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**Institutionalization of the music and dance folk culture in Republic of Macedonia in the period of the establishment of the YU-nation**

**(Working title)**

Localism and regionalism as collective identities will be the basic concepts which will mark my research of Macedonian folk music and dance in the socialist and postsocialist periods. The institutionalization of folk-music and dance culture has to be analyzed from the following points of view:

1. The existence of one professional dance ensemble “Tanec.” I will examine the idea for its foundation, the purposes and the cultural policy of the repertory politics of the ensemble and the models for stage presentation of social dances and traditional dance rituals. Further I will analyze the creation of a “new” stylistic tradition. Some of its key aspects had a strong influence on the formation of *local* - Macedonian and *regional* – Yugoslav cultural identity of the people in that Socialistic republic of Macedonia.

2. The network of the amateur cultural-artistic organizations (so-called KUDs), as institutions which gathered over 100.000 individuals. In more than 50 years these organizations were and still are promoters of institutionalized folk-music and dance culture in so-called *folklore amateurism*. The greatest “gains” of these are the unification of the term *folklore* with the term *dancing*, as well as the unification of the local repertories of various rural and urban communities. That, of course, is a terrible loss for the cultural diversity in the vocal, instrumental and dance tradition in Macedonia. With the help of the borrowed Mojseev Soviet model (from the Soviet *folk balet school*) for creating folk-choreographies, many authorized “artistic” works were produced and promoted as tradition since the late fifties of the XX century. With their variants, these kinds of productions are dominant in the post socialistic period as well. The accompanying national symbols, such as various stylized costumes, constitute an important part of the totality named “Yugoslavia choreography” or “Serbia choreography. .

The creation of a Macedonian dance prototype-stereotype is also one of the cultural products of the institutionalization of the folk music and dance culture. The opposing *Lesnoto* and *Teshkoto*

dances are the symbols and the basic dance patterns of contemporary Macedonians.

**3.** Several facts indicate that the cultural promotion of the “Yugoslav” nation (as a compilation of different ethnic cultural identities) started in the late thirties of the XX century with the first organized dance groups from Macedonia. After the short break during the World war II, these forms of international culture presentation continue after the Communist party congress in 1952. Different forms of institutionalization are the folk festivals of dances, songs and instruments which are based on huge parades of the participants and concerts on a wide open space (which is a concept similar to the one of the mass October 1948 festivals in Skopje, Bitola and Shtip). Working in culture institution archives, making interviews with the active participants *in creating* of these processes ( which always involves politicians); also interviews with *the realisators* of the concepts (musicians, dancers, choreographers and so on) will be the main methodological framework of my research.