

Žensko pušteno oro

(Women's dance from the south-western part of Macedonia)

This dance is a good example of a women's dance—it is a bridal dance where the young participants get the possibility to show their elegance and balance. Especially since the last figure is danced “solo” with many hops and turns. This version (that I learned from my most important teacher, Pece Atanasovski) occurred on feasts, like weddings or religious events in the regions of Pelagonia and Mariovo.

The title translates as “žensko” = female, for women; “pušti” = leave alone. Together it means, “the female dance in which the hands are dropped.”

Pronunciation: ZHEHN-skoh POOSH-teh-noh oh-roh

CD: PAMUK CD 1104/06

Rhythm: 11/16, S-Q-Q-S-Q, counted as 1 2 3 4 5

Formation: Open circle of women, hands in W-pos (Fig I), V-pos (Fig II), and on the hips (Fig III).
Wt on **R**, face ctr.

Styling: Gracious with elegant movements, very self-assured.

Meas

Pattern

INTRODUCTION 2 measures of the “gajda” (bagpipe) + counts 1-3 of the next meas.

I. BASIC STEP IN PLACE AND TRAVEL STEP; HANDS IN W-POS

- 1 Hold (cts 1-3); step on L across in front of R (ct 4); step on R back in place (ct 5).
- 2 Bounce on R, L ft in front of R (ct 1); bounce on R, slowly moving L ft to L (ct 2); step on L next to R (ct 3), upper body slightly bent fwd on cts 2 and 3; step on R across in front of L (ct 4); step on L back in place (ct 5).
- 3 Bounce on L, R ft in front of L (ct 1); bounce on L, slowly moving R ft to R (ct 2); step on R next to L (ct 3), upper body slightly bent fwd on cts 2 and 3; step on L across in front of R (ct 4); step on R back in place (ct 5).
- 4 Repeat meas 2.
- 5 Facing diag LOD, bounce on L, R ft crossed in front of L shin (ct 1); bounce on L, R ft slowly moving to the place of the next ct (ct 2); step on R in LOD (ct 3); step back on L (ct 4); step on R next to L (ct 5).
- 6 Deep step on L, both knees bent (ct 1); bounce on L, R ft in front of L shin (ct 2); step on R (ct 3); step on L across in front of R ft (ct 4); step on R back in place (ct 5).
Repeat meas 2-6. On meas 6, the first dancer can turn L on cts 4 and 5. She ends up in front of the second dancer, both join R hands. She dances one whole phrase in this position and takes her first place by performing the steps of meas 4, cts 3-5 of the next phrase slightly larger.

The transition to Fig II begins by bringing the hands down to V-pos and turning 1/4 L in meas 4, cts 4-5.

Žensko pušteno oro—continued

II. HOPS IN PLACE AND TRAVEL STEP, HANDS JOINED IN V-POS

- 1 Facing RLOD, deep hop on R in place (ct 1); hop on R (ct 2); step on L (ct 3); step on R (ct 4); step on L (ct 5). Turn 1/2 R (CW) to face LOD on cts 3-5.
- 2 Repeat meas 1 with opp ftwk, turning 1/2 L (CCW) to face RLOD on cts 3-5.
- 3 Repeat meas 1 moving slightly bkwd in LOD and turning 1/2 R (CW) to face LOD on cts 3-5.
- 4-5 Repeat Fig I, meas 5-6, end facing in RLOD.
Repeat meas 1-5.

The transition to Fig III begins by putting hands on hips on meas 5, ct 5.

III. ALL DANCE SOLO, HANDS ON HIPS

Repeat ftwk of Fig II dancing solo.

Description by Paul Mulders

Presented by Paul Mulders