

From the Pelagonia region. The dance may take its name from the fact that at the end of the dance, the women drop hands ("pustat racete") and dance individually. The rhythm is 12/16 which we will indicate as follows:



In general, Macedonian music is not played with a religious respect for the rhythm; this music in particular has a very flexible, hesitating beat. The dance is much like Kucano.

Open circle of women. Face center. Hands are joined and held forwards at shoulder level. Wait any number of measures after the music starts. Then:

Introduction

Measure	Beat	
	1-3	Wait
	4	Step diagonally forward to R on L ft
		Body bends slightly forward from waist and twists to R. L foot is not quite in front of R
	5	Step R in place
		Straighten body

Figure I

I	1	Small čukče on R	Free L is raised from ground, knee bent, and slightly forward of R.
	2	čukče on R	Free L is held in air by R, or step (no weight) on L by R
	3	Step or shift weight onto L by R	
	4	Step on R diagonally forward to left	Body bends forward and twists to L. R foot is not quite in front of L
	5	Step onto L in place	Straighten body
II		Reverse footwork of I	
III		Same as I	
IV	1	Small čukče on L	Face R of center. R is bent at knee and raised in front.
	2	Small čukče on L	
	3	Step R forward (RLOD)	
	4	Step L in place	
	5	Leap onto R, just slightly forward, (RLOD). This is in preparation for, and flows smoothly into, the next step.	

Cont

- 1 Step forward on L with both knees considerably bent [R foot is still on the ground, and the body is "sitting"]
- 2 Smoothly straighten L knee [Body naturally rises. Free R foot is moved forward. R knee is bent, and R leg is by L calf]
- 3 Step forward on R (RLOD)
- 4 Step forward onto L and somewhat towards center.
- 5 Step back (out of circle) on R, turning to face center.

An optional decoration: the lead girl may move across in front of the second girl, moving parallel to her and facing the same direction, with the right hands joined and extended to the side. (The rest of the line has dropped hands as already described.) The transition into or out of this position is done during measure V.

Figure II

At the leader's signal, drop hands. Place hands somewhat forward on hips, fingers pointing back and palms out. The leader continues to hold her right arm in the air, upper arm parallel to the ground with the elbow bent at a right angle so the forearm sticks up.

The transition to figure II takes place between measures IV and V.

Measure Beat

- | | | |
|-----|---|--|
| I | 1 | Face LLOD. Hop in R in place. [L knee is forward and bent. L foot is raised behind.] |
| | 2 | Hop on R in place |
| | 3 | Step L by R [L foot and body are turned CW to face a bit L of center, instead of LLOD] |
| | 4 | Step R by L [Turn CW so that R foot and body face considerably R of center.] |
| | 5 | Step L by R [Face RLOD.] |
| II | | Reverse of I, turning back from RLOD to LLOD |
| III | | Similar to I, but moving RLOD while still facing LLOD |
| | 1 | Hop on R. (Detail as in I above) |
| | 2 | Hop on R, moving backwards (RLOD) |
| | 3 | Step back on L (moving RLOD) (Turn as in I-6) |
| | 4 | Step R to R (moving RLOD) (Turn as in I-8) |
| | 5 | Step L forward (moving RLOD) (Turn to face RLOD) |
| IV | | Same as measure IV of figure I |

Cont

- V
- | | |
|-----|---|
| 1-2 | Same as beats 1-2 of measure V of figure 1 |
| 3 | Step forward on R |
| | [R foot and body are turned CCW
to face a bit R of center, in-
stead of RLOD] |
| 4 | Step L by R |
| | [Turn CCW so that L foot and body
face L of center] |
| 5 | Step R by L |
| | [Face LLOD] |

cont

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 Lissa, 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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3

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.

Gout

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 Camče, 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.