

Maskoto

From the Voden (Edessa) area in Aegean Macedonia. In 7/4 rhythm.

Open circle of men, facing RLOD. Hands on hips, palms in, fingers forward, thumbs back. The leader has his hands in the air, towel or kerchief in his right hand.

Wait three measures before beginning.

Measure	Beat	Introduction
I	1	Large hop on L [Free R leg is raised high forward.* Body turns somewhat into circle.]
	2	Step on R foot forward, but don't shift weight to it (RLOD) [Ball of R foot is in contact with ground and may receive some weight. Body may again face RLOD]
	3	Shift weight onto R foot [L is quickly removed from the ground, and raised slightly behind, while the knee moves forward, up, and bends]
	4	Step (no weight) L foot by or forward of R (RLOD)
	5	Shift weight onto L foot [R is quickly removed from ground, as in 3]
	6	Step (no weight) on R foot forward (RLOD)
	7	Shift weight onto R foot [L is quickly lifted from the ground, as in 3]
II		Reverse footwork in I, still moving RLOD. Body now turns slightly out of circle on the first beat.
III-IV		Repeat I-II twice.
VII	1-3	Same as in I
	4	Step (no weight) on L foot into circle [Hands are removed from hips and raised into a "straight out to the side" position]
	5	Shift weight onto L foot. [Arms are straight out to sides, L arm pointing diagonally L of center & R arm out of circle. R foot is quickly lifted from the ground]
	6	Step (no weight) on R in place [Body and feet face more towards center. Arms, still out to the sides, are rotated with body and moved to "hands on shoulders" position.]
	7	Shift weight onto R foot [Face just R of center]

*cont*

Figure I (Slow)

- |         |      |                                                                                                               |                                      |
|---------|------|---------------------------------------------------------------------------------------------------------------|--------------------------------------|
| Measure | Beat |                                                                                                               |                                      |
| I       | 1    | Lift on R.                                                                                                    | [Free L is raised high forward.]     |
|         | 2    | Step (no weight)                                                                                              | [on L, a bit to L of R foot.]        |
|         |      |                                                                                                               | [Body faces center]                  |
|         | 3    | Shift weight onto L                                                                                           | [Free R foot is quickly lifted]      |
|         |      |                                                                                                               | [from ground]                        |
|         | 4    | Step (no weight)                                                                                              | [R forward and almost in front]      |
|         |      | of L                                                                                                          | [Body faces somewhat L of center]    |
|         | 5    | Shift weight onto R                                                                                           | [Free L is quickly lifted from]      |
|         |      |                                                                                                               | [ground]                             |
|         | 6    | Step (no weight)                                                                                              | [on L in place]                      |
|         | 7    | Shift weight onto L                                                                                           | [Free R is quickly lifted from]      |
|         |      |                                                                                                               | [ground]                             |
| II      |      | Same as I, but reverse footwork.                                                                              |                                      |
| III     |      | Same as I                                                                                                     |                                      |
| IV      | 1-3  | Same as 1-3 of II, but face R of center and move RLOD (Weight may be shifted onto R on count 2 rather than 3) |                                      |
|         | 4    | Slight but distinct "chug" on R (RLOD)                                                                        | [R knee is somewhat flexed. Free]    |
|         |      |                                                                                                               | [L is raised high forward]           |
|         | 5    | Hold                                                                                                          |                                      |
|         | 6    | Step forward on L (RLOD)                                                                                      | [L is deeply flexed while receiving] |
|         |      |                                                                                                               | [weight. Free R is bent at knee]     |
|         |      |                                                                                                               | [and raised behind]                  |
|         | 7    | Straighten L leg somewhat                                                                                     | [Body is thus lifted and free R]     |
|         |      |                                                                                                               | [foot is brought forward for the]    |
|         |      |                                                                                                               | [next step]                          |
| V       |      | Same as II, but turn to face center on count 2                                                                |                                      |

Figure II (Fast)

Transition: the signal is given by the leader with his towel, usually during measure II or III, then the handhold is changed and measure IV is then done as described below.

Hands are now joined at shoulder level.

- |       |                                                                                                                                                                                                                       |                                |                                      |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------|--------------------------------------|
| I-III | As in the slow part. However, the weight may be shifted immediately on counts 2, 4, 6 with a čukce on counts 3, 5, 7. In addition, there is a slight additional čukce on counts 5++, before stepping back on count 6. |                                |                                      |
| IV    | 1                                                                                                                                                                                                                     | Hop on L                       | [Turn to face R of center and move]  |
|       |                                                                                                                                                                                                                       |                                | [RLOD.]                              |
|       | 2                                                                                                                                                                                                                     | Large step forward on R (RLOD) | [L foot is not immediately lifted]   |
|       |                                                                                                                                                                                                                       |                                | [from ground. Both knees are deeply] |
|       |                                                                                                                                                                                                                       |                                | [bent, so that you are "sitting".]   |

*cont*

Measure	Beat	Figure II
	34	Leap off of both feet onto L which has been brought forward to the position occupied by R foot. <span style="border-left: 1px solid black; border-right: 1px solid black; padding-left: 10px;">Total motion is forward. Free R is bent at knee and hooked across in front of L knee, so that R heel is to the L and further back than L calf.</span>
	4	Step forward on R (RLOD) <span style="border-left: 1px solid black; border-right: 1px solid black; padding-left: 10px;">Knees are still somewhat flexed</span>
	5	Optional čukče on R while bringing L forward for next step.
	6	Step forward on L (RLOD)
	7	Hold - continued flow of motion.
V		Like II, but continue moving & facing RLOD until count 4 when you turn more towards center.

Turns

During the fast figure, turns may be added according to the leader's signal:

CW turn: On measures IV-V, while moving RLOD, one can do one or two CW turns. Prepare for this on IV-4 by stepping forward on R, but placing R foot so that it points out of the circle. Turn CW on IV-6 and V-1. (Free R leg is bent at knee, and held below body, next to L leg). One may continue to turn CW on V-2 and V-4 to make a second complete turn.

CWW turn: This may occur in measure III. Prepare for this on II-6,7 by stepping on R foot slightly more to L than usual, and beginning turn on 7. Turn occurs on III-1, 2, 3. (Free L leg is bent at knee and held below body.)

\* "Raised high forward": The upper leg is approximately parallel to the ground. The knee is considerably bent. The lower leg is allowed to hang down, pointed somewhat forward, and definitely crossing in front of the other leg.

*cast*

These notes have been written on the basis of my own experience in learning most of these dances from Pece at his summer institute at Oteševu in 1971 and 1972, and on the basis of many hours of discussion between us. However, Sitna Lisa, Zetovskoto, and Kavadarka are dances which I have never done, nor seen done to music, and are written up on the basis of demonstrations by Pece. For this reason, inaccuracies are particularly likely to exist in these dances.

I have attempted to make these notes conform as much as possible to the way in which Pece has danced and taught these dances, but of course there is bound to be some personal interpretation on my part as well.

Although I have attempted to make these notes quite complete, it must be remembered that **THESE NOTES ARE INTENDED ONLY TO REFRESH THE MEMORY OF SOMEONE WHO HAS ALREADY LEARNED THE DANCE.** It is near impossible to make the notes so complete that a person may read them and do the dance correctly without ever having seen it done, and I strongly advise against any attempt to use them this way.

As to their accuracy: If you see Pece do a dance slightly differently from what is written here, it may be that there is a mistake in the notes. But it may also be that Pece has done it differently that time. This is not to say that Pece makes many changes in the dance each time he does it. He is, in fact, very consistent in his dancing. However, there are some folk dancers who worry about precisely how many inches a foot is lifted from the ground, and so on. The actual truth is that given ten villagers from a village, all of whom know the dance well, each would dance slightly differently, and the differences among them would be quite considerable and quite visible. It should be no wonder if Pece dances slightly differently from some other person you meet who knows the dance, or even if he dances the same dance differently at different times. His style will vary slightly with his mood: for instance, faster music and exuberance may tend to produce a slight "čukče" as a grace note to a step on the other foot.

Despite the above warnings, I have gone into great detail in these dance descriptions, and in order to make for easier reading, I have often written the basic step on the left, with the details in brackets to the right. It should thus be equally possible to just skim through the basic steps or to recall a fine point.

I hope that the notes will be useful, and will gladly receive your comments, corrections or criticisms.

ROBERT LEIBMAN  
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DEFINITIONS OF SOME TERMS

A "čukče" on the R foot: with weight on the R foot, lift the R heel off the ground before the beat. Then, on the beat, come down on this heel.

"RLOD" means "right line of direction" - i.e.: around the circumference of the circle towards the right. "LLOD" means the same to the left.

In contrast, "forward" or "backward" makes reference to the direction you are facing, not the line of direction.

A notation such as "3+" means halfway between beat 3 and beat 4. Similarly, "3++" means three-quarters of the way from beat 3 to beat 4.

"Bloop-bloop" (accent on the second "bloop") applied to two steps indicates that the first step takes place just before the beat, and the second step on the beat. For instance, on beats 3++ and 4.

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### Pelagonia

The Pelagonia area, from which the next five dances come, is a large plain in southern Macedonia, including the towns of Bitola, Prilep, and Lerin (Florina). In a broader sense, it also includes areas of Aegean Macedonia from Kostur (Kastoria) to Voden (Edessa). Within this region, the differences in types of dances and movements, musical styles, and traditional folk costume are relatively minor. Dances from this region include Maškoto, Beranče, Čifte Čamče, Krivoto, Pušteno, Prilepsko Nevestinsko, Kucano, etc. Common rhythms include 7/8, 4/4, 8/8, 2/4, and 12/16. 11/16 is a rhythm rarely found in dances of this region, although a number of songs in this rhythm do exist. The few examples of this rhythm in this region's dances are primarily in a few old dances in complex rhythms such as 11/16+7/16.

The traditional costumes worn throughout the plains of Pelagonia are fairly similar, but differ somewhat from those worn in the surrounding mountain areas. The most important reason for this is the much colder climate in the mountains. A second cause of differences in costume is the degree of contact with the outside world, and financial ability to adopt newer models of dress. Where contact was great with the outside world, either directly or due to a large number of men traveling "na pečalba" to foreign places to find work, many innovations were introduced. For instance, in the Prilep area where Pece grew up, the predominantly red embroidery has recently been augmented or replaced by white, and sequins have been added.