordinary impact on the entire Hungarian art life: his personality became a kind of symbol of national traditions and global art, tradition and modernity, folk music and music, classical musical traditions and musical avant-garde, living in the Carpathian Basin. synthesis of folk traditions. We can hardly find a significant artist in 20th century Hungarian art who would not refer to him. Sándor Timár first heard about the work of Bartók and Kodály from his grammar school singing and music teacher, and even then he became interested in modern music based on folk traditions, although as a high school student he was still a doctor. Later, through István Molnár - who also choreographed Bartók's works - he got to know Bartók's music better, and in the course of his collecting activity he also read his writings on folk music theory. It slowly became clear to him that he also wanted to follow Bartók's path in collecting and choreographing folk dances.

On his own path

In 1958, Sándor Timár was given the opportunity to form his own amateur ensemble, which - not surprisingly - is named after the Béla Bartók Dance Ensemble. Initially, the Molnár technique is the basis for the training of amateur dancers, and - although Timár is already choreographing at that time - most of the repertoire is also Molnár's works. Timár testifies of this era:

“The journey he received from him accompanied my work in the Béla Bartók Dance Ensemble for more than 10 years. His dance technique was the basis of my dance training. (...) From about 1970 onwards, I found myself real. Nor was it a confrontation with the master. For we have always heard from him, "My teacher is the people." I collected more and more, and in my stage work I relied on the experiences I had during the collections, and on my own worldview.” (Timár Sándor. *Köszönöm az útravalót.* In Zórándi Mária. *A bartóki út.* Budapest: Magyar Táncművészeti Főiskola, 2014, 26.)

So Sándor Timár himself makes his own character style around the 1970s. An excellent document of this period is his work entitled *Choreographic Theory*,⁶ published in 1970, which he wrote at the request of the leaders of Hungarian folk dance ensembles in Czechoslovakia. In the introductory part of this, he asks the question: “Is it timely today to look for a renewal of the art of dance in dance folklore?”⁷ His answer is clearly in the affirmative, and below we can read the following:

“We can say that no choreographic art has yet been born that could have combined the achievements of Western European dance with the dance culture of the Eastern and Hungarian peoples of the East.

Drawing the border narrower: in the field of folk dance choreography, it was not possible to approach Bartók's set ideas because we do not know folk dance well enough. Yet we have a large amount of dance films at our disposal, and the systematization and scientific processing have also achieved significant results. However, in order to realize Bartók's example, it is not enough to know dance motives, we just have to immerse ourselves in the huge heritage, but we have to know the system and regularities of our folk dances, and new works must be born in the knowledge of these.”⁸

What else would it be if it didn't set a program and goal for the work of the coming decades? Indeed, we see this: Sándor Timár immerses himself in the study of the original material with renewed vigor, permanently abandons the application of the Molnár technique and replaces his own pedagogical method. We can say that in Sándor Timár it is formulated as a synthesis of his previous experiences in dance and folklore: it is not folk dance that needs to be elevated to the level of “high art”, but for them, the dancers of the age. This does

⁶ Timár Sándor. *Koreográfiaelmélet.* Bratislava: Osvetový ústav - Népművelési Intézet, 1970.

⁷ Timár Sándor. *Koreográfiaelmélet.* Bratislava: Osvetový ústav - Népművelési Intézet, 1970, 4.

⁸ Timár Sándor. *Koreográfiaelmélet.* Bratislava: Osvetový ústav - Népművelési Intézet, 1970, 6.

not require a mediating dance technique, but to get to know the full structure of the original dances, to grasp the essence of the peasant performance. Sándor Timár later parallels all this with learning the mother tongue: if we do not know the given dance style as our mother tongue, we cannot express ourselves independently in the given dance language - that is, we cannot improvise our own dance like the village informants. The basic condition of the artistic work is therefore not to master a general technique with the dancers, but to teach the original dance material, ie the “dance language”, which allows the dancers to express themselves independently, so according to peasant practice according to which they are able to improvise freely.

The music collaborator: Ferenc Sebő

There has been no talk of accompanying music so far. Until the 1970s, it was natural for all folk dance choreographers to have original dance melodies processed by a trained composer and accompanied by a smaller or larger classical ensemble - or tutor at rehearsals - to accompany the choreography, possibly a selected classical piece of classical music. This was also the case where, in principle, the “traditional” gypsy band gave the accompanying music (eg at the Hungarian State Folk Ensemble): the gypsy musicians who received classical music training performed their vocals from a score. Learning and sounding the repertoire, harmonious order and playing technique of the village gypsy gangs did not seem to be a realistic option. Sándor Timár used archive folk music recordings to practice dances at rehearsals even before 1970, but their application on stage was also unrealistic. That is why Béla Halmos and Ferenc Sebő, and then the accession of their followers to the Béla Bartók Dance Ensemble, was a huge breakthrough. As a pioneer, the young musicians tried the seemingly impossible task: to perform traditional peasant dance music in accordance with the way Gypsy bands performed in the village. After all this became a reality, the appearance of live dance music on the stage was another inspiration for Sándor Timár in making choreographies based on authentic dance material.

Launch of professional folk dance training at the State Ballet Institute

An important stage in the development of Sándor Timár's dance pedagogy is that the professional folk dance training started at the State Ballet Institute in 1971: Katalin Györgyfalvay and Sándor Timár are asked to lead the first year. The two artists with different characters teach not together but in parallel, giving two different approaches to folk dance to first graders. The second year is led by Sándor Timár alone, later he teaches for decades in the institution, which today operates as the Hungarian Dance University. In addition to working as a dance ensemble, he encourages the master to further refine and develop the method of training professional dancers.

The start of the Táncház movement

The new dance pedagogical method of Sándor Timár and the authentic music of Ferenc Sebő made it possible to start the peculiarly Hungarian form of public culture, which today is called the Táncház movement. The private, club-like gathering of some originally amateur dance ensembles soon became a national movement in 1972: the members of the Béla Bartók Dance Ensemble - led by Timár and Sebő - advocated the admission and teaching of the general public. Urban youth (but also seniors and children) who entered the street without a dance education could feel the charm of a traditional culture that they could partake of in an instant with the Timar method, but if they had the mood and energy, they could delve deeper into it. Folk dance and folk music thus - this time in metropolitan conditions - returned to their original function: they were returned from the stage to “use” the community. The dance house movement spread very quickly in smaller rural towns and among Hungarian communities across the border. The dance house leaders were trained by Sándor Timár and his students in national courses. All this brought with it the rapid spread of the new folklorist choreographic style marked by the name of Timár. Countless amateur dance ensembles invited Timar or his students to choreograph, and many also tried to follow the style.

At the head of the Hungarian State Folk Ensemble

Timár's pedagogical method and choreographic style thus found enthusiastic followers throughout the country and abroad. Professional bands, on the other hand, still carried structures and artistic concepts inherited from the 1950s. Timár's neo-folklorist approach and the dance house movement as a real civic initiative did not really fit into the socialist cultural policy of the time, but it did not pose a real threat to power either. At the initiative of a small group of intellectuals - poets Sándor Csoóri and László Nagy, and film director Ferenc Kósa - Minister of Culture Imre Pozsgay decided in 1981 to transform the image of the State Folk Ensemble according to Sándor Timár's artistic concept . Thus, Timar was appointed artistic director of the State Folk Ensemble. During the more than a decade and a half of the Timar era, the band was completely transformed. Numerous successes at home and abroad have proved that Sándor Timár's artistic ideas unfold even more in professional conditions. He also used his previous significant works in creating the new repertoire of the State Folk Ensemble, but choreographed perhaps the most significant works of his oeuvre during his years at the head of the ensemble.

MAIN CHARACTERISTICS OF SÁNDOR TIMÁR'S CHOREOGRAPHIC STYLE

“I believe in the independent expressive power of folk art - such as folk music, folk dance - and I believe that I can fully express myself with the means of folk dance without reaching into any form language that is foreign to it. This formal language is in many ways related to the folk dance culture of our neighbors in the Carpathian Basin - the hands of history have kneaded us together. As a result, this “language” has a flexible “grammar” and a rich “vocabulary” that allows me to say anything that excites me. That is why it is so important for me to know this formal language accurately and to practice the term in this language.

I don't think we can have any other choice if we want to contribute to the dance art of our time with an original movement culture that is unique to us.” (Timár Sándor. *Előszó*. In *Síppal-Dobbal* no.3, Budapest, 1974, 23.)

Sándor Timár spoke rarely and little about his own choreographic approach. Therefore, the ideas quoted above, formulated in 1974, which can even be interpreted as *ars poetica*, are particularly important. We can clearly read from them the following principles: the work relies exclusively on the original folk dance - not simply on its treasure of form, but on its entire grammar and vocabulary - it views the dance culture of the Carpathian Basin people in unity, wants to enrich his dance art with a specific movement culture. Below we attempt to summarize the means by which they achieve these goals.

Structural features of Timar's choreographies

Temporal shaping

We have already mentioned in the Introduction that Sándor Timár's choreographic starting point is not theater, but classical music. Its formal solutions can almost all be paralleled with the classical forms of European art, especially the structure of the Baroque suite and the concerto. He writes about it himself: "Choreography and the large-scale musical form associated with it can be guided by the practice of folk dance, the form of folk songs, but there are also plenty of opportunities to use European musical traditions." (Timár Sándor. *Koreográfiaelmélet*. Bratislava: Osvetový ústav - Népművelési Intézet, 1970, 61.) However, he later warns: "... formal schemes should only serve as an incentive and not as a pattern to be copied ... If we want to present our very peculiar folk art in an original way, the “marriage” of our folk music and folk dances with Western European musical forms must be very carefully to do it. ” (Timár Sándor. *Koreográfiaelmélet*. Bratislava: Osvetový ústav - Népművelési Intézet, 1970, 62.) Let's see the most important features:

- With few exceptions, Sándor Timár lines up certain items of his choreographies by faithfully following the traditional peasant dance order, but often uses the formal possibility of the return of a dance item, with the help of which he gives a closed (tectonic) structure to his works.
- It also often links items that do not belong closely to the traditional dance order: e.g. girl circle dances, singer-movement games, singer parade
- Authentic dance processes are formed more concisely as an essence according to the requirements of the stage (the length of each movement rarely exceeds one and a half minutes)
- In the music of choreographies, the return of melodies often shows even multiple intertwined framed editing, at other times rondo-like multiple returns.
- The return is also typical of dance processes or certain motifs, with both da capo and rondo-like editing.
- Looking at the larger structural arches, we also encounter the double bridge shape
- The choreographies, which are typically 6 to 12 minutes long, are arranged throughout the evening into two half-time programs, similar to the internal editing principles of the choreographies, in which purely musical productions are always included. The structure of the programs is also characterized by multiple frame editing and the use of the break between halves as an axis of symmetry: the tracks of the two halves are in some respects (mood, number of people, region) mirror images or even opposites of each other. This suite-like editing is nothing more than a rethinking of the large formal units and dance orders already found in the authentic dance material.

Spatial shaping

We can read about the inspiration of the fine arts in Sándor Timár: “Dance art is an art that relies on the means of seeing and hearing. In this respect, it has a close connection with the fine arts on the one hand and with music on the other. (...) and XX. century painters tried to rotate the plastic bodies seen up close into a single plane, to condense the overall impression created from several views into a single image plane. (...) The choreographer also wants to include the world he has seen in the dance floor in a condensed way.” (Timár Sándor. *Koreográfiaelmélet*. Bratislava: Osvetový ústav - Népművelési Intézet, 1970, 82.) Thus, in shaping the choreographic space, it also relies on the results of the fine arts, but here, too, musical thinking is predominant when we think of the treatment of movement sounds. Let's also consider the main features of spatial formation:

- The spatial organization of Sándor Timár's choreographies is basically based on asymmetry
- By placing the dancers (eg arc, diagonal) you can see a motif or dance process from several angles and points of view in parallel
- With the rotations of the choreographic space, we can see the processes from a new point of view, even in succession.
- He often works by moving groups dancing the same dance process in a counterpoint-like or even imitation-edited way (groups are consistently called “vocals”)
- The voices are counterpointed not only in terms of the dance process, but also in space (eg arc - block)
- Counterpoint-like editing, spatial polyphony and uniform motion also alternate (polyphony - homophony)
- The continuous change of the asymmetrical space - even through momentary symmetrical situations - advances the choreography through the dissolution of the sense of spatial dissonance-consonance

- The stage does not have a constant point of emphasis, it is also constantly changing
- An important part of the stage image is the orchestra, the dance floor in front of the orchestra is an already privileged area of the space, as in the case of traditional peasant dance events.

Other structural features

- Sándor Timár does not think in motives, but in the whole structure and function of the original dance material.⁹
- The basic characteristic of Hungarian folk dance, improvisation, plays an important role in Timár choreographies in the following forms:
- Possibility of improvisation for the duration of the melody or pace set for the dancers, even on the whole stage (creating a feeling of complete decomposition).
- Improvisation for one part, accompanied by other bound processes.
- Improvisation for soloist, solo couple or small group.
- Concerto-contrasting of a typical solo or small group with the faculty or other parts without improvisation (solo-tutti).
- It is typical to play with the number of dancers present on the stage (increase, lose weight, return).

Scenic features

Sándor Timár's choreographies require a completely neutral stage space: he does not use scenery, decoration or props (except for props that authentically belong to the dance, such as a scarf or a stick), the stage space is created by the dancers themselves.

However, the subtle, almost imperceptible use of stage lights is important to him: e.g. narrowing or widening the space with illumination, supporting the dynamic progress of the choreography with a subtle increase in brightness, or just supporting a subdued, lyrical beginning with warmer-toned, weaker illumination.

Whenever possible, the dancers will appear on stage in the festive attire of the given region. It does not use stylized costumes, however, it may distinguish or highlight a part or character with a different version of the wear appropriate for the region.

Content peculiarities of Timar choreographies

“I want to be very dance-like, and by no means want to follow some kind of dramaturgical guideline that could be written orally, I'd rather be interested in internal tensions. (...) ... I don't want to do dramatic dancing in any way, in this genre I often feel like I force a bit of violence on myself and others.” (Maác László. Jubileumi párbeszéd Timár Sándorral, In *Táncművészet* no. 4, Budapest, 1979, 30-32.)

In the Introduction we have already referred to the characteristics of Sándor Timár's style, which are also supported by the above quote. The theme of his choreographies is authentic folk dance itself, consciously pushing his own creative personality into the background, yet paradoxically his style is unmistakably individual. What do the “internal tensions” in the quote mean? In the workshop of Sándor Timár, folk dance is a sovereign, irreplaceable means of expression. So he can communicate things through him that cannot be expressed by any linguistic or other artistic means. These contents are also present in authentic dance: in pair dances, the male-female relationship (balance, tension, interdependence), in male dances, competition,

⁹ Zórándi Mária. *A bartóki út – Pályaképek a színpadi néptáncművészet 20. századi történetéből*. Budapest: Magyar Táncművészeti Főiskola, 2014, 117.

competition, in female circle dances, togetherness or common destiny, and we could list similar ones, but - as a result of the above - we get lost on a very swampy ground if we try to conceptually grasp the content elements of the dances. In any case, with the help of the formal toolkit of choreographies, these contents appear quite densely and concisely on the stage of Sándor Timár.

"Sándor Timár's works, shaped according to his special aesthetics and creativity, conjure a celebration on the stage without any theatricality, with the means of authentic music and dance, through the brilliance of motif and form." - says Mária Zórándi.

Timár rarely gives a real title to his works, mostly only factually stating the origin of the dance staged (eg Széké dances) or the series of dance movements (eg Oláhos and Csárdás of the Southern Great Plain), similar to the reference to classical musical works (eg Sonata in B minor). Rarely, but there are also titles suggesting some kind of "program" with which you want to control the recipient a bit (e.g. Soldier Accompanying, Wedding), but we don't come across a dramatic guideline for these works either. According to Zsuzsa Kóvágó: "(Timár) ... she didn't want to take pictures of life..., she wanted to make the atmosphere of it, she didn't want to lead it linearly so that I, as a spectator, could read a situation from it. (...) He, I think, was enchanted by the first collection ... and he stayed inside in that magic. He wanted something different from this, a different kind of approach. The musicians were excited, but not the drama. "

SOME CHOREOGRAPHIC EXAMPLES FROM DIFFERENT PERIODS OF SÁNDOR TIMÁR

The Zhok Begins

The choreography was made for the Béla Bartók Dance Ensemble in 1968, originally processed for accompanying music.¹⁰ The authentic musical accompaniment was associated with the choreography a few years later, the slow movement (batrinescu) of which was then transformed by Sándor Timár. Our recording shows this version.

The choreography deals with Hungarian dances about Méhkerék and Elek in Hungary. The motifs of the two dance materials do not mix, but appear side by side in the choreography, highlighting kinship and differences as well. The polyphony and counterpointed editing are primarily between the female and male faculties, with pair dances appearing unisono almost throughout, except for the solo part of the slow movement. Unisono even parts can usually be seen in calm, symmetrical spatial forms, but in the case of counterpoint-like polyphony we find a restless, changing, asymmetrical spatial organization. The choreographer complements the simplest traditional dance order (gyos - slow - fast: mînuțelu - lunga / ardeleana - mînuțelu) with two less commonly used dances (batrinescu, țiganeasca), creating an outer (mînuțelu) and an inner (lunga / ardeleana) frame . The classical A-B-A scheme thus extends to the structure A-B-C-B-D-A:

Mînuțelu

Lunga / ardeleana

Batrinescu

Lunga / ardeleana

Țiganeasca

Mînuțelu

The 'The Zhok Begins' is a significant milestone in Sándor Timár's artistic development: an excellent example of the crystallization of a new creative approach staging purely authentic folk dance with a

¹⁰ <https://www.youtube.com/watch?v=dnkeocE3IWI>

sophisticated artistic apparatus, which has also undergone a major paradigm shift: authentic sound accompaniment.

Dances of Sztármár

The choreography was made for the Béla Bartók Dance Ensemble in 1975. Timár's combination of improvisational and knitted dance processes is an excellent example.

As an overture to the choreography, two men dance a Hungarian verb in a completely informal form, then the other members of the male choir join in, and the starting spatial form of the bound process slowly develops.

After the vocal melodies so far, the characteristic instrumental melody of our Hungarian verb is played, which is "ordered" by the soloist in front of the band, the tempo drops a bit. The asymmetrical double arch of the faculty directors on the right focuses on the area in front of the band, the soloist. The faculty dances a bound process, and the solo and then the other men who join it improvise throughout (solo-tutti). The asymmetrical space form rearranges into its own reflection through a short symmetrical position, at which point the return begins in both music and dance (da capo). The scheme of both the music and the dance process is: AA BB C AB, so the return appears "condensed".

The next movement is the fresh inn, at the beginning of which the female arm appears, pushing the men into a completely unstressed position for a short time, who in the unstressed position already anticipates the virtuoso, striking series of motifs that close the choreography. The triple inn of the two men appears as a short episode, and then, creating a feeling of complete spontaneity, everyone is arranged in pairs. To a melody already known from the overture of the choreography - now at a fresh csárdás tempo - in a completely symmetrical, homogeneous spatial structure, the couples dance unisono in a dynamically strongly repressed, knitted series, from which the improvisational part, the fresh csárdás movement, then almost explodes. In this section, all dancers - including women - can develop their dance knowledge of the fresh inn in Satu Mare, which has an incredibly rich treasure trove of motifs. The closing melody of the choreography - a purely instrumental fresh csárd melody - appears as a code after the framed music editing (ABA). The theme already presented in the "code" at the beginning of the movement is first danced again by a series of men, now in an emphatic, symmetrical position towards the auditorium, while improvisation is still taking place in the background. As the melody is repeated, the other men also advance forward to form a second line, and the women rotate in the background, rotating in circles, enhancing the dynamics of the dance, which reaches its climax at the end of the choreography, at the end of the "code".

The Dances of Sztármár are an excellent example of how Sándor Timár combines improvisational and bound processes in his choreographies. In our verb, the faculty dancing the knit process accompanies the improvising soloists, in the fresh inn it briefly hands over the entire stage to the improvisation, and then returns to the knit dance step by step. The musical composition of the choreography and the dance processes also show closed, framed, recurring structures (da capo, form A-B-A), and again we encounter the double, intertwined framed editing of the melodies. The closed structure provides an excellent framework for the many improvisational possibilities that unfold the individuality of every dancer, not just the soloists, and are able to bring a new color to each performance.

Sárközi playing

The 1996 choreography for the women's dance faculty of the State Folk Ensemble is based on the rich musical and dance traditions of Sárköz. The "player" in the title denotes the girls' own singer-dancer gatherings, which were not considered a real dance occasion. The characteristic asymmetrical spatial forms of Sándor Timár and the delicate movement of the smaller and larger groups of girls are already noticeable in the singer's procession introducing the circle. The three parts of the Sárköz circle then follow each other in an

authentic form: stepper, csárdás, runner. The original closed circle is seen opened in the step, and with the change of melody, a delicate two-part sound is also displayed, with imitation editing. The circle closes on the inn, but in the meantime the circle shape, which expands with an open handshake, also appears as a new form. The runner takes place in a completely authentic form, in a closed circle: the tempo and dynamics here no longer require the “intervention” of the choreographer. At the end of the runner, that part of the capella closes, so does the traditional player. Sándor Timár adds a three-member musical-dance part to the girl player, who is traditionally just singing: fresh csárdás - jumping - fresh csárdás. The link is the musical and dance motive kinship between the circling runner’s movement and the fresh inn, which the two movement voices on the stage place in parallel and at the same time. This is followed by a jumping theorem, which in Sárköz also had the form of a pair and a circle (possibly a chain): here, therefore, an external form element connects the circle. After the counterpoint of the chain and the even form, the edit already known from the step theorem returns: the imitation counterpoint between two arcs. The returning fresh inn starts from a momentary symmetrical spatial situation, giving the musical part a closed frame with the return. The movement of the movement is short, its spatial forms are simple and it already points towards the closing symmetry, we can also say that it closes the choreography like a code.

Dances from Magyarország

The choreography was made for the State Folk Ensemble in 1996, from the dance material of the Transylvanian village of Magyarország, which preserves archaic musical and dance traditions.¹¹ The structure of the choreography faithfully follows the original peasant dance order, which is actually a suite form. The opening movement is the quartet, which was danced in pairs and quadruples, and musically it is closely related to the slow Hungarian male dance. Sándor Timár builds on these peculiarities: one of the two groups coming from both sides of the stage dances in an asymmetrical arc, dancing the even form, and the other group, arranged in an array as opposed to the arc, changing the circle form, changing roles and spatial forms several times. From this almost imperceptibly unfold the voices of the male dance set in two opposite curves. The next movement is the fast men’s dance, the dense Hungarian. The female faculty separates here, and in accordance with peasant tradition, spins in circles to accompany the men’s dance, located asymmetrically on the left side of the stage directors, thus shifting the focus of the stage space to the right. In this focus, one male voice dances in the form of a circle, the other in the form of a slowly moving arc around the circle, dancing the same line of motifs with a period shift. This mode of editing is an excellent example of the characteristic elements of the Timar style: male vocals and counter-voices in imitation editing accompanied by female vocals, an asymmetrical shape that slowly shifts toward equilibrium, but before reaching it, a new movement begins. The first part of the choreography closes at this tempo and dynamic climax. The slow, lyrical triple inn (“Saxon”) following the climax launches a new dynamic arc that will culminate at the end of the choreography. After the tight, precise spatial forms so far, we see a slow rearrangement on the stage that creates the effect of naturalness and spontaneity: men ask two women to dance, men who are temporarily left without a pair gather in smaller groups as they walk. In the faster-paced inn, two voices are formed again: some of the pairs dance in the direction of the audience in an array, and the counter-voice in an asymmetrical arc moving back and forth around the block towards the block. The next change of tempo, the onset of the fast inn, occurs unexpectedly, halfway through the melody, and it is at this very moment that a symmetrical spatial situation develops: the arc dissolves behind the block, reaching a symmetrical position: the couples show a homogeneous, symmetrical distribution on stage, unisono dancing. From this unit, a and then another solo pair emerges, showing the virtuoso, striking motif sequence separately and then merging back into the arm (solo-tutti). After many asymmetrical spatial forms and complicated vocal conduction, symmetry and unison have a special force. The choreographer further enhances the effect by separating the female arm again at the end of the work, becoming an accompaniment, and the men ending the virtuoso strike in a symmetrical form, breaking forward in front of the spectators in parallel lines.

¹¹ <https://youtu.be/VJ7JvugVQjw> (Performed by the Hungarian State Folk Ensemble)

The *Magyarszovát dances* are the work of Sándor Timár, who is already aging (66 years old) but still full of his creative power, in which almost all the characteristics of his art can be seen in action, except for the improvisational elements, as this choreography is bound in every detail. In this work, instead of a framed, closed structure, we encounter an editing that can be adjusted parallel to the double bridge shape: the work has a shorter and then a longer arc, advancing in tempo and dynamics. Interestingly, just two points of contact, the beginning of a slow, lyrical dance, can be considered the culmination of choreography. Highlighting lyrical moments in this way is also a characteristic of the Timar style.

The second part of the article can be read in the next issue, 2021/2.

II.

THE STYLE OF THE TANEC ENSEMBLE, SKOPJE

Since the founding of the Tanec National Institution of Macedonian Folk Dances and Songs (hereinafter Tanec Ensemble or Tanec) in 1949, three categories can be distinguished in the repertoire. I outline these from the ensemble's own definitions and the analytical research of Filip Petkovski.¹²

The first group is the original¹³ stage productions created in the 1950s. These were presented by village "demonstrators" and were staged practically as original folklore material. Macedonian literature and common language refer to authentic folklore material as "izvoren" ("from source"). We keep this in our text about the Tanec Ensemble, translated as "original". This original repertoire has undergone minor or major alterations from the very beginning.¹⁴

The Moiseyev style, which significantly shaped the stage folk dance art of the Soviet-influenced countries, was present from the beginnings of the Tanec history. On the Hungarian folk dance stage, this can be observed most strongly at Miklós Rábai. Tanec's repertoire includes choreographies called "arranged" by the ensemble from the late 1950s, which are most similar to Rábai's style. They have a complex choreographic structure and can be defined as carriers of dance symphonism.¹⁵

From the late 1960s onwards, the dance symphonism of the Moiseyev style was pushed back. It is from this time that choreographies, called "stylized" in Tanec's terminology, develop, which by definition means a higher level of processing of folklore material. In fact, the so-called stylized choreographies differ from symphonic works and, as a result, a specific "Tanec style" emerges in Tanec from the 1970s. This style, in my view, was primarily inspired by Tanec's music composers. (It should be noted here that the popularity of folklore seems to have remained stronger in the former Yugoslavia, where regimes have given way to popular genres, than in countries where acceptance of popular music has been narrower. In the latter countries, semi-illegally acquired Western popular music has become fashionable, folk music has not.¹⁶) The Tanec style incorporated the properties of folklore material into its stage productions with a special artistic

¹² Petkovski, Filip. *Approaches in Staging and Choreographing Folk Dance in The National Ensemble of Folk Dances and Songs of Macedonia-Tanec*. Master's thesis, Trondheim: Norwegian University of Science and Technology, 2015.

¹³ In Macedonian, it is termed "izvoren" ("from source").

¹⁴ Petkovski, Filip. *Approaches in Staging and Choreographing Folk Dance in The National Ensemble of Folk Dances and Songs of Macedonia-Tanec*. Master's thesis, Trondheim: Norwegian University of Science and Technology, 2015.

¹⁵ Bólya Anna Mária. "Adalékok az állami népi együttesek történetéhez: a folklóranyag színpadi feldolgozásának kérdései a szkopjei állami népi együttes kapcsán." In *A magyar néptánc évtizedei – konferencia a Magyar Állami Népi Együttes 70. évfordulóján*, Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet, 2021. Cf. Lopukhov, Fedor. *Writings on ballet and music*. Vol. 20. Univ of Wisconsin Press, 2002.

¹⁶ Cf. Mazierska, Ewa, ed. *Popular music in Eastern Europe: breaking the cold war paradigm*. Springer, 2016.

concept. These pieces make references to the folklore material still known to many, in a kind of memory-preserving function. However, the elements of folklore were treated with artistic freedom by the creators, creating a peculiar high-quality professional processing style that combined folk and popular elements, differing to some extent from neighboring states. Today, all types of pieces are present in the repertoire.

The line of development of the Tanec style more or less fits into the folk dance style development of the countries of the “Eastern Bloc”. Moiseyev’s highly successful ballet-based folk dance show and dance symphonic works provided a pattern for stage processing for all folk dance ensembles. In the Hungarian folk dance art an era marked by the New Folklorist movement and the name of Sándor Timár made a difference in this. In Macedonian folk dance, the discrepancy did not start with the New Folklorist movement, because it appeared there in the later, at the beginnings of 2000s. At Tanec, the abandonment of the Moiseyev influence was manifested in a peculiar Tanec style unmatched by any other country. The creation of the style is due, among other things, to the lack of higher-education qualified choreographers and a certain degree of isolation from other Balkan countries and member republics. Thus, he was compelled to produce an extremely impressive style that differs in many respects from the characteristics of Bulgarian and Serbian stage folk dance art.¹⁷

There is another reason for the development of the specific Tanec style. At the time of the formation of the ensemble, the folklore territory which was part of the Ottoman Empire until 1912, was in a later cultural phase, and carried folklore material in a very preserved state. This is accompanied by another feature of the area: the high presence of well-known dancing and musical talent in the Balkan countries. The head of the Department of Ethnochoreology, founded in 2012, complains that his students do not study much at university. The reason for this is that anyone who does not know what higher education institution to go to usually, applies for this degree because everyone can dance.¹⁸

The fortunate development of the Tanec style was also influenced by the fact that at the time of its formation, the ethnography, ethnogeography researcher started the stage processing of folk dance. According to Petkovski, he actually laid the foundations of the Tanec style and no major major changes of direction took place later.¹⁹ Success also includes the talent of Tanec’s composers, with whom they were able to plastically match the demands of preserved folklore items and popularity.

Each of the three types of works in the repertoire, are presented are presented by two examples below. Teshkoto and K’lnoga, as much of the initial repertoire, come from the Western Macedonian Miyak region. Teshkoto is connected to the life of a guest worker, while K’lnoga is a ritual dance attended at the wedding. Two notable examples of dance symphonism are related to the two calendric holidays in the Macedonian tradition: Dzhamala and Ghyurghyovden. Finally, two of the stylized choreographies representing the Tanec style are also arranged calendric customs: Lazarenki on Saint Lazarus Day, while Porechki igri was inspired by Easter customs.

Original dances

¹⁷ Kostov, Stojance. "The Influence of the School of Igor Alexandrovich Moiseyev In the Macedonian Folk Dance Ensemble." *Palimpsest/Палупсест* 1, no. 1 (2016): 199-205.

¹⁸ Bólya Anna Mária. “Adalékok az állami népi együttesek történetéhez: a folklóranyag színpadi feldolgozásának kérdései a szkopjei állami népi együttes kapcsán.” In *A magyar néptánc évtizedei – konferencia a Magyar Állami Népi Együttes 70. évfordulóján*, Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet, 2021.

¹⁹ Petkovski, Filip. *Approaches in Staging and Choreographing Folk Dance in The National Ensemble of Folk Dances and Songs of Macedonia-Tanec*. Master's thesis, Trondheim: Norwegian University of Science and Technology, 2015.

Concerning the processing stages of folk music described by Bartók, Timár writes: "... we hardly used the first stage of processing in our choreographic practice.²⁰ This is unfortunate because we missed the most direct presentation of our folk dances."²¹ This is the point at which the Tanec Ensemble has an 'advantage' compared to the beginnings of Hungarian stage folk dance processing. In the first period of Tanec, the more preserved and the so-called original dances were added to the repertoire through members presenting dances from the village by demonstrators. In the first era of Tanec, therefore, the identity of the informant and the dancer most often coincide. The word choreographer was not used until the 60s.

Teshkoto

Tanec's repertoire between 1949 and 1955 consisted largely of such original dances.²² At the very beginnings we find the most successful piece, the Teshkoto oro, which is the ensemble's logo till today. The name "Teshkoto" "The Difficult One" of the Miyak region of Western Macedonia does not refer to technique, but to separation from the community, guest work, and difficult life, which is a feature of Western Macedonia for hundreds of years, in fact to this day. For the Macedonian village man, the forced detachment from the home community was a particular pain. When he returned home from guest work, he had to re-acclimatize to the community and environment. Teshkoto male dance is a spiritual return to the community, a release, as the informants describe, in constant communication with the musicians. Accordingly, it begins at a very subdued pace and gradually accelerates. This gives its technical and performance difficulty. Teshkoto has apparently retained its main feature to this day: the presented dance goes through a spiritual process.²³

K'ltsnoga

K'ltsnoga, first made in 1950, returned to the repertoire with the neo-folklorist movement of the early 2000s. This dance was present in the wedding customs of the Miyak region, which has a rich tradition of dance and customs, and can still be seen today at the annual memorial wedding in the village of Galichnik. This dance belongs to a particular type in the Balkans: the silent oro. In this dance silence has ritual reason. The oro's "musical accompaniment" is given only by the clicks of the coins attached to the costume and the banging sounds of the foot. This dance is one of the rare pieces in the repertoire that puts ritual dance on stage. The mode of performance retains the characteristics of ritual dances, the dancers do not communicate with the audience and their posture and facial expression reflect seriousness.

Dance symphonism

Dzhamala

The adaptation called Dzhamala refers to the kolede of the winter festival and the related disguised custom: dzhamala of the old New Year.

²⁰ Cf.: Bartók Béla: „A népi zene hatása a mai műzenére” = Bartók Béla írásai, 1. Ed.: Tallián Tibor, Budapest, Zeneműkiadó, 1989, 138–147., 141–142., 143., 144.), selected and published: Pál Richter http://real.mtak.hu/8695/1/Richter_Nepiharmonizalas.pdf (Retrieved at: 2019.05.22.)

²¹ Timár Sándor. *Koreográfia elmélet*. Bratislava: Osvetovy ústav, 1970.

²² The choreography can be viewed here: <https://youtu.be/mxcf2fH2qq8><https://youtu.be/mxcf2fH2qq8>

²³ Bólya Anna Mária. "Adalékok az állami népi együttesek történetéhez: a folklórányag színpadi feldolgozásának kérdései a szkopjei állami népi együttes kapcsán." In *A magyar néptánc évtizedei – konferencia a Magyar Állami Népi Együttes 70. évfordulóján*, Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet, 2021.

The choreography was made in 1995, yet the way the dance is composed is closer to works representing dance symphonism. The creators did not process the customs from the village of Begnishte near the town of Kavadarci, which still lives on, but from the villages around Skopje.²⁴ The choreography, as it is a custom performed by men, is based on male dancers. Choreography structured in geometric spatial forms is based on the relations of two groups. A group of four men in costumes around the Skopje area, showcasing a more chiseled dance material, moves as a contrast to a group dressed as a dzhamalar. The former brings a resilient, relatively complex step-structure, while the custom-presenting group is characterized by dramatized scenes, simple steps, thicker style, humorous movements (e.g., the travesty bride's bouncing, exaggerated-sized steps), alluding to the characteristics of the original habit. In this group, two standard-dressed (brown ragged dress, beard, stick) dzhalamar and two Travestian brides dance, one with a duster as a prop. We only hear the clumps from the band. The reason for this is that the original, approx. weighing 15 kg with dumplings, dancing is a serious sporting performance in terms of endurance.

Such a "plus group" of choreographic contrast is characteristic of Tanec's works leaning towards dance symphonism. Our other analyzed choreography, *Ghyurghyovden*,²⁵ is based on a similar group formula. The spatial and temporal relationship of the two groups is also typically antiphonal in *Dzhamala* and *Ghyurghyovden*, i.e. the two groups dance alternately. However, simulate canine of the two groups with counterpoint also occur, but rarely. From the choreographers of Tanec, the two groups dance together towards the end of the stage adaptation, and even a dramatized, animal imitation-like part is danced completely together in unison.

The adaptation, accompanied by traditional instruments, features two songs, the first is a chanting song reminiscent of the related custom koleda of Christmas period, and the second is a dzhamala song.

What is the relationship of choreography to the original custom? Present are the costumes, the ritual actors and elements, some props, and the most important thing: the movement style of the custom. This is nothing more than the simplicity of the steps and the presence of the dramatic element that characterizes the dances of the original custom-group. We may add that this is not only characteristic of Macedonian disguised-masked customs, but also of the dances of the winter disguised customs of a larger geographical area. For example, the main connection point of the Hungarian and Macedonian dance folklore, where we experience a high degree of similarity (e.g. the movement and dence of Betleheming chobans). The original, very simple side-stepping step appears also directly in the dance material also, but generally the whole choreography is permeated by the relative simplicity of the steps in the case of the group presenting the ritual custom.²⁶

The original rite also appears, albeit transformed, in the form of a two-man fighting dance, where the sound of "waist-bound" cow-bells are also heard. The style is original, but the reference is stylized: the dzhamalars really teased, fought - all to stimulate fertility - and even some dzhamalar groups clashed with each other but did not engage in combat dance. In the choreography, the choreographer took the dance that drove away the forces of evil into a two-person instrumental combat dance, that is, several elements of the custom into a stylistic unit. He even added another important habit element from the winter dramatic customs: the scene of death and resurrection.

The choreography combines each element of custom in a stylized way, but with original references, with a good sense of style, with two groups of opposing dance materials arranged in different spatial forms, leaning towards dance symphonism.

Ghyurghyovden

²⁴ Kitevski, Marko, Veličkovska, Rodna. Tanec: Dušata na Makedonija. Skopje: Ansambl za narodni igri i pesni na Makedonija "Tanec", 2015.

²⁵ Saint George's day.

²⁶ Bólya Anna Mária. "Patuvanjetto na Dionis." *Ars akademika* 1, no 1 (2014): 90–101.

The stylized choreography, which processes the customs of Saint George's Day, is a complexly composed, suite-like dance, a stage play with the characteristics of symphonism.²⁷ The 1966 adaptation, danced in the costumes of Skopska Blatija, refers to the George day's ritual customs of the Macedonian territory in some elements.²⁸

Like Dzhamała, this choreography is for several dance groups. However, unlike the presentation of other festive ritual customs, women and men are also involved: two groups of men and a group of women form the spatial characteristics of choreography. The piece begins with a typical George Day song known throughout Macedonian territory, which asks questions Easter and George Day personalizing them. Starting with well-known songs is common in Tanec adaptations.

In the first part, women dance with a flower referring to the holiday in their hands, in simple space forms. The second part presents elements of habit (George's Day rocking, reference to skill games), in a structure similar to Dzhamała: with a group presenting habits and a group purely dancing.

The third part shows a symphonic-edited material ending in a culmination composed for female and male groups. In fact, this passage really refers to the traditional meaning of George's Day: in a way not otherwise characteristic of the Tanec repertoire, men and women dance together in common space forms, such as in a row arranged in pairs, in a mixed oro, and then at the end separately but in one oro. In the Macedonian dance tradition and in the Tanec repertoire in general, men and women dance separately, their own dances. Here, the choreography explicitly uses an allusion of ritualistic habits: it refers to the peculiarity of the George-day, mixed-sex oro for ritual reasons. That is, the last part essentially refers to the holiday. As a culmination, the choreographer masterfully presents it in a series composed for music that also includes a zurla in the orchestra, in which he places the original custom in a professional stage environment by intertwining the chain, circle and row forms. The piece, with symphonic musical and choreographic editing, is one of Tanec's most serious concert pieces as a stage production.

Tanec style

Lazarenki

The 2008 stylized choreography²⁹ depicts the rich wear of the Bojmija region of Southern Macedonia on a dance material inspired by the pre-Easter custom of Saint Lazarus day.³⁰ The original ritual song repertoire of Lazarus day was not retained, only in the opening song, but also modified there. Ritual habits are not evoked by the choreography, but retain the basic spatial form of the custom: the two-part semicircle. The content retains the antiphonic mode of the original rite but associates it with another phenomenon that is also present in folklore: the competition "dancing" of the two groups over each other.³¹

The overall choreography is extremely complex, both in terms of choreologic material and spatial forms and length. The choreological material, which thoroughly transforms the original South Macedonian dance material, is asymmetrical and complex. The first part builds on the two-group antiphonic competitive dance already described. The second part is a very virtuoso choreographic material leaning towards symphonism,

²⁷ The choreography can be viewed here: <https://youtu.be/cKYMsYSwals>

²⁸ Kitevski, Marko, Veličkovska, Rodna. Tanec: Dušata na Makedonija. Skopje: Ansambel za narodni igri i pesni na Makedonija "Tanec", 2015.

²⁹ The meaning of the choreography's title: Lazar-girls.

³⁰ The choreography can be viewed here: <https://youtu.be/puBaHowcUtY>

³¹ Nadigrvanje.

featuring rows, semicircles and scattered shapes, which makes this adaptation one of the the most complex in terms of dance among women dances.

The choreography is quite stylized and took over some style elements from the style of the Bulgarian ensembles, such as the movement of the torso and head. However, this choreography belongs to the specific Tanec style: extremely spectacular, receptive, stylistically unified, professional, reminiscent of the well-known elements of folklore, a very effective adaptation in its visual elements and music, and still extremely popular today.

Porechki igri

The creators turned to the Poreche region³² to present the plays and dances of the Easter tradition. This is not a coincidence, as Easter plays and dances could be collected in this region until the 1970s, which provided material similar to the Hungarian Lent dance and play tradition, but with a more archaic, original and rich material. The creators then staged a stylized choreography inspired by the Easter games in Poreche, using its elements in a sort of allusion-like way.

Referring to the diffusion of circle plays after the 1970s, the 2002 choreography sets a child-play-like simple material on stage. However, it is a simple, allusion-like piece made for adults. The fact that it still performed by children in smaller ensembles, in my opinion, comes from a stylistic misunderstanding and does not necessarily reflect the original intent of the choreographer.

The choreography that evokes Easter with floral wreath headdresses is stylized, but its simplicity is also reflected in the step material and the processed spatial forms. The choreographer composed ritual oros that framed the Easter plays and some ritual movements (e.g., a gate keeping play). In addition, however, he was very free to deal with sequences and formal marks. Moreover, the whole choreography lacks the characteristic of Easter games: the singing. At the same time, however, it essentially refers to the holiday in an artistic way: it has retained the formal features of the ritual oros, which refer to the continuous movement evoking infinity, the main characteristic of the spring holidays. Interestingly, the later, folklorist version of the Poreche plays and dances, an authentic compilation: *Easter Ritual Plays and Dances*, makes less use of this feature.³³

From the original series of customs, the choreography retains allusive moments, placing them in a particularly successful musical-stage processing. It also displays some forms of ritual-related movement: the smooth walking steps of ritual oro, the four-line dance form facing each other, the progressing form of the gate keeping play, of course the chain form, the shape of the two concentric circles, and the technical simplicity of ritual dances in Macedonian tradition.³⁴

The aftermath of the ritual dance material is thus manifested in the choreologic and plastic simplicity. The composer and choreographer shapes this with the usual stylistic tools of Tanec's creators: composing the existing dance material on a well-structured scene, movement forms and stylistic cues referring to the

³² The meaning of the choreography's title: Plays and Dances from Poreche.

³³ Bólya Anna Mária. "A színpadi folklórfeldolgozás kérdései egy nyugat-macedón húsvéti szokáskör kapcsán." *Ethnographia* 132, no 2 (2021)

³⁴ Janevski, Vladimir. Etnokoreološka klasifikacija na orata vo makedonija. Skopje: Združenie na etnokoreolozi na Makedonija, 2019, 10-24. Bólya Anna Mária. "A macedón rituális táncgyomány jellegzetességei." *Macedón Tudományos és Kulturális Közlemények* 3. no 1 (2020): 28-34.

original custom, incorporating the items of Macedonian folk music into a suite with easy receivable tonal and rhythmic changes.³⁵

Choreographic features

Temporal shaping

Following the analysis of Sándor Timár's oeuvre, we can state the following characteristics in the style of the Tanec Ensemble. Very little intervention was made to the *original* repertoire in terms of application to the scene. In the case of these dances, a dance material is presented, with all its traditional features. The first of these is the acceleration of the tempo of the dance. The step material is typically asymmetric, so it differs in the right and left directions. The original repertoire is also characterized by the retention of the original purpose and atmosphere of oro, ie the interpretation of the custom as a whole.

The symphonic and Tanec-style choreographies are suite-like, lining up different materials one after the other. Thus, in these whole pieces, no return is typical. At the same time, the repetition of movements that can be considered as periods is also present in a varied form. The movement sequences are repeated at least once by the choreographer, thus following the shaping traditions of classical music. However, we do not find the Da capo form within the material of the pieces either.

The Balkan music and dance tradition is characterized by metric asymmetry and simultaneity.³⁶ The former of the two appears in the repertoire, but the latter is not typical, the music and dance periods usually go together.

Spatial shaping

In the case of the original pieces, the space shape is based on the chain. Regarding the general (musical and choreological) asymmetry of the dance material, the choreographers do not seem to want to use the asymmetry in the arrangement of the spatial forms. The chain form itself often occurs in choreographies and we also find a circle in the symphonic pieces. In the case of two groups, we usually find unison in one group. In addition, the antiphonal dance mode is very common: only one group dances at a time, the dance parts are passed on to each other, but usually not with the same dance material. There is two-part dancing with the two groups towards the end of the pieces. It is common to use concentric circular shapes that stem from tradition. There is no multi-part dancing within the chain, only in the case of the oro leader or a major special part in Teshkoto, communicating with the drummer. In general, it can be said that the way of dancing is monophonic, so it evokes the characteristics of Gregorian chant. So using a musical analogy, in the theatrical arranging of Macedonian folk dance art based on chain dance material which is more archaic than Hungarian traditional dance forms, evokes the characteristics of the Gregorian chant.

Shaping the dance material

³⁵ Petkovski, Filip. *Approaches in Staging and Choreographing Folk Dance in The National Ensemble of Folk Dances and Songs of Macedonia-Tanec*. Master's thesis, Trondheim: Norwegian University of Science and Technology, 2015, 77-80. Bólya Anna Mária. "Adalékok az állami népi együttesek történetéhez: a folklóranyag színpadi feldolgozásának kérdései a szkopjei állami népi együttes kapcsán." In *A magyar néptánc évtizedei – konferencia a Magyar Állami Népi Együttes 70. évfordulóján*, Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet, 2021.

³⁶ Cf. Bólya Anna Mária. "A macedón rituális táncgyomány jellegzetességei." *Macedón Tudományos és Kulturális Közlemények* 3. no 1 (2020): 28-34.

Two-part dancing regarding one dancer appear primarily at the oro leader's role, such as in the shawl spinning. Body polyphony otherwise occurs with a Bulgarian effect, such as shaking a flower in hand or moving the head and torso. In Macedonian folklore, the torso is usually tacet anyway, except for the hand-connection of the dancers. In the case of Tanec, we cannot talk about improvisation due to the constraints of the chain dance culture.

In summary, the formal, ritual, and aesthetic characteristics of tradition appear explicitly and in the form of allusions in the pieces. The original repertoire, of course, contains them in their primary form, while maintaining the thought context of the custom in spite of the stage environment. The symphonic pieces retained their allusion-like features, so that they were incorporated into dance symphonic works with a serious degree of choreographedness, in which music and dance are in a complex unity. Tanec-style works are even more characterized than symphonic works by the allusion-like retention of the essential characteristics of customs and dances, so that by exercising the freedom of artistic processing they recall the essential meanings of customs.

I believe that the dances in the repertoire of the Tanec Ensemble can be considered a “gregorian of the art of dance”: dancing is monophonic in terms of corps (orchester), with the exception of the oro-leader, two-part dancing occurs between two groups, but is rare; the antiphonal performance is much more common, where two groups take turns performing their own dance material. At the same time, there is a kind of simplicity in art, manifested in European art in the Middle Ages, in which the work-creator relationship has not yet shifted towards an explicit emphasis on the person of the creator-artist. Tanec's choreographers are much less prominent than, for example, Hungarian dance choreographers. These peculiarities necessarily coincide with the archaism of the chain dance culture itself.

Questions of the folk dance stage

Among the issues of folklore processing, in the initial periods of state dance ensembles, the most characteristic process is dancing becoming more performative than dancing for the dance itself.³⁷

Nijinsky's dance has been described as showing us not a gracefully moving body but a mind that is just creating grace.³⁸ In the phenomenology study of dance improvisation, we can read this: in dance improvisation, we do not create a dance, but the dance itself.³⁹ So the ideal state of dance, the way of dancing itself, is when the process and the artistic phenomenon *are one* and the same, inherently. Despite the appearance of demonstration-performative functions, we can observe this ideal state in the case of Tanec, where it is present at a high level of the art of dance in the artistic processing of chain dance culture.

The role of dance, as closely related to our personality, is painted by a choreographer who was the first to seriously stylize Renaissance folk dances: “... dance belongs to the kind of imitation that depicts states of mood with the movement of the body.”⁴⁰

The choreographer faces a wide range of requirements, having to meet artistic and organizational tasks.⁴¹ We can read about the art of choreography: the choreographer is fatally connected to the need for communication

³⁷ Nahachewsky, Andriy. “Once Again: On the Concept of »Second Existence Folk Dance«”. *Yearbook for Traditional Music* 33. no. 1, 17-28.

³⁸ Whitworth, Geoffrey Arundel. *The art of Nijinsky*. Dumbarton Oaks: McBride, Nast, 1914.

³⁹ Sheets-Johnstone, Maxine: *The Primacy of Movement*. Amsterdam, Philadelphia: John Benjamins Publishing, 2011, 421.

⁴⁰ Caroso, Fabritio. *Nobiltà di dame. A tánc nemes tudománya*. Nagykovácsi: prae.hu, 2009, 19.

⁴¹ Cf. Van Praagh, Peter Brinson. *The choreographic art; an outline of its principles and craft*. London: Adam and Charles Black, 1963.

and at the same time to the requirements of its age.⁴² The violinist and folk musician Zoran Dzhorlev, who led the Tanec Ensemble until 2018, was able to brilliantly combine these tasks.⁴³

Why is Tanec style good? What makes it successful? In an aesthetic context, we can basically say that with the edits based on parity and light music elements, Tanec's style contains the music composing tools of Europe's past eras and their remnants sunk into hit music.⁴⁴ At the same time, through the features of the chain dance culture, the hallmarks of asymmetry rooted in ancient heritage are also present.

Stage folklore processing in two different environments

In summary, Tanec's choreographers have worked from the beginning in an environment characterized by the general knowledge of original folk dances is natural, in contrast to the Hungarian school, including Sándor Timár, who primarily performed for an urban audience with little or no knowledge of the original folk traditions, and they took an active part in exploring folklore material. It was obvious for the creators of Tanec to stage the well-known, archaic non-improvisative chain dances in their original form, but the choreographers of the Hungarian school all interpreted the original, mostly improvisational dance materials differently. Sándor Timár aimed to put to stage the original, authentic material, but he had to find the appropriate form language. For the Macedonian audience, the more popular musical arrangements accompanying the choreographies sounded familiar, but in Hungary the authentic dance music was staged as completely unknown material, which was initially received with suspicion by professional critics, as folk music arrangements dating back to Bartók and Kodály's work were authoritative. So while Tanec's creators faced the difficulty of staging an extremely archaic, living and well-known folklore material, Sándor Timár and the younger generation of choreographers who followed him brought to the stage, and – by the Tanchaz movement – also in public education, a much wider spectrum of folklore material often in the phase of disappearance and little known to the public.

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⁴² Cf. Humphrey, Doris. *The Art of Making Dances*. New York: Grove, 1959.

⁴³ The article also pays tribute to the memory of the violinist and folk musician, who died tragically young in January 2021.

⁴⁴ Dahlhaus, Carl, Hans Heinrich Eggebrecht, and Nádori Lídia. *Mi a zene?*. Budapest: Osiris, 2004.

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