

OHRID MACEDÓN FOLKEGYÜTTES  
DEBRECENI EGYETEM NÉPRAJZI TANSZÉK

***Macedón tudományos és kulturális közlemények***

*Macedón Füzetek*

*A szerkesztőbizottság tagjai:*  
ILJOVSZKI RISZTO, NIKOLOVSZKI RISZTO†

*Tiszteletbeli főszerkesztő:*  
BARTHA ELEK

*Felelős szerkesztő:*  
BÓLYA ANNA MÁRIA

*Olvasszerkesztő:*  
TUSA MÁRIA, JOSE ANTONIO LORENZO L. TAMAYO

*A szerkesztőség címe:* Bólya Anna Mária, Ohrid Macedón Folkegyüttes,  
H-1024 Budapest, Margit krt. 99.  
Telefon: +36703126825, e-mail: [bolya.annamaria@macedon.hu](mailto:bolya.annamaria@macedon.hu)

A folyóirat megjelenését támogatja:  
Arts and Research Bt.

ISSN: 2677-0512

**BUDAPEST  
KÜLÖNLENYOMAT  
8. évfolyam 2025/1. szám**

## **Ajde na oro! – The Day of Culture of the Republic of North Macedonia in Hungary as a science communication model**

Anna Mária Bólya

Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, senior research fellow; Arts and Research Ltd., managing director

**Absztrakt.** *Ajde na oro! – Az Észak-Macedón Köztársaság kultúrájának napja Magyarországon, mint tudománynépszerűsítő modell.* Az Ohrid Macedón Folkegyüttes 2024. november 24-én több intézménnyel együttműködésben megszervezte az első Észak-Macedón Köztársaság Kultúrájának Napja rendezvényt Magyarországon. Bár a mai Észak-Macedón Köztársaság területéről a 16. századtól kezdődően több hullámban érkeztek betelepülők Magyarországra, ez a sokrétű, számos értéket és érdekességet hordozó kultúra viszonylag kis szerepet kap a hazai tudománynépszerűsítésben. Különösen ritkák azok a táncvárosi események, amelyek a táncváros tudatosan tudományos keretbe helyezik, és kifejezetten ismeretterjesztő (tudománynépszerűsítő) tevékenységként értelmezik. A tanulmány a több művészeti és tudományos intézmény együttműködéséből létrejövő eseményt esettanulmányként vizsgálja, és azt mutatja be, miként működhet egy táncváros-alapú, közösségi kulturális program a tudományos ismeretterjesztés hatékony modelljeként.

**Kulcsszavak:** tudománynépszerűsítés, macedón folklór, akciókutatás, testbe írt tudás, ritmusanalízis

**Keywords:** science communication, Macedonian folklore, action research, embodied knowledge, rhythm analysis

### **Introduction – invitation to the dance**

Whirling in a dance house, where the rhythm of the steps and the melody of the song move body and soul simultaneously, one can almost feel how an archaic culture of naturally elegant movement lives on in our daily lives. These communal experiences go beyond entertainment; they offer insight into the workings of social relationships, collective movement, and cultural traditions.

Nowadays, as the sciences fragment into increasingly specialized subfields, they often drift away from everyday discourse. Consequently, results become difficult for the general public to access, and the relevance of certain serious research is not always clear. Yet this article covers topics that engage people daily: community dance, living folklore traditions, the impact of archaic cultural elements on contemporary society, and multifaceted social events that foster connection. This is why science communication is crucial for us, as it connects the results of excellent researchers with everyday thinking. In the present article, we illuminate a model of

popular science communication through an event that presents a unique country: the Republic of North Macedonia.<sup>1</sup>

Macedonian culture occupies a distinctive position in Hungary. Settlers from the territory of the Republic of North Macedonia arrived in multiple waves, beginning as early as the 16th century. From then until the present day, they have been classified under various minorities and ethnic groups, either joining or being assigned to Serbian, Bulgarian, or Greek communities.<sup>2</sup> Yet the territory of this country preserves a cultural pattern in which relict cultural and material remnants form a uniquely vibrant blend with advanced modern lifestyles and the Balkan mentality. The region's traditional dance culture, and its chain dance culture that persists in everyday contexts, is not merely a part of local culture but belongs among the primary forces shaping identity. Part of their self-image is their ability and knowledge that rival those of Serbian and Bosnian singers and dancers. They are likely not mistaken, as currently the “warm-up” option for young people without fully developed further education plans is the folk dance program at the University of Shtip, since the dancing knowledge is naturally for them.<sup>3</sup>

Given that this is a culture with mixed distribution, underresearched status, yet promising interesting and significant ethnographic results, from 2013 onwards, at the suggestion of Professor Elek Bartha, who was then head of the Department of Ethnography at the University of Debrecen (and is now the university's vice-rector for education), and through the initiative of the Macedonian Lectorate at Eötvös Loránd University and the Ohrid Macedonian Folk Ensemble, the widespread promotion of Macedonian culture in Hungary and its expansion in ethnographic research began.<sup>4</sup>

<sup>1</sup> Jegy.hu. “Észak-Macedón Táncház és Mini Gasztro.” Program description. Accessed December 30, 2024. <https://szinhazvilag.jegy.hu/program/eszak-macedon-tanchaz-es-mini-gasztro-167969>.

<sup>2</sup> Füves, Ödön. “Fejezetek a pesti Zavirasz könyvtár történetéből.” *Magyar Könyvszemle* 84, no. 1 (1968): 61–64. Nagy, Márta. *Ohridi Szent Naum magyarországi kultusza: mint az etnikai identitás megőrzésének megnyilatkozása*. Budapest – Debrecen: Balassi Kiadó – Debreceni Egyetemi Kiadó, 2012. Минков, Лазар. *Македонската емиграција од егејскиот дел на Македонија во Унгарија*. Скопје: Матица македонска, 2000. Bólya, Anna Mária. “Összefoglaló Szent Naum halálának 1100. évfordulóján szervezett konferenciáról.” *Македонски извор (Macedón Forrás)* 18, no. 15 (2011): 3–24. Bólya, Anna Mária. “A balkán táncházmozgalom jelentősége; múltja, jelene és jövője.” In *A hagyományos táncművészet metamorfózisa a 20. században*, edited by Gábor Bolvári-Takács, János Fügedi, Katalin Mizerák, and András Németh, 45–52. Budapest: Magyar Táncművészeti Főiskola, 2012.. Bólya, Anna Mária. “Македонски јазик, култура, фолклор и Лекторатот по македонски јазик во Унгарија.” In *Fiatál Slavisták Budapesti Nemzetközi Konferenciája II. – 2nd Conference for Young Slavists in Budapest*, edited by Aleksander Urkom, 17–19. Budapest: ELTE BTK Szláv és Balti Filológiai Intézet, 2013. Bólya, Anna Mária. “Balkán folklór Magyarországon a XX. században – Балкански фолклор во Унгарија во 20 век.” In *Стопанска и културна дејност на националностите в Унгарија през 19 век и првата половина на 20 век – A nemzetiségek gazdasági és kulturális tevékenysége Magyarországon a 19. században és a 20. század első felében*, 10–15. Budapest: Български културен център – Болгар Kulturális Fórum, 2013. Bólya, Anna Mária. *Tánc és szakralitás – A tánc szerepe a macedón szakrális hagyományban*. Debrecen: Debreceni Egyetem Néprajzi Tanszék; MTA–DE Néprajzi Kutatócsoport, 2021.

<sup>3</sup> Zdravkova-Djeparoska, Sonja. “Macedonian Ballet Repertoire Analysis: Layer of Classical Ballet Production.” *Macedón Tudományos és Kulturális Közlemények* 4, no. 1 (2021): 33–39. Bólya, Anna Mária. *Tánc és szakralitás – A tánc szerepe a macedón szakrális hagyományban*. Debrecen: Debreceni Egyetem Néprajzi Tanszék; MTA–DE Néprajzi Kutatócsoport, 2021.

<sup>4</sup> Bólya, Anna Mária. *Tánc és szakralitás – A tánc szerepe a macedón szakrális hagyományban*. Debrecen: Debreceni Egyetem Néprajzi Tanszék; MTA–DE Néprajzi Kutatócsoport, 2021. Ohrid Macedón Folkegyüttes. [macedon.hu](http://macedon.hu). Accessed February 22, 2024.

Since dance is a significant element of Balkan culture as a whole, it also appears in the cultural life of immigrant Balkan minorities. Today, Hungary is one of the most significant countries operating a “pan-Balkan” dance house culture.<sup>5</sup> These popular Balkan dance houses emerged in parallel with the Hungarian dance house movement, with a few years’ delay. Hungary plays such a central role in the artistic processing of Balkan culture that a choreographer and ensemble creating genuine modern dance theater from Balkan chain dance also emerged here: Antal Kricskovics and the Fáklya Ensemble.<sup>6</sup> This may not be a coincidence, as the father of the great musical talent Tihamér Vujicsics also operated as one of the intellectual leaders of Serbian culture in Budapest. The beginnings of Balkan book printing are also linked to the Royal Hungarian University Press.<sup>7</sup> The number of ensembles presenting Balkan material on stage and popularizing it in dance houses is quite significant in Hungary, and they enjoy considerable popularity, especially in Budapest. These are the ensembles of Balkan ethnic groups themselves and the heirs of the Balkan dance house movement. The two characteristic challenges of Hungarian Balkan dance house events, which otherwise operate beautifully and often under the leadership of enthusiastic musicians, are in some cases: the lack of connection with the homeland’s folklore, and the teaching of dance steps to the point of virtuosity but without cultural context and environment.<sup>8</sup> Sometimes quite extreme examples of these can be encountered, despite the fact that these events are extremely popular.<sup>9</sup> The presentation of an event concept rooted in homeland origins and placed in cultural context was the “Day of Culture of the Republic of North Macedonia” event held on November 24, 2024, which took place in the building of the Klebelsberg Cultural Center. The event, held within the framework of the Festival of Hungarian Science, was also a very important milestone in expanding research in this area.

<sup>5</sup> Kay, Kirsty. “Csángó Space and Time in the Hungarian Táncház Revival.” In *Cultural Memory and Popular Dance: Dancing to Remember, Dancing to Forget*, 157–176. Cham: Springer International Publishing, 2022. Richter, Pál. “Dance house under the socialist regime in Hungary.” *Studia Musicologica* 56, no. 4 (2015): 407–415. Bólya, Anna Mária. “A balkán táncházmozgalom jelentősége; múltja, jelene és jövője.” In *A hagyományos tánckultúra metamorfózisa a 20. században*, edited by Gábor Bolvári-Takács, János Fügedi, Katalin Mizerák, and András Németh, 45–52. Budapest: Magyar Táncművészeti Főiskola, 2012.

<sup>6</sup> Bólya, Anna Mária. “Táncnyelvi crossover és bartóki egység – A délszláv folklóranyag táncszínházi feldolgozási tipológiája Kricskovics Antal életművében.” In *Az idő küszöbén – A magyar balett története*, edited by Ákos Windhager and Anna Mária Bólya, 59–73. Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet (MMA MMKI), 2021.

<sup>7</sup> Bólya, Anna Mária. *Tánc és szakralitás – A tánc szerepe a macedón szakrális hagyományban*. Debrecen: Debreceni Egyetem Néprajzi Tanszék; MTA–DE Néprajzi Kutatócsoport, 2021. Bólya, Anna Mária. “Vujicsics Tihamér és a tradíció.” *Valóság* 66, no. 3 (2023): 90–96. Országos Széchényi Könyvtár. “Beszámoló a Corvina Alapítványból 3 részletben, 2010–2012 között vásárolt Vujicsics-hagyatékról.” Accessed February 26, 2026.

<sup>8</sup> Bólya, Anna Mária. “A balkán táncházmozgalom jelentősége; múltja, jelene és jövője.” In *A hagyományos tánckultúra metamorfózisa a 20. században*, edited by Gábor Bolvári-Takács, János Fügedi, Katalin Mizerák, and András Németh, 45–52. Budapest: Magyar Táncművészeti Főiskola, 2012.

<sup>9</sup> Bólya, Anna Mária. “A balkán táncházmozgalom jelentősége; múltja, jelene és jövője.” In *A hagyományos tánckultúra metamorfózisa a 20. században*, edited by Gábor Bolvári-Takács, János Fügedi, Katalin Mizerák, and András Németh, 45–52. Budapest: Magyar Táncművészeti Főiskola, 2012. Bólya, Anna Mária. “Balkán folklór Magyarországon a XX. században – Балкански фолклор во Унгарија во 20 век.” In *Стопанска и културна дејност на националностите в Унгарија през 19 век и првата половина на 20 век – A nemzetiségek gazdasági és kulturális tevékenysége Magyarországon a 19. században és a 20. század első felében*, 10–15. Budapest: Български културен център – Bolgár Kulturális Fórum, 2013.

The scientific organizers of the event were the most significant research institutions related to the topic: the Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, the Institute of Ethnology and Museology of the University of Debrecen, along with its Doctoral School of History and Ethnology, and the Folk Music Department of the Liszt Ferenc Academy of Music. Macedonian scholarship also joined the organization: the Institute of Folklore “Marko Cepenkov” and the Institute of Ethnology and Anthropology of the Ss. Cyril and Methodius University in Skopje.<sup>10</sup>

### **Experts – you cannot do it alone<sup>11</sup>**

The event was built around a dance and music program. Among the main organizers were the Csillagszemű Dance Ensemble and the Timár Dance Ensemble, associated with the founder of the method, Sándor Timár (academician of the Hungarian Academy of Arts), who has highly developed didactical methodology in folk dance education. Sándor Timár’s method is deservedly recognized and used internationally. It interprets folk dance heritage not as a copied kinetic pattern but as a living tradition that reintegrates improvisation. Therefore, the movement of his dancers provides a natural and living environment for all age groups.<sup>12</sup> Due to their kinetic flexibility, the dancers were particularly suited to embrace another, fundamentally different European dance culture. In addition, the Vujicsics Ensemble, a Kossuth Prize-winning Hungarian Balkan folk music ensemble with a multi-layered musical heritage, was a prominent participant in the program. The conceptual creator and professional leader of the program was the author of this article.<sup>13</sup> Following the methodological principles of action research, the goal was to create an event that functions as a scientific laboratory in itself. A close collaborative partner in implementation was Mihály Timár, dance instructor, founder of the Timár Archive, leader of the Timár Ensemble. The expert group responsible for organizing and carrying out the project consisted of leading representatives of related fields: Böske Timár, dance artist and pedagogue, recipient of the Officer’s Cross of the Order of Merit of Hungary and the György Martin Prize, and Sándor Timár, Artist of the Nation and Kossuth Prize-winning choreographer, founders of the Csillagszemű Dance Ensemble; Professor Elek Bartha, anthropologist of religion, vice-rector for education, University of Debrecen; Professor Rodna Velichkovska, full professor of ethnomusicology, Ss. Cyril and Methodius University in Skopje, Institute of Folklore “Marko Cepenkov”; Professor Ljupcho Risteski, full professor of ethnology and principal researcher, and Ines Crvenkovska Risteska, senior research fellow, Ss. Cyril and Methodius University in Skopje, Institute of Ethnology and Anthropology.

---

<sup>10</sup> Arts and Research Ltd. The first “Day of Culture of the Republic of North Macedonia.” *Arts 5.0 Blog*. Last modified November 25, 2024. <https://arts50blog.webnode.hu/l/the-first-day-of-culture-of-the-republic-of-north-macedonia/>.

<sup>11</sup> The phrase in the title refers to a well-known Hungarian film, the song from “Ripacsok,” and also to a French film (Ensemble, c’est tout).

<sup>12</sup> Timár, Sándor. *Néptáncnyelven: néptáncitanítás, koreográfus-műhely, vallomások*. Budapest: Püski Kiadó, 1999. Csillagszemű Táncgyűttes. Accessed December 30, 2024. <https://www.csillagszemu.com/>.

<sup>13</sup> Anna Mária Bólya, ethnographer, researcher of Macedonian culture, artistic director of the Ohrid Macedonian Folk Ensemble, senior research fellow at HAA RIATM.

### Didactic tasks – let it play too<sup>14</sup>

The didactic concept of the event was based on direct knowledge transmission from the source and on collective action. In this process, the program's central figure, Professor Rodna Velichkovska played the key role. As a visiting professor and instructor, she was the “living repertoire”, using Diana Taylor's term, the embodiment of the Macedonian cultural repertoire, who brought and also manifested the Macedonian cultural codes through her own body and voice.<sup>15</sup>

One of the most exciting elements of the didactic process was the encounter between the Macedonian source and the Hungarian methodology. The dancers trained in the Timár method, following the “Bartókian path”, already possessed the kinetic openness that made them suitable for embracing a more archaic dance style.<sup>16</sup> Under Rodna Velichkovska's guidance, this openness deepened into genuine knowledge: participants not only copied the movements but, following the professor's instructions, mastered the special posture characteristic of Macedonian dances, the internal pulsation of asymmetric rhythms, and the distinctive performance style of the songs.

This process is a prime example of the action-based cognition (making) described by Tim Ingold.<sup>17</sup> This approach aligns with Elek Bartha's findings in folk belief research, according to which *action* is the constant core in archaic customs.<sup>18</sup> The path to understanding Macedonian culture led through physical praxis itself. Knowledge here was created in the ‘doing’ rather than in the mind: in the handholds of the chain dance and in the resonance of collective singing.

### The scholarly significance and community-building of the program

The program was realized as part of a larger scientific event series, the Festival of Hungarian Science. The Budapest event was organically connected to the “European Traditions” international conference organized by the University of Debrecen. The Macedonian professors received a separate section here, where they gave presentations on the digital archiving of Macedonian folklore, wedding song traditions, and archaic winter and spring customs.

The participant group spanning the Debrecen and Budapest programs included professors, the principal organizer, members of the Ohrid Macedonian Folk Ensemble, and PhD students in dance anthropology from the Doctoral School of History and Ethnology. This group formed a temporary but highly intensive “community of practice” described by Lave and Wenger.<sup>19</sup> The

<sup>14</sup> The phrase “let it play too” is a frequently quoted phrase from one of Hungary's most important poets, Attila József, from his poem “I can't breathe.” [https://www.magyarulbabelben.net/works/hu/J%C3%B3zsef\\_Attila-1905/Leveg%C5%91t%21/en](https://www.magyarulbabelben.net/works/hu/J%C3%B3zsef_Attila-1905/Leveg%C5%91t%21/en)

<sup>15</sup> Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.

<sup>16</sup> Zorándi, Mária. *A bartóki út: pályaképek a színpadi néptáncművészet 20. századi történetéből*. Budapest: Magyar Táncművészeti Főiskola, 2014.

<sup>17</sup> Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.

<sup>18</sup> Bartha, Elek. “Néphit, népi vallásosság.” In *A magyar folklór*, edited by Vilmos Voigt, 470–504. Budapest: Osiris Kiadó, 1989.

<sup>19</sup> Lave, Jean, and Etienne Wenger. *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press, 1991.

dual program combining an academic conference and a cultural presentation strengthened the program's scholarly significance and community-building capacity as a coherent whole.

The holistic approach is proven by the fact that knowledge transmission did not stop at the dance house walls. Rodna Velichkovska extended the pedagogical process in the direction of gastro-didactics when she taught the secrets of traditional *pita* baking. This choice was deliberate: the rhythm of kneading dough, forming layers, and baking together requires the same rhythmic, manual, and communal knowledge as the interweaving steps of the oro. Science continued here at the table, where tasting and touch became tools of cultural understanding, realizing the practice of the anthropological “sensory turn”.<sup>20</sup>

The ultimate measure of didactic success was the extraordinary efficiency with which the dancers mastered the Macedonian style. Rodna Velichkovska's presence guaranteed that popular science communication would become a genuine embodied felt sense, as understood in Peter Levine's dynamic somatic approach.<sup>21</sup> This model proves that when the authentic source and the freedom of action meet, science truly becomes experience.

### **Ajde na oro!<sup>22</sup> – the event as a model of knowledge in transit**

This chapter of the article presents the concrete realization of the science communication model through the “Day of Culture of the Republic of North Macedonia” event. Our goal is, based on the program available online,<sup>23</sup> to go beyond mere description and event chronicle and analyze how scientific research can provide a supportive environment for practical, community-based experience.<sup>24</sup> The model of this community event, as analyzed here, is based on the principle that theoretical knowledge becomes embodied, thereby realizing James A. Secord's concept of “knowledge in transit,” where knowledge is a living phenomenon rather than static data that takes shape in the process of mediation.<sup>25</sup>

...and a one...: Creating the supportive theoretical framework: scientific presentations

The scientific credibility of the event was established by its timing, as the event was realized within the framework of the Festival of Hungarian Science, arguably for the first time connecting a complex ethnic dance house event with the domestic scientific community. The

<sup>20</sup> Howes, David, ed. *Empire of the Senses: The Sensual Culture Reader*. Oxford: Berg, 2005.

<sup>21</sup> Levine, Peter A. *In an Unspoken Voice: How the Body Releases Trauma and Restores Goodness*. Berkeley: North Atlantic Books, 2010.

Levine, Peter A. *Waking the Tiger: Healing Trauma*. Berkeley: North Atlantic Books, 1997.

<sup>22</sup> The phrase urges us to dance: let's dance, join the oro!

<sup>23</sup> Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet (MMA MMKI). “Az Észak-Macedón Köztársaság Kultúrájának Napja.” Accessed December 30, 2024. <https://mma-mmki.hu/rendezvenyek/az-eszak-macedon-koztarsasag-kulturaljanak-napja/>.

<sup>24</sup> Our model for situating practical training in professional dance within a supportive theoretical framework was already presented in 2021. (Bólya, Anna Mária, Attila Gilányi, Erzsébet Bujdosóné Dani, and Ágnes Györffy. “A felsőoktatási tevékenység innovatív megközelítése: A coaching lehetőségei és szerepe a tánctanárok munkája során, a tanulók, a hallgatók tanulási folyamatának hatékony segítése.” In *Tánc és módszer: Táncművészeti kutatások*, edited by Anna Mária Bólya and Ákos Windhager, 51–63. Budapest: MMA Művészetelméleti és Módszertani Kutatóintézet, 2021.)

<sup>25</sup> Secord, James A. “Knowledge in Transit.” *Isis* 95, no. 4 (2004): 654–672.

series of presentations delivered here functioned as the event’s “archive” (Diana Taylor): it offered participants an explicit, verbal knowledge base that contextualized the subsequent embodied experiences.<sup>26</sup>

The theoretical framework was established by Professor Elek Bartha, who explored the corporeal and natural aspects of Macedonian folk belief (water, body), giving ritual depth to the dance experiences.<sup>27</sup> This line was continued by Professor Ljupcho Risteski, who gave a practical demonstration on Macedonian body perception and kinetic idioms.<sup>28</sup> His presentation was a practical example of the principle of “primacy of movement” described by Maxine Sheets-Johnstone: the audience not only heard but also saw and felt the culturally meaningful movements.<sup>29</sup> Professor Rodna Velickovska’s presentation on St. Lazarus day ritual songs was directly connected to dance, illuminating the function of oro-leading songs where music and bodily movement form an inseparable motor unity.<sup>30</sup> Anna Mária Bólya gave a paper on the rhythmic ambiguities of Balkan music, preparing the audience for the rhythm-cultural differences they would later experience with their own bodies.<sup>31</sup> Historian-researcher Riszto Iljovszki’s presentation on the fate of Aegean-Macedonian civil war refugees placed questions of historical memory and communal identity at the center<sup>32</sup>, adding emotional and historical depth to the cultural day.

The presentations delivered by the Macedonian professors in their original language and the professional interpretation (by Anna Mária Bólya) strengthened the cultural authenticity and also guaranteed the quality of knowledge flow through precise translation of scientific terminology.

---

<sup>26</sup> Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.

<sup>27</sup> Bartha, Elek. “Szent források macedóniai zarándokhelyeken.” *Macedón Tudományos és Kulturális Közlemények* 3, no. 1 (2020): 4–9.

<sup>28</sup> Ристески, Љупчо С. *Категориите простор и време во народната култура на Македонице*. Скопје: Матица македонска, 2005.

<sup>29</sup> Sheets-Johnstone, Maxine. 2011. *The Primacy of Movement*. 2nd ed. Amsterdam: John Benjamins.

<sup>30</sup> Velickovska, Rodna. “The Living Singing Tradition of Saint Lazarus in Macedonia.” In *Research of Dance and Music on the Balkans*, International Symposium, 71–88. Brčko, Bosnia and Herzegovina, 6–9 December 2007.

<sup>31</sup> Bólya, Anna Mária. “A New Interpretive Framework for the ‘Aksak’ Phenomenon in European Ethnomusicology.” Paper presented at the international symposium *Crossroads of History and Musical Tradition: Historical Songs in Turkish and European Culture*, Hacettepe University, March 2024.

<sup>32</sup> Iljovszki, Riszto. “Prolegomena a macedón-magyar szótár elkészítéséhez.” *Macedón Tudományos és Kulturális Közlemények* 3, no. 1 (2020): 35–42.



Figure 1: Professor Elek Bartha's lecture on water-related traditions

...and a two...: The embodiment of knowledge: singing and dance courses

The practical core of the program was provided by the courses, where participants took part in the process of “making” in Tim Ingold's sense: knowledge here was not passive reception but was born in the course of collective action.<sup>33</sup> The courses were led by Rodna Velichkovska, the most significant expert on Macedonian archaic singing.

Special course for the Timár Ensemble

Oro-leading songs were the initial material that was transmitted to the members of the Timár Ensemble. The Macedonian folk terminology: *oro-leading song*, in contrast to the Hungarian *singing round dance*, much more vividly expresses that singing and dance are motorically inseparable. This practice is a perfect example of the incorporating practices described by Paul Connerton, where cultural knowledge is inherited not in books but in the body's movements and rhythm.<sup>34</sup> The songs of the multi-day wedding cycle from the Pijanec region (such as *Nevesto, nevesto*) can be regarded as organically intertwined kinetic and vocal imprints of a ritual process. These were mastered by members of the Timár Ensemble during a closed course.

We demonstrate the functioning of the model through the teaching process of the song, *Nevesto, nevesto* from the Pijanec region wedding cycle, which was the central element of the course. As the first step in the teaching process, we placed the song's text in ethnographic context, illuminating its ritual function in the wedding custom system. This was followed by the teaching

<sup>33</sup> Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.

<sup>34</sup> Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge University Press, 1989.

of the song itself. The song, as a significant part of the Macedonian archaic repertoire, is two-voiced (*dvoglas*). The lower voice is a simple, sustained note (*bourdon*), while the upper voice is also simple, it has a narrow ambitus, which is a characteristic of the archaic singing tradition.<sup>35</sup> Due to these structural features, the song did not need to be taught in parts; after a few demonstrations, it became fixed through continuous, collective singing. After mastering the vocal knowledge, movement joined in, with the simplest, easily followable *pravo oro* step material.

Time (beats) ↑	Left foot	Right foot
6		● (Close / Foot together)
5	◀ (Step to the left)	
4	● (Close / Foot together)	
3		▶ (Step to the right)
2	◀ / (Crossing step forward-right in front of right foot)	
1		▶ (Step to the right)

The song's text is a ritual initiation: it guides the new bride (*nevesto*) through the new family members and marks her place in the community with nicknames (such as *kavgadziko* – quarrelsome). This vocal map, together with bodily movement, becomes a tool of social integration.

Nevesto, nevesto snoshti si dovedéna

He - ves - to, ne - ves - to le, snoш - ti si do - ve - de - na le,  
snoш - ti si do - ve - de - na.

<sup>35</sup> Bólya, Anna Mária. "Rodna Velickovska: A macedón tradicionális népi éneklés. Hresztomatia, népdalelemzéssel." *Ethnographia* 125, no. 4 (2014): 625–626. Величковска, Родна. *Музичките дијалекти во македонското традиционално народно пеење*. Скопје: Институт за фолклор „Марко Цепенков“, 2008.

Nevesto, nevesto le, snoshti si dovedéna, le, snoshti si dovedéna.  
Nevesto, nevesto le, od utre stanuvash, le, od utre stanuvash  
Nevesto, nevesto le, preziminja turash, le, preziminja turash:  
Nevesto, nevesto le, gidi na svekoro, le, gidi na svekoro  
Nevesto, nevesto le, gidi kozhuváru, le, gidi kozhuváru  
Nevesto, nevesto le, gidi na svekrva, le, gidi na svekrva  
Nevesto, nevesto le, gidi karasnája, le, gidi karasnája.  
Nevesto, nevesto le, gidi na zolvite, le, gidi na zolvite  
Nevesto, nevesto le, gidi maaldziki, gidi maaldziki.  
Nevesto, nevesto le, na jatrva vikash, le, na jatrva vikash  
Nevesto, nevesto le, gidi kavgadzíko, gidi kavgadzíko  
Nevesto, nevesto le, na devéro vikash, le, na devéro vikash  
Nevesto, nevesto le, gidi vizitáro, le, gidi vizitáro.  
Nevesto, nevesto le, na momchéto vikash, le, na momchéto vikash  
Nevesto, nevesto le, gidi tropni koshot, le, gidi tropni koshot.



Figure 2: Professor Rodna Velichkovska teaching the male dancers of the Timár Ensemble

Other important elements of the course were the songs Todoro, aj sos mene and Sedelo Gjure, as well as a wide repertoire of region-specific dances (such as Kocansko oro, Malesevski ora), whose complete list and texts can be found in the Appendix.

#### The Professors' Dance Club

This innovative program element functioned as an experimental field for the scientific concept. Professors stepping out of their sedentary research lifestyle engaged with the culture through

bodily knowledge as described by Loïc Wacquant.<sup>36</sup> This somatic cognition proved that cultural understanding is not limited to intellectual analysis.



Figure 3: Early moments of the Professors' Dance Club

The culmination of community praxis: the dance house

The dance house concluding the day was an entertaining event but at the same time also the essence of the event's scientific model. The organizers consciously distinguished the event from the sometimes experienced urban, subculturally exclusive, and sometimes virtuoso gymnastics-like Balkan dance house environments. Instead, they created an intentionally inclusive community space addressing multiple generations and social strata, which realized the model of living praxis described by Barbara Kirshenblatt-Gimblett as opposed to metacultural production.<sup>37</sup>

<sup>36</sup> Wacquant, Loïc. *Body & Soul: Notebooks of an Apprentice Boxer*. Oxford: Oxford University Press, 2004.

<sup>37</sup> Kirshenblatt-Gimblett, Barbara. "Intangible Heritage as Metacultural Production." *Museum International* 56, nos. 1–2 (2004): 52–65.



Figure 4: A section of the closing dance chain with the Vujicsics Ensemble

### Live music as sensory experience

The music of the Vujicsics Ensemble was not an accompaniment in its musical sense, they were the primary medium of sensory knowledge transmission analyzed by David Howes.<sup>38</sup> The overwhelming power of the music, the bodily experience of rhythm created that communal energy<sup>39</sup> that is the essence of the dance house.

According to our conviction, the most important tool for creating living praxis is live music, which provides the primary thread of connection to tradition and musical inspiration.<sup>40</sup> This is why the choice fell on the Vujicsics Ensemble, which perfectly fit the program's conception in several respects. The ensemble is the oldest and most successful interpreter of Balkan folk music in Hungary and also carries forward Tihámér Vujicsics's musical vision with a solid folk music research background. Under the leadership of Gábor Eredics, they have also processed Bartók's South Slavic collections, so their work is built on the synthesis of scientific authenticity and artistic interpretation. They are composed of exceptionally talented musicians,

<sup>38</sup> Howes, David, ed. *Empire of the Senses: The Sensual Culture Reader*. Oxford: Berg, 2005.

<sup>39</sup> Bólya, Anna Mária. "Paradigmaváltások az európai társasági táncok történetében." *Valóság* 68, no. 10 (2025): 45–58.

<sup>40</sup> Bólya, Anna Mária. „A világzene fogalmának kihívásai a globalizáció korában: Terminológiai alapvetés a magyar tudományos diskurzusban”. Paper presented at the *Magyarországi világzene* conference,, Hagyományok Háza, Budapest, 14. november 2025.

such as Mihály Borbély, who moves comfortably in both jazz and Balkan folk music,<sup>41</sup> whose musical dynamism provided such overwhelming inspiration that it acted with almost compelling force on the dance movement.

#### Costume as transformation

The dressing of the dancers of the Timár Ensemble was one of the most instructive moments of the evening. During the putting on of costume pieces, Rodna Velichkovska gave such instructions that the dancers' posture and movement changed. In costume, they suddenly began to dance in Macedonian, proving that clothing is not decoration but an activator of culturally inscribed bodily knowledge.

The success of the dance house lay not only in the grand conception but in the totality of small, bodily sensations described by Kathleen Stewart: in the warmth of hands held in the common chain, in the chest-resonating pulsation of the Vujicsics Ensemble's music, in the taste of ajvar and wine.<sup>42</sup> These moments created that deep, communal experience that was the ultimate goal of this science communication model.



Figure 5: Young women dancing, dressed in traditional costume, at the dance house

Finally, the burek-making demonstration after the program series was an extension of the model into gastronomy, incorporating several other senses, which emphasized Levine's holistic felt sense:<sup>43</sup> The rhythm of kneading dough and the experience of collective creation, the

<sup>41</sup> Opus Jazz Club. "Mihály Borbély Polygon."

<sup>42</sup> Stewart, Kathleen. *Ordinary Affects*. Durham: Duke University Press, 2007.

<sup>43</sup> Levine, Peter A. *Waking the Tiger: Healing Trauma*. Berkeley: North Atlantic Books, 1997.

exploration of the world of scents and flavors conveyed the same action-based knowledge as the dance itself, placing it in a complete bodily-sensory framework.



Figure 6: The pita prepared by Rodna Velichkovska, just before baking.

### Let's dance! – results and impact

To evaluate the results of the event series, we must move beyond traditional event statistics based purely on visitor numbers. Peter Broks's science communication model teaches that popular science communication is not unidirectional information transfer but a complex ecosystem where the true measure of success is the social embedding of scientific and cultural content.<sup>44</sup> The Macedonian program series also practically validated the viability of such a model, initiating significant scientific, artistic, and communal processes.

### Participants, target groups, and audience response

One of the most important results of the event was that it successfully addressed different, heterogeneous target groups and created active dialogue among them. Participants formed a kind of temporary but highly functional "community of practice" where the boundaries between scientific and lay knowledge blurred.<sup>45</sup> The professional-artistic sphere was represented by dancers from the Csillagszemű Dance Ensemble and Timár Ensemble, as well as folk dance instructors, for whom the program meant high-level professional development. The scientific

<sup>44</sup> Broks, Peter. *Understanding Popular Science*. Maidenhead: Open University Press, 2006.

<sup>45</sup> Lave, Jean, and Etienne Wenger. *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press, 1991.

sphere was constituted by PhD students from the University of Debrecen's Doctoral School of History and Ethnology and Hungarian Academy of Arts (HAA) scholarship holders, for whom the event was a rare meeting point of theory and practice. The direct scientific yield of the program was that seven doctoral students from among the participants applied for January fieldwork presenting Macedonian masking customs. The event also functioned as an identity-strengthening event through the presence of the Hungarian Macedonian community, especially the Ohrid Macedonian Folk Ensemble. Finally, the general public interested in Balkan culture who arrived at the dance house from all over the country proved that the model is capable of addressing a wide social stratum that seeks the possibility of meaningful and inclusive community connection. The diplomatic success and international visibility of the program is verified by the fact that the event was honored by the presence of Ivica Bocevski, the Ambassador of the Republic of North Macedonia to Hungary, who published a positive report about the program in the Macedonian press the same evening.

### **Scientific, artistic, and community impacts**

The impact of the event can be measured on three levels. From a scientific perspective, the program empirically validated a science communication model that places action-based, bodily cognition at the center.<sup>46</sup> Cooperation between the universities of Debrecen and Skopje was strengthened, and the fieldwork opportunity for PhD students opened new research directions. In artistic terms, the participating dancers mastered a new cultural "language," and for the Vujicsics Ensemble, the collaborative work inspired the plan to create a new Macedonian music program. The "Professors' Dance Club" was a successful experiment in transmitting somatic knowledge in a non-professional setting. The most important community impact was that the event proved: scientifically grounded, experiential cultural programs are capable of creating genuine, inclusive community, strengthening Hungarian-Macedonian connections and providing opportunities for social bonding.

### Future plans: the sustainability of the model

The program's greatest success is that it did not remain a one-time event but, functioning as a catalyst, created its own future. Following positive feedback and the collaborations that emerged, the following plans were formulated: organizing regular annual Macedonian dance houses with the participation of the Csillagszemű Dance Ensemble; organizing a Hungarian-Macedonian educational camp that presents dance as intangible heritage; and launching mini gastro-courses organized by the Ohrid Macedonian Folk Ensemble. These plans ensure the organic continuation of the model and guarantee that the familiarization with Macedonian culture in Hungary will continue in the long term and to an increasingly wider circle.

---

<sup>46</sup> Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013. Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge University Press, 1989.

### Dance first and think afterwards – conclusion evaluation of the model

As Samuel Beckett writes in *Waiting for Godot*, Pozzo formulates it thus: “[...] dance first and think afterwards, [...] It’s the natural order.”<sup>47</sup> This thought concisely summarizes the essence of the science communication model presented by the “Day of Culture of the Republic of North Macedonia.” The program was about dance; but moreover, it demonstrated a participatory, experience-based knowledge transmission method that makes scientific knowledge accessible at the level of body and community.

The key to the success of the model presented in this article is that it treats science in Peter Broks’s spirit, as an open space of social dialogue.<sup>48</sup> The program is a living example of James A. Secord’s theory of “knowledge in transit”:<sup>49</sup> ethnographic and ethnomusicological knowledge (the “archive”) did not flow unidirectionally from experts to laypeople but was transformed through collective action into living, embodied knowledge (the “repertoire,” Diana Taylor).<sup>50</sup> This model builds on *action* and *somatic relations*: on “making” in Tim Ingold’s sense<sup>51</sup> and on “incorporating practices” described by Paul Connerton,<sup>52</sup> where participants learned about Macedonian culture becoming part of it through their bodies and dynamically action-related senses.

The basic condition and most important social lesson of the model’s functioning was inclusivity. The organizers consciously broke with the often exclusive character of the dance house subculture in terms of dance or folklore knowledge and created an open space where people of all ages and social positions could feel at home without prior knowledge. This receptive environment made it possible for participants to acquire skills by becoming enriched with a deeper, communal experience through “ordinary affects” described by Kathleen Stewart:<sup>53</sup> the handhold, the common rhythm, the resonance of music.

Finally, the social significance of the model culminates in this communal experience, which also fulfills a deeper, recreational function. The asymmetric, to Western musical ears ambivalent rhythmical structures of Macedonian chain dances served in their original ritual context to transition from profane time to another, sacred time perception.<sup>54</sup>

This ancient, time-manipulative rhythm<sup>55</sup> gains new, critical meaning in the 21st century. In our age that Conor Heaney describes as the mentally burdensome, fragmented, imposing

---

<sup>47</sup> Beckett, Samuel. *Waiting for Godot*. Paris: Éditions de Minuit, 1953.

<sup>48</sup> Broks, Peter. *Understanding Popular Science*. Maidenhead: Open University Press, 2006.

<sup>49</sup> Secord, James A. “Knowledge in Transit.” *Isis* 95, no. 4 (2004): 654–672.

<sup>50</sup> Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.

<sup>51</sup> Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.

<sup>52</sup> Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge University Press, 1989.

<sup>53</sup> Stewart, Kathleen. *Ordinary Affects*. Durham: Duke University Press, 2007.

<sup>54</sup> “Illud tempus”. Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Translated by Willard R. Trask. New York: Harcourt, Brace & World, 1959. Zenck, Martin. “Ritual or Imaginary Ethnography in Stravinsky’s *Le Sacre du Printemps*?” *The World of Music* 40, no. 1 (1998): 61–78.

<sup>55</sup> Bólya, Anna Mária. “A New Interpretive Framework for the ‘Aksak’ Phenomenon in European Ethnomusicology.” Paper presented at the international symposium *Crossroads of History and Musical Tradition: Historical Songs in Turkish and European Culture*, Hacettepe University, March 2024. DOI: 10.13140/RG.2.2.34604.37766.

unnatural rhythms of contemporary lifestyle,<sup>56</sup> the cyclical, collective breathing-based pulsation of the oro functions as a conscious counterpoint, a kind of “rhythmic remedy.” The success of the event also proves that participants were curious about a foreign culture, and moreover, unconsciously also sought that organic, human-scale communal rhythm that is increasingly disappearing from modern life. The true impact of the model therefore lies in the fact that it was able, if only for one evening, to restore the “communal rhythm,” the healing power of communal action, and created an opportunity for participants to experience the “natural order”: to dance first and think afterwards.

### Acknowledgements

The realization of the event series “The Day of Culture of the Republic of North Macedonia” would not have been possible without the generous support of numerous institutions and experts. We would like to express our sincere thanks to all those who supported the program with their work or financial resources.

Special thanks are due to the financial and organizational supporters of the program, especially the National Cultural Fund (Nemzeti Kulturális Alap), which provided essential support for the realization of the project. We are also grateful to our institutional partners for their intellectual and institutional support: the Institute of Ethnology and Museology of the University of Debrecen, which contributed to the scientific quality of the program; the Hungarian Academy of Arts, Research Institute of Art Theory and Methodology, which helped bring the event to fruition through its support in the organization and promotion; the Klebelsberg Cultural Center for generously providing the venue, with special thanks to Gusztáv Wenzon for technical assistance; and Arts and Research Ltd. for carrying out conceptual and organizational tasks.

Finally, we would like to thank all participating experts and artistic ensembles who made the program unforgettable with their knowledge and dedication: the Csillagszemű Dance Ensemble, the Timár Ensemble, and the members of the Ohrid Macedonian Folk Ensemble for their active and inspiring participation; the Vujicsics Ensemble for the cathartic live music experience; and all Hungarian and Macedonian professors, researchers, and performers who enhanced the professional level of the event through their selfless work.

### References

Arts and Research Ltd. The first “Day of Culture of the Republic of North Macedonia.” *Arts 5.0 Blog*. Last modified November 25, 2024. <https://arts50blog.webnode.hu/1/the-first-day-of-culture-of-the-republic-of-north-macedonia/>.

Bartha, Elek. “Néphit, népi vallásosság.” In *A magyar folklór*, edited by Vilmos Voigt, 470–504. Budapest: Osiris Kiadó, 1989.

Bartha, Elek. “Szent források macedóniai zárandokhelyeken.” *Macedón Tudományos és Kulturális Közlemények* 3, no. 1 (2020): 4–9. <https://doi.org/10.56309/mtkk.v3i1.6810>

Beckett, Samuel. *Waiting for Godot*. Paris: Éditions de Minuit, 1953.

---

<sup>56</sup> Heaney, Conor. *Contemporary Capitalism and Mental Health: Towards a Critical Psychology of Distress*. London: Palgrave Macmillan, 2021.

Bólya, Anna Mária. “Összefoglaló Szent Naum halálának 1100. évfordulóján szervezett konferenciáról.” *Македонски извор (Makedón Forrás)* 18, no. 15 (2011): 3–24.

Bólya, Anna Mária. “A balkán táncházmozgalom jelentősége; múltja, jelene és jövője.” In *A hagyományos táncművészet metamorfózisa a 20. században*, edited by Gábor Bolvári-Takács, János Fügedi, Katalin Mizerák, and András Németh, 45–52. Budapest: Magyar Táncművészeti Főiskola, 2012.

Bólya, Anna Mária. “Balkán folklór Magyarországon a XX. században – Балкански фолклор во Унгарија во 20 век.” In *Стопанска и културна дейност на националностите в Унгарија през 19 век и првата половина на 20 век – A nemzetiségek gazdasági és kulturális tevékenysége Magyarországon a 19. században és a 20. század első felében*, 10–15. Budapest: Български културен център – Bolgár Kulturális Fórum, 2013.

Bólya, Anna Mária. “Македонски јазик, култура, фолклор и Лекторатот по македонски јазик во Унгарија.” In *Fiatal Szlavisták Budapesti Nemzetközi Konferenciája II. – 2nd Conference for Young Slavists in Budapest*, edited by Aleksander Urkom, 17–19. Budapest: ELTE BTK Szláv és Balti Filológiai Intézet, 2013.

Bólya, Anna Mária. “Rodna Velickovska: A macedón tradicionális népi éneklés. Hresztomatia, népdalelemzéssel.” *Ethnographia* 125, no. 4 (2014): 625–626.

Bólya, Anna Mária. *Tánc és szakralitás – A tánc szerepe a macedón szakrális hagyományban*. Debrecen: Debreceni Egyetem Néprajzi Tanszék; MTA–DE Néprajzi Kutatócsoport, 2021. Accessed December 30, 2024. [https://neprajz.unideb.hu/sites/default/files/upload\\_documents/bolya\\_anna\\_maria.pdf](https://neprajz.unideb.hu/sites/default/files/upload_documents/bolya_anna_maria.pdf).

Bólya, Anna Mária. “Táncnyelvi crossover és bartóki egység – A délszláv folklóranyag táncszínházi feldolgozási tipológiája Kricskovics Antal életművében.” In *Az idő küszöbén – A magyar balett története*, edited by Akos Windhager and Anna Mária Bólya, 59–73. Budapest: Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet (MMA MMKI), 2021. <https://mma-mmki.hu/kiadvany/az-ido-kuszoben-a-magyar-balett-t>

Bólya, Anna Mária. “Vujicsics Tihamér és a tradíció.” *Valóság* 66, no. 3 (2023): 90–96.

Bólya, Anna Mária. “A New Interpretive Framework for the ‘Aksak’ Phenomenon in European Ethnomusicology.” Paper presented at the international symposium *Crossroads of History and Musical Tradition: Historical Songs in Turkish and European Culture*, Hacettepe University, March 2024. DOI: 10.13140/RG.2.2.34604.37766.

Bólya, Anna Mária. “Paradigmaváltások az európai társasági táncok történetében.” *Valóság* 68, no. 10 (2025): 45–58.

Bólya, Anna Mária. „A világzene fogalmának kihívásai a globalizáció korában: Terminológiai alapvetés a magyar tudományos diskurzusban”. Paper presented at the *Magyarországi világzene* conference, Hagyományok Háza, Budapest, 14. november 2025. Available on Academia.edu, login required. <https://www.academia.edu/164960343>

Bólya, Anna Mária, Attila Gilányi, Erzsébet Bujdosóné Dani, and Ágnes Györffy. “A felsőoktatási tevékenység innovatív megközelítése: A coaching lehetőségei és szerepe a tánctanárok munkája során, a tanulók, a hallgatók tanulási folyamatának hatékony segítése.” In *Tánc és módszer: Táncművészeti kutatások*, edited by Anna Mária Bólya and Akos Windhager, 51–63. Budapest: MMA Művészetelméleti és Módszertani Kutatóintézet, 2021.

Broks, Peter. *Understanding Popular Science*. Maidenhead: Open University Press, 2006.

Connerton, Paul. *How Societies Remember*. Cambridge: Cambridge University Press, 1989.

Csillagszemű Táncgyűttes. Official website. Accessed December 30, 2024. <https://www.csillagszemu.com/>.

Eliade, Mircea. *The Sacred and the Profane: The Nature of Religion*. Translated by Willard R. Trask. New York: Harcourt, Brace & World, 1959.

Füves, Ödön. “Fejezetek a pesti Zavirasz könyvtár történetéből.” *Magyar Könyvszemle* 84, no. 1 (1968): 61–64.

- Heaney, Conor. *Contemporary Capitalism and Mental Health: Towards a Critical Psychology of Distress*. London: Palgrave Macmillan, 2021.
- Howes, David, ed. *Empire of the Senses: The Sensual Culture Reader*. Oxford: Berg, 2005.
- Iljovszki, Riszto. "Prolegomena a macedón-magyar szótár elkészítéséhez." *Macedón Tudományos és Kulturális Közlemények* 3, no. 1 (2020): 35–42. <https://doi.org/10.56309/mtkk.v3i1.7923>.
- Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge, 2013.
- Jegy.hu. "Észak-Macedón Táncház és Mini Gasztro." Program description. Accessed December 30, 2024. <https://szinhazvilag.jegy.hu/program/eszak-macedon-tanchaz-es-mini-gasztro-167969>.
- Kay, Kirsty. "Csángó Space and Time in the Hungarian Táncház Revival." In *Cultural Memory and Popular Dance: Dancing to Remember, Dancing to Forget*, 157–176. Cham: Springer International Publishing, 2022.
- Kirshenblatt-Gimblett, Barbara. "Intangible Heritage as Metacultural Production." *Museum International* 56, nos. 1–2 (2004): 52–65.
- Lave, Jean, and Etienne Wenger. *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press, 1991.
- Levine, Peter A. *In an Unspoken Voice: How the Body Releases Trauma and Restores Goodness*. Berkeley: North Atlantic Books, 2010.
- Levine, Peter A. *Waking the Tiger: Healing Trauma*. Berkeley: North Atlantic Books, 1997.
- Magyar Művészeti Akadémia Művészetelméleti és Módszertani Kutatóintézet (MMA MMKI). "Az Észak-Macedón Köztársaság Kultúrájának Napja." Accessed December 30, 2024. <https://mma-mmki.hu/rendezvenyek/az-eszak-macedon-koztarsasag-kulturaljanak-napja/>.
- Минков, Лазар. *Македонската емиграција од егејскиот дел на Македонија во Унгарија*. Скопје: Матица македонска, 2000.
- Nagy, Márta. *Ohridi Szent Naum magyarországi kultusza: mint az etnikai identitás megőrzésének megnyilatkozása*. Budapest – Debrecen: Balassi Kiadó – Debreceni Egyetemi Kiadó, 2012.
- Ohrid Macedón Folkegyüttes. macedon.hu. Accessed February 22, 2024. <http://macedon.hu>.
- Opus Jazz Club. "Mihály Borbély Polygon." Accessed December 30, 2024. <https://opusjazzclub.hu/en/concerts/mihaly-borbely-polygon>.
- Országos Széchényi Könyvtár. "Beszámoló a Corvina Alapítványból 3 részletben, 2010–2012 között vásárolt Vujicsics-hagyatékról." Accessed February 26, 2026. [https://oszk.hu/sites/default/files/vujicsics-hagyatek\\_beszamolok.pdf](https://oszk.hu/sites/default/files/vujicsics-hagyatek_beszamolok.pdf).
- Richter, Pál. "Dance house under the socialist regime in Hungary." *Studia Musicologica* 56, no. 4 (2015): 407–415.
- Ристески, Љупчо С. *Категориите простор и време во народната култура на Македонците*. Скопје: Матица македонска, 2005.
- Secord, James A. "Knowledge in Transit." *Isis* 95, no. 4 (2004): 654–672.
- Sheets-Johnstone, Maxine. *The Primacy of Movement*. 2nd ed. Amsterdam: John Benjamins, 2011.
- Stewart, Kathleen. *Ordinary Affects*. Durham: Duke University Press, 2007.
- Taylor, Diana. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003.
- Timár, Sándor. *Néptáncnyelven: néptánc tanítás, koreográfus-műhely, vallomások*. Budapest: Püski Kiadó, 1999.

Timár Archívum. Official website. Accessed December 30, 2024. <https://www.timararchivum.hu/>.

Величковска, Родна. *Музичките дијалекти во македонското традиционално народно пеење*. Скопје: Институт за фолклор „Марко Цепенков“, 2008.

Velichkovska, Rodna. “Archival Materials on Traditional Macedonian Singing.” Manuscript, personal archive, n.d.

Velickovska, Rodna. “The Living Singing Tradition of Saint Lazarus in Macedonia.” In *Research of Dance and Music on the Balkans*, International Symposium, 71–88. Brčko, Bosnia and Herzegovina, 6–9 December 2007.

Wacquant, Loïc. *Body & Soul: Notebooks of an Apprentice Boxer*. Oxford: Oxford University Press, 2004.

Zdravkova-Djeparoska, Sonja. “Macedonian Ballet Repertoire Analysis: Layer of Classical Ballet Production.” *Macedón Tudományos és Kulturális Közlemények* 4, no. 1 (2021): 33–39. <https://doi.org/10.56309/mtkk.v4i1.10012>.

Zenck, Martin. “Ritual or Imaginary Ethnography in Stravinsky’s *Le Sacre du Printemps*?” *The World of Music* 40, no. 1 (1998): 61–78.

Zorándi, Mária. *A bartóki út: pályaképek a színpadi néptáncművészet 20. századi történetéből*. Budapest: Magyar Táncművészeti Főiskola, 2014.

## Appendix

The following appendix contains the list and lyrics of the songs and dances performed and taught at “The Day of the Culture of the Republic of North Macedonia” event, serving as a practical guide for further use. (Source: Rodna Velichkovska's archive and kind provision.)

### 1. Course Material for the Timár Ensemble (Led by: Rodna Velichkovska)

#### 1.1. Oro-leading songs (Pijanec region, wedding cycle)

Nevesto, nevesto snoshti si dovedéna

He - ves - to, ne - ves - to le, snosht - ti si do - ve - de - na le,  
snosht - ti si do - ve - de - na.

Nevesto, nevesto le, snoshti si dovedéna, le, snoshti si dovedéna.

Nevesto, nevesto le, od utre stanuvash, le, od utre stanuvash

Nevesto, nevesto le, preziminja turash, le, preziminja turash:

Nevésto, nevesto le, gidi na svekoro, le gidi na svekoro  
 Nevésto, nevesto le, gidi kozhuváru, le, gidi kozhuváru  
 Nevésto, nevesto le, gidi na svekrva, le, Gidi na svekrva,  
 Nevésto, nevesto le, gidi karasnája, le, gidi karasnája.  
 Nevésto, nevesto le, gidi na zolvite, le, Gidi na zolvite  
 Nevésto, nevesto le, gidi maaldziki, gidi maaldziki.  
 Nevésto, nevesto le, na jatrva vikash, le, na jatrva vikash  
 Nevésto, nevesto le, gidi kavgadzíko, gidi kavgadzíko  
 Nevésto, nevesto le, na devéro vikash, le, na devéro vikash  
 Nevésto, nevesto le, gidi vizitáro, le, gidi vizitáro.  
 Nevésto, nevesto le, na momchéto vikash, le, na momchéto vikash  
 Nevésto, nevesto le, gidi tropni koshot, le, gidi tropni koshot<sup>57</sup>

Todoro, aj sos mene

Musical score for 'Todoro, aj sos mene'. The score is in 2/4 time, with a tempo marking of ♩ = 120. The melody is written on a single staff in a key signature of one flat (B-flat). The lyrics are: То - до - ро, ај сос ме - не, То - до - ро — мо - ри То - до - ро.

Todoro, aj sos mene, Todoro, mori, Todoro, Todoro, na nov pazar, Todoro, mori Todoro,  
 Todoro, Todoro, mori Todoro,  
 Todoro, kje kupime, Todoro, mori Todoro, Todoro, novi crevje, Todoro, mori Todoro,  
 Todoro, ti da gi nosish, Todoro, mori Todoro, Todoro, jas da te gledam, Todoro, mori Todoro,  
 Todoro, neka puknat, Todoro, mori Todoro, Todoro, dushmanite, Todoro, mori Todoro!

Sedelo Gjure, dos, sedelo Gjure

Musical score for 'Sedelo Gjure, dos, sedelo Gjure'. The score is in 2/4 time, with a tempo marking of ♩ = 120. The melody is written on a single staff in a key signature of one flat (B-flat). The lyrics are: Се - де - ло Ѓу - ре, дос, се - де - ло Ѓу - ре, ти лу - до Ѓу - ре дос, ти си лу - до мла - до, мла - до. The word 'Каменица' is written above the second line of the score.

Sedelo Gjure, dos, sedelo Gjure, Ti ludo Gjure dos, ti si ludo mlado, ti ludo Gjure dos, ti si ludo mlado!

Na ramno gumno, dos, na ramno gumno,...

<sup>57</sup> The lyrics and musical scores of the songs are sourced from the private archive of Rodna Velichkovska, generously made available for our research.

Pari broilo, dos, pari broilo,...  
Shto kje ti pari, dos, shto kje ti pari...  
Pazar kje odam, dos, Pazar kje odam...  
Konja da kupam, dos, konja da kupam...  
Shto kje ti konja, dos, shto kje ti konja...  
Po nevesta kjodam, dos, po nevesta kjodam...

### 1.2. Additional songs and dances from the course material

“Stojne maloj mome” (Based on their titles, the majority of the songs—and, in some instances, the accompanying “oro”—are accessible on online sharing platforms.)

“Dve me momi sakat”

“Kochansko oro ‘pletenica’”

“Na tripati”

Ovche Pole: “potrchulka”, “krstachko oro”, “dzonka”

Maleshevski ora: “cetvorka”, “maleshevka”

“Pajdushko shkolica”

“Shopka (trojka)”

### 2. Material for the “Professors’ Dance Club”

“Pravo oro”

“Na tripati”

“Osogovo 'Tuzince devojce”

“Ke ti dojdam”

“Oro ‘Pletenica’”

“Eleno mome oro”

“Stariot dzumbushlija”

### 3. Dance house repertoire (Music: Vujicsics Ensemble and recording)

Kochani: “Nevenchica nevenona”

“Dedo ide”

“Guj, guj”

“Mito tropni mi gore”

“Kochansko oro ‘pletenica’”

“Tuzince devojce”

“‘Pletenica’ oro”

“Na tripati”

“‘Za pujas’ – oro”

“Osogovo”

“Svadba golema”

“Maleshevka”

“Deneska mi e sabota”

“Snoshti e dobra”

“Mitro le Mitro”

“Oro se vie mamó”

“Sedna baba da vechera”

“Svirete mi chalgii”

“Shopka (trojka) oro”

“Krstachko (mashko) oro”

“Maleshevija”

“Makedonsko devojche”

“Dosta vreme ergen odev”

“Zavetna”

“Kade ste Makedonchinja”

“Stariot dzumbushlija”

“Ja izlezi stara majko”

“Chifte, chifte pajtonlari”

“Eleno mome oro”

“Ke ti dojdám”

“Palanechka Trojka”

### Photo archive

*All photographs in this archive were provided by the Timár Ensemble and the Ohrid Macedonian Folk Ensemble.*



Professor Elek Bartha's opening lecture



Professor Elek Bartha's opening lecture



The front rows of the audience at one of the academic lectures



Presentation of Riszto Iljovszki, historian



The Macedonian professors with some members of the Timár Ensemble and the Ohrid Macedonian Folk Ensemble



A special dance course for the Timár Ensemble



A special dance course for the Timár Ensemble, joined by members of the Ohrid Macedonian Folk Ensemble



A special dance course for the Timár Ensemble, joined by members of the Ohrid Macedonian Folk Ensemble



A special dance course for the Timár Ensemble, teaching *oro* to the male dancers



A special dance course for the Timár Ensemble, teaching *oro* to the male dancers



Special dance course for the Timár Ensemble – Rodna Velichkovska is instructing



The Professors' Dance Club



The Professors' Dance Club



Mihály Timár, leader of the Timár Ensemble and young women of the Ensemble



Co-oleaders dressed in Macedonian costume at the dance house



A section of the closing dance chain with the Vujicsics Ensemble



Members of the Vujicsics Ensemble performing (front and center: Gábor Eredics, ensemble leader, and Mihály Borbély, jazz and folk musician, both professors at the Liszt Ferenc Academy of Music)



Snake formation in the dance chain



...and the snake curls into the pita



Farewell photo – Professors from the University of Skopje, Institute of Ethnology and Anthropology, with the main organizer of the event at the Hungarian Academy of Arts, Research Institute of Art Theory and Methodology

**OHRID MACEDÓN FOLKEGYÜTTES**

**DEBRECENI EGYETEM NÉPRAJZI TANSZÉK**

***Macedón tudományos és kulturális közlemények***

**MACEDÓN FÜZETEK-MACEDONIAN LETTERS-МАКЕДОНСКИ ТЕТРАТКИ**

**A macedón/makedón kultúra többnyelvű folyóirata**

**Journal of the Macedonian culture**

**Списание за македонската култура**

**ISSN: 2677-0512**

Kiadja: Ohrid Macedón Folkegyüttes és

Debreceni Egyetem Néprajzi Tanszék

Felelős kiadó: Bólya Anna Mária

Szerkesztőség: Debreceni Egyetem Néprajzi Tanszék és

Ohrid Macedón Folkegyüttes

H-1024 Budapest, Margit krt. 99. I. 1.

Tiszteletbeli főszerkesztő: Bartha Elek

Felelős szerkesztő: Bólya Anna Mária

Szerkesztőbizottság:

Iljovszki Riszto, Nikolovszki Riszto†, Jose Antonio Lorenzo L. Tamayo, Lengyel Zsanett

A borítót tervezte: RaskyCREATIVE

Nyomdai előkészítés: Debreceni Egyetemi Kiadó

**Megjelenik: félévenként**