

Maškoto (Mashkoto)

(Macedonia)

Maškoto originated in the Aegean Macedonia, in the town of Voden (Edessa). It is a men's dance, slow at the beginning and gradually accelerating the tempo in the fast part. It is very expressive, with strong masculine movements and steps. The leader has certain freedom in performing the figures within the confines of what is common to the dance, such as turns and squats. With specific and beautiful style, the dance is performed during weddings, religious celebrations, and other festivities.

One variation of the pattern of this dance, in some regions of Aegean Macedonia, with modified style, is also very famous under the name of "Trite Pata" ("Triple Step" or "Three times"). The name comes from the main choreographic characteristic where the beginning of the pattern (travelling part) is repeated 3 times.

The dance is accompanied by Chalgii Orchestra and recently by brass band. Learned from a dance group from Lerin (Florina), performing at the festival in Levadia Greece July, 1965, led by the legend of Macedonian dances of Aegean Macedonia, Uncle Simo Konstantinou from Lerin.

Pronunciation:

CD:

Rhythm: 7/8 rhythm counted 1 2 3 

Formation: Lines in T-pos or high hand hold characteristic for men's ("Teshki"—Heavy) dances.

Meas

Pattern

FIGURE I

- 1 Facing diag R of ctr, hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); hop fwd on R, L knee bent high in front of R (ct 2); step fwd on L (ct 3).
- 2 Hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); turning to face ctr, step fwd on L to ctr (ct 2); small step bkwd on R (ct 3).
- 3 Hop on R in place, L knee high and fwd (ct ah); step on L next to R (ct 1); step fwd on R (ct 2); step bkwd on L (ct 3).

FIGURE II

- 1 Repeat Fig I, meas 1.
- 2 Hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); turning to face diag L of ctr, touch L toe fwd diag to L (ct 2); hold (ct 3).
- 3 Hop on R, bring L ft behind R ft with wide open knee (ct ah); step bkwd on L (ct 1); turning to face diag R of ctr, step fwd on R (ct 2); step fwd on L (ct 3).

FIGURE III

- 1 Facing diag R of ctr, hop fwd on L (ct ah); step fwd on R (ct 1); hop fwd on R (ct 2); step fwd on L turning to face ctr in squat, L knee almost touching floor (ct 3).
- 2 Hop on L in place (ct &); bring R next to L (ct 1); squat on both ft, knees apart (ct 2); rise up on both ft (ct 3).

Maškoto—continued

- 3 Hop on R in place, L ft lifted in front (ct ah); bring L next to R (ct 1); step on R in place (ct 2); step on L in place (ct 3).

FIGURE IV

- 1 Facing diag R of ctr, hop fwd on L (ct ah); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); step fwd on L (ct 3).
 2 Turning to face ctr, hop on L in place (ct ah); step fwd on R (ct 1); step fwd on L (ct 2); step bkwd on R (ct 3).
 3 Hop on R in place (ct ah); step on L next to R (ct 1); step on R diag L of ctr in front of L (ct 2); step bkwd on L (ct 3).

FIGURE V (Fast part)

- 1 Quick hop on L (ct &); step fwd on R (ct 1); step on L in place (ct &); step fwd on R (ct 2); hop fwd on R (ct 3); step on L in place, turning to face ctr (ct &).
 2-3 Repeat Fig IV, meas 2-3, this time leaving the floor instead of bouncing.

FIGURE VI (Turns)

On these steps, dancers perform a single or double turn (1 or 2 times 360 degrees) with free hands held high and bent at the elbows. Release hands with neighboring dancers at beginning of turn and rejoin when turn is completed.

- 1-2 Repeat Fig IV, meas 1-2.
 3 Hop on R (ct ah); step on L in place (ct 1); hop on L (ct 2); step on R in place (ct &); hop on R (ct 3); step on L in place (ct &).

Presented by Boris Ilievski—Kete